



STORY BY
EMILY MARTIN

SONGS BY
MATTHEW CROSSEY

OLIVER

WITH  AS

Twist

A MUSICAL ADAPTATION OF THE

CLASSIC NOVEL BY

CHARLES
DICKENS




Log it!

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you sing on your
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Matthew Crossey

Matthew's early career was as a pop songwriter for Bryan Morrison Music, Polygram and Eaton Music. He moved into the field of Music Publishing in his late twenties and held roles at Warner Chappell (IMP) and Out of the Ark Music Ltd. He is the Creative Director and co-founder of The School Musicals Company, for whom he has written over a hundred songs and contributed to dozens of musicals, nativities and song books.



Emily Martin

After finishing a degree in English Literature and Creative Writing at the University of Kent, Emily travelled the globe for a year before returning to the UK and training to be a primary school teacher. Emily has been teaching since 2015 and particularly loves teaching Year 6 and putting on end-of-year productions. In her spare time, she likes to read, write, go running and travel.

A PASSION FOR WHAT WE DO!

At **The School Musicals Company**, we feel passionately that all children should be given engaging resources that will help them to grow and learn, and have a huge amount of fun along the way! We want to spark the imagination and nurture a love of drama, singing and musical theatre that will last a lifetime.

We started **The School Musicals Company** to bring stories to life with an up-to-date, humorous approach that actually 'gets kids' and what they enjoy. We know that both children and their teachers want scripts that they can really get their teeth into, filled with intriguing characters who leap off the page. Children are also pretty savvy: they love to sing contemporary, well-crafted songs with strong melodies that are enjoyable – and in no way embarrassing – to perform. When we create a new musical, we tweak, revise and sharpen our scripts and songs based on the feedback of experts – teachers, children and their audiences.

We would love to hear from you! Email us with your comments or reviews and share with us on social media.

Have a great show!

Matt and Tom

Let's Keep In Touch!



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INTRODUCTION

'Oliver Twist' is perhaps the most well-known and popular of all of Charles Dickens' novels, full of iconic moments and memorable characters, ideal for adaptation for stage or screen. As such, it has been done many, many times, with Lionel Bart's musical 'Oliver!' perhaps the most celebrated. In 'Oliver With A Twist', the tale retains its wonderful characters and exciting storyline, but – to ensure it is suitable for younger performers – has a number of twists (as you would expect from the name!) which make it feel fresh, fun and wholly original. We hope your young cast enjoys the process of bringing it to life on stage.

CHARACTER LIST

The play has 41 named parts, though this can easily be adapted (see p13) for smaller or larger casts. All characters could be played both by boys and girls, with names altered to suit if felt necessary.

Pickpockets	Lead Adults	Additional Adults
Oliver	Fagin	Narrators
Dodger	Nancy	Server
Charlie	Bill Sykes	Nickleby
Kags	Mr Brownlow	Cratchit
Crackit	Mrs Bedwin	Fezziwig
Pip	Mr Grimwig	Havisham
Nell	Mrs Grimwig	Copperfield
	Mrs Maylie	Flintwinch
Additional Children	Mr Bumble	Chuzzlewit
Rose Maylie	Sergeant Swat	Gradgrind
William	Constable Cuffs	Vendor (Edward)
Ben	Constable Copper	Vendor (Beatrice)
Fred	Constable Clue	Vendor (Alice)
Harry		Magistrate Fang
Philip		Court Usher

Ensemble/Non-Speaking Parts

These include additional pickpockets, workhouse children and staff, market-sellers and buyers, police officers, court officials and any other roles that you feel may add to a particular scene or location.

See pages 6-7 for profiles of each speaking character and the number of lines they have.

See page 15 for information on adapting the play for smaller/larger casts.

SYNOPSIS

The show opens in a workhouse as the orphans are served their disgusting dinner (**GRUEL**). Oliver asks for more food, prompting Mr Bumble to chase him out of the workhouse. Oliver meets a kindly carriage driver who takes him to central London.

In a bustling marketplace, Oliver meets Dodger and they quickly become friends (**PLEASED TO MEET YOU**). Dodger takes Oliver to his hideout, where he meets the pick-pocketing gang, Nancy, and Mrs Fagin. After refreshments, Oliver heads out to work with the gang and learns that they are pick-pockets (**PERFECT LITTLE PICKPOCKET**). Oliver is framed as a pick-pocket and brought before an unpleasant magistrate. Fortunately, Mr Brownlow and witnesses clear him, and Mr Brownlow takes Oliver home for dinner.

Meanwhile, back at the hideout, Fagin and Nancy worry about the children who haven't returned from work in time. The gang arrives and informs them that Oliver was captured. Bill Sykes arrives (**BILL SYKES**) and learns a child was arrested, which could expose their operation. Fagin orders the gang to retrieve Oliver quickly.

At Mr Brownlow's house, Oliver wakes up after a comfortable sleep. Mr Brownlow and Mrs Bedwin offer him a permanent place in their home (**SEARCHING FOR A FAMILY**). Oliver settles happily into his new life, meeting Mr and Mrs Grimwig. Mr Grimwig is skeptical of trusting an 'ex-criminal' (**ONCE A CRIMINAL**), and the group discusses rumours of a local criminal who is exploiting children.

Unfortunately, Nancy and Bill capture Oliver as he leaves Brownlow's home on an errand and return him to the hideout. Oliver is told that Bill needs his help in a burglary and begs not to go, but Fagin insists (**STAY CRAFTY**). Distraught about the turn of events, Oliver suspects Brownlow is his long-lost grandfather and confides in Dodger. Dodger suggests Oliver make a loud noise during the burglary to alert the police and save the children in the crime-ring.

At Brownlow's home, he and his friends decide to go to the police about the crime-ring. Meanwhile, Oliver and Bill arrive at a wealthy property, and Bill forces Oliver through a window. Oliver knocks over an item as Dodger suggested, alerting the house owners, Mrs Maylie and Rose Maylie. Oliver tells them about the crime-ring and asks for their help. Rose goes to the police station. Bill returns to the hideout and tells Fagin, Nancy and the gang that Oliver has been caught. Fagin packs hurriedly and insists the children come with her. The children beg Nancy to help free them from Fagin, and she decides to go to the police to redeem herself from the life she has lived thus far (**RISE LIKE A PHOENIX**).

At the police station, Brownlow, his friends, Rose Maylie, and Nancy report the gang. The police gather statements and head to the hideout to arrest Fagin.

Nancy leads the police, Rose and Brownlow to the hideout, arriving before Fagin can escape. The police greet Bill warmly, revealing he has been an undercover officer working to expose the crime-ring. Nancy and the children are freed, and Fagin is arrested. Oliver and Mrs Maylie arrive, and Oliver shares his suspicions with Brownlow that he is his long-lost grandson. The show concludes with the narrators sharing that Brownlow opened a school for impoverished children, and that everyone lived happily ever after (**OLD LONDON TOWN**).

CHARACTER PROFILES & NUMBER OF LINES

Name	Character	Lines
Oliver	Oliver Twist is an innocent and kind-hearted orphan who endures hardship but maintains his gentle nature. His purity and goodness juxtapose with the harsh, unjust world he lives in. All he wants is to find his long-lost grandfather and have a real home.	46
Fagin	Mrs Fagin may seem like a charitable and giving woman, but do not be fooled! She is the experienced, manipulative and cruel leader of a pick-pocketing crime ring. Cunning and greedy, she spends her days relaxing and admiring her treasures while exploiting vulnerable children for profit.	34
Nancy	Kind-hearted and warm, Nancy has grown up in the crime underworld of London. Now an adult, she takes risks to show compassion to the children in the gang and protects them despite the risks.	27
Artful Dodger	A plucky and street-smart orphan who has never known anything but pickpocketing. Charismatic, resourceful and loyal, he often leads other orphans into Fagin's criminal gang.	26
Bill Sykes	Bill Sykes is a ruthless criminal. A fearsome thief and murderer, he exerts control over others through intimidation. But not all is as it seems: it turns out that Bill is actually an undercover police officer called Charles Justice!	26
Mr Brownlow	Brownlow is a wise, benevolent gentleman who rescues Oliver from poverty and offers him protection and a real home. Brownlow cares about justice and still feels sad when he thinks about his missing grandson.	18
Mrs Bedwin	Brownlow's warm-hearted housekeeper, Mrs Bedwin is nurturing and kind. She cares deeply for Oliver and shows him motherly affection and comfort during his stay at Mr Brownlow's home.	15
Charlie	From humble beginnings in a workhouse, Charlie is the self-appointed 'second-in-command' of the crime gang when Dodger isn't around - although his pals don't think he deserves that title, particularly when he's bossing them around!	14
Sergeant Swatt	Tasked with the unenviable role of keeping his constables under control, Swat is a diligent police officer who requires bags of patience!	13
Rose Maylie	There aren't many young women as willing to help unfortunate orphans as Rose Maylie. She lives with her aunt and fights for justice for those whose voices aren't being heard.	12
Kags	A member of the pick-pocketing gang who started out nervous but now enjoys the thrill of picking a pocket or two!	11
Constable Cuffs	Cuffs joined the police force for one reason and one reason only: to arrest people! Sometimes, he can be a little too quick to apprehend suspects.	10
Mrs Grimwig	A sympathetic and pitying woman who loves children, Mrs Grimwig often finds herself opposing her grumpy husband and standing up for those who do not have a voice.	10

Name	Character	Lines
Narrators x 3	A group of newspaper sellers who enjoy observing and commenting on the action of the plot. Often sarcastic, and sometimes intervening to keep the plot 'primary-school friendly', the narrators are light-hearted and help move the action and characters forward.	10, 10, 9
Mr Grimwig	Mr Grimwig is a skeptical and grumpy friend of Mr Brownlow who believes that children should be 'seen and not heard'. He believes whole-heartedly that criminals cannot change their ways.	9
Mr Bumble	The foreboding head of household at Oliver's workhouse. Mr Bumble's key priorities in life are making children as miserable as possible, and saving money whilst doing it. Mr Bumble should return as a member of the ensemble or could play another smaller role, such as a member of the pick-pocketing gang.	8
Mrs Maylie	A forgiving and generous, wealthy woman who lives with her niece, Rose. Mrs Maylie is quick to see the good in people and wants to help children who are being mistreated.	8
Crackit	A fearless and savvy member of the pick-pocketing gang who can be a little careless. Crackit can often underestimate the seriousness of a situation.	8
Constable Copper	Copper is responsible for taking statements from all crime victims and witnesses, but this poor officer finds it difficult to keep up with events and his fellow constables.	7
Magistrate Fang	The miserable and pessimistic magistrate is harsh when handing out punishments and would much rather be at the local tavern than having to do any work.	6
Pip	A down-and-out Victorian orphan who dreams of home comforts that other children enjoy, like bedtime stories and good meals.	5
Constable Clue	An impatient, glass-half-empty police constable who wants to put all criminals in prison.	5
Nickleby	A wealthy Londoner who attends the daily market. They believe that children have a right to an education. They take great pride in their terrible puns.	5
Philip	A carriage driver who likes to keep his head down and stay out of bother. He takes pity on poor Oliver and offers him a free lift to central London. Philip should return as a member of the ensemble or could play another smaller role, such as a member of the pick-pocketing gang.	4
Ben	Ben knows nothing other than the horrors of the workhouse. However, he has heard about something called 'school' which some children are forced to attend, and he is grateful he isn't one of them! Ben should return as a member of the ensemble or could play another smaller role, such as a member of the pick-pocketing gang.	4
Cratchit	A wealthy Londoner who attends the daily market. They enjoy the finer things in life.	4

Name	Character	Lines
Fezziwig	A wealthy Londoner who attends the daily market and finds themselves intimidated by the more tetchy vendors!	4
Nell	Another down-and-out Victorian orphan who just wants to know what it is like to have a home.	4
William	Like Oliver, William has been in the workhouse for his whole life. Unlike Oliver, he is bold and encourages Oliver to ask for more gruel. William should return as a member of the ensemble or could play another smaller role, such as a member of the pick-pocketing gang.	4
Vendor (Edward)	A friendly food and drinks vendor at the market who stands up for Oliver in court.	4
Copperfield	A wealthy Londoner who attends the daily market; they believe their jokes are always excellent even if others don't agree.	3
Fred	Fred is a kind workhouse child who helps Oliver to escape and is often daydreaming about what it would be like to have a proper meal. Fred should return as a member of the ensemble or could play another smaller role, such as a member of the pick-pocketing gang.	3
Havisham	A wealthy Londoner who attends the daily market. They're a bit of a gossip and like to be up-to-date with all the local news.	3
Vendor (Beatrice)	A strawberry seller at the local market who lacks patience and doesn't see the point in nurturing positive customer relations ...!	3
Flintwinch	A wealthy and cheerful Londoner who attends the daily market.	2
Harry	Harry is a hungry workhouse child who is easily persuaded to go along with the crowd. Harry should return as a member of the ensemble or could play another smaller role, such as a member of the pick-pocketing gang.	2
Vendor (Alice)	A hard-working milk seller at the market.	2
Chuzzlewit	A wealthy and grumpy Londoner who attends the daily market.	1
Gradgrind	A wealthy, waspish Londoner who attends the daily market.	1
Court Usher	There are not many who would be brave enough to work alongside the nasty Fang, but this brave usher does, albeit with a tremor of fear in his voice!	1
Server	The server has one responsibility - to cook and serve the disgusting gruel that the workhouse children are forced to eat. The server should return as a member of the ensemble or could play another smaller role, such as a member of the pick-pocketing gang.	1

ENSEMBLE

Try to have as many people as possible in the ensemble, especially for the songs, including any characters without speaking lines in a particular scene unless stated otherwise. Members of the ensemble could also play many or all of the smaller roles.

Consider including 'Bullseye', Bill's dog, as a non-speaking role in your performance. Bullseye is an undercover police dog who loves Bill, loves Nancy and loves the children in the gang but shows constant dislike of Mrs Fagin. Affection can be shown by the actor bounding up to - and allowing strokes and head pats from most of the cast - but turning away from Mrs Fagin whenever she speaks or shows him attention.

SCENE BREAKDOWN AND SONGS

Scene	Content	Songs
Act One, Scene One	Oliver escapes from the workhouse and catches a lift to London.	Gruel
Act One, Scene Two	Oliver arrives in busy London and meets the Artful Dodger.	Pleased To Meet You
Act One, Scene Three	Fagin, Nancy and the pickpockets are introduced to Oliver and make him feel right at home.	
Act One, Scene Four	Oliver heads into the city with the pickpockets, only to be mistakenly arrested and taken to court. Luckily, his case is dismissed and he is taken under the wing of Mr Brownlow.	Perfect Little Pickpocket
Act One, Scene Five	Fagin is alarmed to learn of Oliver's arrest, as is the fearsome Bill Sykes. They plan how to recover him before he gives away their operation.	Bill Sykes
Act One, Scene Six	For the first time in his life, Oliver enjoys some creature comforts under the caring eye of Mr Brownlow and his housekeeper, Mrs Bedwin.	Searching For A Family
Act Two, Scene One	Oliver runs an errand for Mr Brownlow. Mr and Mrs Grimwig cast doubt on Oliver's true character.	Once A Criminal
Act Two, Scene Two	Oliver is caught by Bill Sykes and Nancy, and returned to Fagin at the hideout. Bill plans to use Oliver for a house robbery.	Stay Crafty
Act Two, Scene Three	The Grimwigs discuss Oliver's absence with Mr Brownlow, who wonders if Oliver has been taken by the gang. He decides to report it to the Police.	
Act Two, Scene Four	Oliver deliberately gets caught at the Maylie's home during the robbery. He tells them about the gang, and Rose Maylie heads to the Police Station to report them.	
Act Two, Scene Five	Fagin and the gang learn of Oliver's arrest. Nancy questions her role with the gang and whether she can change.	Rise Like A Phoenix
Act Two, Scene Six	At the Police Station, Rose and Mr Brownlow discover they are both reporting the same gang. The Police decide it's time to make some arrests.	
Act Two, Scene Seven	The Police arrive at the hideout to arrest Fagin. Bill Sykes is revealed as an under-cover police officer, and assists in the arrest. Oliver learns that he is Mr Brownlow's long-lost grandson.	Old London Town

CHARACTERS IN EACH SCENE

Scene	Characters	Songs
1:1	Narrators, Mr Bumble, Oliver, Workhouse Children and Staff, Philip	Gruel
1:2	Market Vendors, Citizens, Oliver, Dodger	Pleased To Meet You
1:3	Fagin, Nancy, Pickpockets, Oliver	
1:4	Market Vendors, Citizens, Oliver, Dodger, Pickpockets, Mr Brownlow, Magistrate, Court Usher, Narrators	Perfect Little Pickpocket
1:5	Fagin, Nancy, Pickpockets, Bill Sykes	Bill Sykes
1:6	Mr Brownlow, Mrs Bedwin, Oliver, Ensemble	Searching For A Family
2:1	Narrators, Mrs Bedwin, Mr Brownlow, Oliver, Mr Grimwig, Mrs Grimwig	Once A Criminal
2:2	Nancy, Oliver, Bill, Pickpockets, Fagin, Dodger	Stay Crafty
2:3	Mr Brownlow, Mrs Bedwin, Mr Grimwig, Mrs Grimwig	
2:4	Narrators, Oliver, Bill Sykes, Mrs Maylie, Rose	
2:5	Nancy, Fagin, Pickpockets, Bill Sykes, Narrators	Rise Like A Phoenix
2:6	Narrators, Police Constables, Mr Brownlow, Mrs Bedwin, Mr Grimwig, Mrs Grimwig, Rose Maylie, Nancy	
2:7	Bill, Fagin, Nancy, Pickpockets, Police, Rose, Mr Brownlow, Mrs Bedwin, Mr Grimwig, Mrs Grimwig, Rose Maylie, Mrs Maylie, Oliver, Narrators, Magistrate	Old London Town

NB - Named characters above have speaking lines within each scene, but other members of the cast can and should be added in. Additional characters or even the full ensemble could also be added into any scene (unless otherwise stated at the beginning of a scene) to support with the singing or to bulk up the number of characters on stage.

See page 4 for groupings of characters

LICENCE/S TO PERFORM OLIVER WITH A TWIST

If you have not already purchased the **PERFORMANCE LICENCE** and/or the **FILMING/STREAMING LICENCE** for your production of **OLIVER WITH A TWIST**, you will need to do so before any performance of the musical may take place. Both licences can be bought directly through the **OLIVER WITH A TWIST** product page of The School Musicals Company website.

Alternatively, UK schools can email us on info@theschoolmusicalscompany.com or call us on **01483 503050** should they prefer to be invoiced.

STAGING GUIDELINES/IDEAS

Ideally, with a large production, keep things as simple as possible and focus on the performance of the children, ensuring that they can be heard, that they are expressive and that they are where they're meant to be at the right time!

Try to vary the levels on stage with carefully positioned blocks or treads. This gives you more choice about where to position cast members and can allow for 'background' action to occur while there is dialogue. It also allows members of the audience to see all of the children clearly, particularly if they have a smaller part. In addition, ensure that important plot points are downstage centre wherever possible to best connect with the audience.

Different lighting, such as brighter for outside scenes like the market, can capture the feeling of different locations, and the mood.

We have provided incidental music to show clear endings and beginnings to scenes to indicate time passing and a change of location or character.

Consider keeping the cast out front instead of backstage, and sitting on either side of the stage so they can sing many of the songs and respond to the action on stage.

Have a variety of stage entry options including coming down an aisle amongst the audience. This would be well-used for the 'Gruel' song with workhouse children marching down as they sing.

There are 4 main locations: London town, the hideout, Brownlow's home and the police station. There are also the additional locations of the workhouse and the Maylie's home - both of which do not need specific scenery. To avoid clunky scene changes, use well-placed props or a change of lighting to show the comparison between these places. For example, when in the hideout, there could be a washing line of handkerchiefs pulled on when a character enters the scene which is then secured at the opposite end of the stage, and removed similarly at the end of the scene. London town will already look like a bustling scene with the amount of characters involved and props can be used in lieu of scenery here. For Brownlow's house, you may want to include a couple of well-placed items of furniture (ensuring they are light and easy to move) to indicate his wealth: this could be a small bookshelf, a globe, fancy curtains etc. The police station may benefit from a sign or a desk but this is not strictly necessary if the costumes are indicative of the location.

The Burglary - this is possibly more challenging to stage. Ideally, a spotlight could be used to follow Bill and Oliver while they are at the front of the stage. The spotlight can follow Oliver as he crawls up a level of the stage and then the stage lights can be turned back on when Oliver makes a loud noise. In lieu of a stagelight, Bill could carry a powerful torch and shine it for Oliver's benefit.

COSTUMES

The costumes will be the most useful indicator of a character's position in society at this time in history. Consider flowing skirts, ribbons and bonnets for the female characters - perhaps in different colours for Nancy and Mrs Fagin to highlight how they differ from the likes of Mrs Bedwin and Mrs Grimwig. The base costume for all male characters could be a white shirt and trousers, but accessorised to show their standing in society. Wealthy men could have a top hat, tie and a waistcoat, whereas the pick-pocket gang could wear braces and flat caps. Ideally, Dodger will have an accessory to distinguish him, such as a top hat or waistcoat. The magistrate could be in a long robe, and Mr Bumble will require a more pompous hat or jacket to show his importance. The police will need similar uniforms to one another, perhaps black jackets with shiny buttons (tin foil could be used for this), and ideally the classic custodian helmet! Ensure that any hats do not obscure the faces of the cast, particularly when stage lights are in use.

The narrators are newspaper sellers: the white shirt and dark trouser combination will work for them, but braces or sleeve cuffs could also be added.

PROPS

Clever props that can be brought on, worn or carried by the actors as they enter the stage will be useful to indicate the location of the action. When used well, props are more functional and practical than scenery.

Scene 1 - The Workhouse - newspapers with relevant headlines for the narrators, a bowl and spoon for each workhouse child, a large pot and ladle for the server. A set of reins to represent a carriage. Optional: a lightweight carriage frame or a pair of large, cardboard wheels attached to a stick/pole

Scene 2 - London Town - vendors will require the items they are selling, perhaps in boxes or held as a tray (strawberries, milk, food/drink)

Scene 3 - The Hideout - a string of hanging handkerchiefs, jewellery for Fagin and the items that have been pick-pocketed such as a range of handkerchiefs, wallets and jewellery. Some fake food or empty cups to indicate refreshments.

Scene 4 - London Town - as before. All townsfolk will need items on their person to be pickpocketed by the gang throughout the song. Brownlow will also need a wallet on his person. The magistrate could have a gavel or a large book that he carries. Narrators' newspapers with new headlines.

Scene 5 - The Hideout - as before

Scene 6 - Brownlow's House - something to represent a bed like a headboard or duvet/blanket.

Scene 7 - Brownlow's House - narrators' newspapers with new headlines, books and money, a smart jacket/waistcoat and shoes

Scene 8 - The Hideout - a string of hanging handkerchiefs

Scene 9 - Brownlow's House - no props required

Scene 10 - Maylie's House - a large item to knock over such as a side table, chair or candlestick. Possibly a square of cardboard to represent a window for Oliver to crawl through, but not necessary if staged correctly (see notes on page 11). Narrator's newspapers with new headlines.

Scene 11 - The Hideout - a string of hanging handkerchiefs, narrator's newspapers with new headlines, a copy of 'A Christmas Carol', a bag/box for Fagin to pack items.

Scene 12 - Police Station - a notebook and pencil, narrator's newspapers with new headlines, handcuffs optional

Scene 13 - The Hideout - a string of hanging handkerchiefs, handcuffs optional

EDITABLE SCRIPT

At The School Musicals Company, we know that schools and drama groups invariably need to make some script amendments to fit with their production requirements. As such, for a small additional charge we provide a copy of the editable WORD script, just to make the process a little bit easier.

If, having already purchased the main Book/CD/Downloads pack, you decide that you would like an editable version of the script, please email us at info@theschoolmusicalscompany.com or use the contact form on the website.

The editable script can also be bought from our website, but only at the same time as the performance licence.

ADAPTING FOR SMALLER CASTS

We never want schools or drama groups to miss out on staging one of our musicals, so please feel free to adapt the show to fit your needs. If you have a smaller cast than the number of speaking roles, then there are plenty of opportunities for multiple role-playing, which is a great skill for children to develop. Below are just a few examples:

- Children in the workhouse scene could have secondary roles such as police or pick-pockets as these characters never overlap.
- Reduce some of the pick-pockets, workhouse children or London townspeople by combining some of their lines.

If you have a REALLY small cast but would still like to put on the play, get in touch with us and we will happily talk through some ideas.

ADAPTING FOR LARGER CASTS

If you have a particularly large cast then this play will cope easily with extra roles and larger ensemble numbers. You may even wish to divide up certain larger roles into two to give more people chance, or to create some additional lines for a new character. Just be careful of making the play too long in the process! Extra characters could include additional vendors (such as a butcher, baker, candlestick maker) and townspeople, additional pick-pockets or additional police officers by separating some of the lines or having non-speaking roles.

If you decide to have two different children playing the same part, e.g. Oliver or Mrs Fagin, swapping at some point during the show, then it works well to have a "swapping ceremony" in which an item of costume is passed from one to the other to signify the change, all set to music. Or, if no costume or prop is used, even just a hug or a handshake to show the switch. This clarifies things for the audience and is a nice moment for the performers.

Wherever possible, encourage the children to create a name and an identity for their which will help to give them more of a purpose and to feel included and valued.

IMPORTANT NOTE

Whatever you do in terms of adapting, try if at all possible not to lose the spirit and essence of the show, and please do not fundamentally alter the storyline or add in alternative songs!

SONG NOTES

SONG 1: GRUEL (p21/60)

The opening number is set in the workhouse and is sung in unison by the orphans. It sets the scene for the early part of the show and has a dark, relentless march-like feel to it. The song witnesses the hopelessness of the situation for the youngsters incarcerated within the premises with nothing to eat but a watery, cabbage soup. There is a rap in the centre of the song that you could allocate to a couple of performers - make sure their diction and delivery is strong and clear. Perhaps bring in the whole cast for the final chorus to bring the song to a rousing finish. Overall, this song should be sung with gusto to draw the audience in to the performance.

SONG 2: PLEASED TO MEET YOU (p26/64)

This is a lovely, upbeat, bouncy song where Dodger introduces himself to Oliver. If your Dodger has a strong voice, he could take the verses solo and then the ensemble comes in for chorus. Alternatively, this song will still work if sung throughout by multiple voices. The song also features harmonies, so divide your ensemble into two for the chorus and middle sections.

SONG 3: PERFECT LITTLE PICKPOCKET (p30/68)

This song was written to have a creeping about feel and could almost be described as having echoes of dub/reggae. The song is sung by Fagin's gang but, once again, split them into two for the call and response verse and harmonies. The choruses should be big and open to contrast with the tone and feel of the verses.

SONG 4: BILL SYKES (p34/71)

Bill Sykes is seemingly the villain of the piece and this rather menacing song warns anyone who might encounter him of his fierce, unflinching reputation. This should be sung by the whole cast (minus Bill Sykes). Make sure the diction and pronunciation is really clear.

SONG 5: SEARCHING FOR A FAMILY (p37/74)

If you are staging 'Oliver With A Twist' with an interval, this is the rousing song that brings Act One to a close. Ideally, the first verse should be sung by Oliver, with the ensemble joining in for the choruses and other sections. If your Oliver actor is not confident singing on their own, sing the whole song in unison.

There is a simple harmony counterpoint towards the end of the song. Choose some strong singers to deliver these parts.

SONG 6: ONCE A CRIMINAL (p40/78)

'Once A Criminal' is a pompous song led by Mr Grimwig, in which he puts forward his philosophy that people do not, indeed cannot, change from their inherent nature. You may wish to bring in other singers as the song progresses. The song should be delivered with humour and a bombastic, over-confident sense of fun. The song is mid-tempo and has a military march-type feel.

SONG 7: STAY CRAFTY (p43/81)

'Stay Crafty' is an up-tempo, catchy earworm of a song. Ideally, Fagin should sing the verses, or at least the first verse and the ensemble join in for the choruses.

There is a harmony in the final chorus, so choosing a strong group of singers to form that second group at the end of the song is important. Keep the diction and pronunciation really clear on this song; Fagin should in fact over-enunciate.

SONG 8: RISE LIKE A PHOENIX (p50/85)

'Rise Like A Phoenix' is the rousing ballad of the show, led by Nancy but lyrically the sentiment is about turning your life around and hope, so it applies to (and could be sung by) many of the characters in 'Oliver With A Twist'.

If Nancy is able to start the song, even if only for the first couple of lines, that would be ideal. Then bring in the ensemble.

Watch out for the key change and timing on this song. Encourage your cast to sing with energy and enthusiasm to bring this song to a rousing finish.

SONG 9: OLD LONDON TOWN (p58/89)

'Old London Town' is a knees-up, celebration of a song that brings the show to a close. The feel of this song hints at a style of music called 'Oom-pah', which is traditionally led by deep brass instruments like the tuba. The 'Oom' is usually made by the tuba alternating between the root of the chord and the 5th and the 'Pah' is played on the off-beat by higher pitch brass instruments. This gives the song a particular swing and movement.

No half-measures here, this song should have the ensemble singing all-out, rising to a big finish before taking their bows.

AUDITIONS

Auditions can – and should – be an enjoyable and exciting process. They are the first opportunity for children to hear about the story to be acted, the characters to be played and the songs to be sung. Capturing their interest and imagination at this stage is great for gathering momentum and building a sense of excitement about what lies ahead.

As part of the audition process, children will probably find it useful to hear the synopsis (p5). You may even wish to give this to them in advance, perhaps alongside the character profiles (p6-8) and the scene summaries (p9). They will then be well placed to audition a variety of characters to a high standard.

Auditions are often quite hectic, with a lot of excited children eager for their turn. As such, it is a good idea to use relatively short excerpts from scenes to keep things moving; a few lines from each person within a scene is often all you need to hear to gauge suitability.

In casting a play, it is nigh-on impossible to ensure that everyone gets to audition for the part they will end up playing. It is worth telling children about this before things get going, letting them know that the auditions are actually just an opportunity to show you their potential and overall acting ability. It is also worth reminding parents of this!

SUGGESTED EXCERPTS

Oliver, Dodger	2 speaking parts	Page 25
Fagin, Nancy, Bill, Charlie	4 speaking parts	Page 34-35
Oliver, Mr Brownlow, Mrs Bedwin	3 speaking parts	Page 36
Fagin, Nancy, Pickpockets, Oliver	9 speaking parts	Page 27-28

Equally, you may wish to choose smaller snippets of scenes with fewer characters, depending on the nature of your auditions and how long you have available.

SINGING AUDITION

It is worth using some of the time during auditions to hear how the children sing, especially those who might have a solo in the play. You may wish to use one song which all the children already know (e.g. an assembly song or school song), or you may wish to let them choose their own song (or part of one!) that they know and like. Hearing children sing 'a capella' (unaccompanied by piano) is fine. Alternatively, you may wish to teach one or more of the songs from the show – either from the CD or the sheet music.

BEYOND THE STAGE - FURTHER LEARNING OPPORTUNITIES

Putting on a production is great fun but it also provides a wealth of learning opportunities to explore within a classroom environment. Below are just some of the activities which you might choose to undertake.

READING

Investigating Characters

Choose two or three characters from the play, perhaps of different ages or temperaments. Look at all the scenes in which they appear. What are they like? How do they talk? What do they do?

Themes

The play covers a number of themes: poverty, status, class, freedom, hope, change. Can you think of any others? For each theme, see if you can find three or four lines from the script which you feel explores it. What can we learn from the words or actions of the characters in that instance?

Looking For Clues

Choose a scene from the play to study in greater detail. Think about how it furthers the plot/storyline of the play, what we learn about any of the characters, whether the play would make sense without the scene and how you would direct the scene if you were in charge!

WRITING

Missing Scenes

Write an additional scene in script format, including stage directions, which could still work as part of the play. Why not persuade your teacher to let you act it out with some friends too?

Spin Off Story

Write a short story focusing on one or two of the less prominent characters, e.g. Mr Grimwig discovering that people are capable of change, or how Fagin first set up the gang of pickpockets.

SPEAKING AND LISTENING

Hot Seating

Ask a child to sit in the 'Hot Seat' as the character who they are playing in the production. Other children within the cast then ask pertinent questions for them to answer, in role. .

Debating

A mock debate could be set up, using the standard formal debate structure of an affirmative team, an opposing team and a judging team. Potential titles could include 'This group believes that people only turn to crime when they feel they are out of options: Discuss'.

FAMOUS DICKENS CHARACTERS WORDSEARCH

Wordsearches are great for learning new vocabulary about a particular topic. Plus, of course, they're fun! Why not make your own SPACE wordsearch too using a whole different set of words!

Remember, the words can be horizontal, vertical or diagonal.
Your teacher can remind you what these terms mean.

BIDDY
EBENZER SCROOGE
EDWIN DROOD
FAGIN
LITTLE DORRIT
MISS HAVERSHAM

MR BUMBLE
NANCY
PIP
SAM WELLER
TINY TIM
URIAH HEEP

E	D	W	R	C	B	F	H	J	K	U	I	R	O	M
W	B	R	D	F	V	I	B	C	X	B	N	S	M	I
L	Z	E	D	W	I	N	D	R	O	O	D	A	Z	S
I	S	F	N	D	F	H	J	D	K	T	E	M	R	S
T	T	A	P	E	Q	E	W	S	Y	A	F	W	J	H
T	J	G	T	H	Z	G	F	S	C	V	B	E	N	A
L	K	I	F	I	D	E	Y	R	Y	I	Y	L	N	V
E	D	N	C	V	N	M	R	B	U	M	B	L	E	E
D	H	J	K	L	G	Y	B	S	C	F	C	E	M	R
O	M	N	B	V	F	T	T	Y	C	R	E	R	W	S
R	C	B	A	W	E	R	T	I	Y	R	F	H	F	H
R	S	A	D	N	R	V	B	N	M	Y	O	R	T	A
I	T	R	E	F	C	D	F	G	P	I	P	O	V	M
T	F	W	Y	R	V	Y	C	B	N	J	K	I	G	U
Y	U	R	I	A	H	H	E	E	P	R	G	H	W	E



SCRIPT

ACT ONE, SCENE ONE - THE WORKHOUSE

Incidental Music: 'Searching For a Family' (#10)

The narrators enter. They are dressed as newspaper sellers. Throughout the show, they should hold up different newspapers with different headlines that relate to what is happening in that particular scene. Here, they have 'Oliver With A Twist', 'What's The Twist?', 'Twisted Oliver', 'Nancy and Bill survive!', or headlines to that effect ...

Narrator 1 We all know the story of Oliver Twist,
A story renowned throughout time,
The tale of an orphan who lived off his wits,
Whilst nearly succumbing to crime.

Narrator 2 But Oliver was saved from poverty
And never became a crook.
And Bill, Fagin and Nancy
Were killed off by the end of the book.

Narrator 3 What if Oliver's plotline was twisted
And redeeming characters thrived?
And because this is a primary school,
All of the characters survived.

GRUEL (#1/11)

When your stomach's aching and the cupboard's empty,
All you want is something that'll fill ya.
Breakfast, lunch and dinner is the same old torture
Food that looks like it is gonna kill ya.

You take your plate up to the table,
Watch the server lift the ladle,
Stand and stare and watch them pour,
And one thing is for sure

It's gonna be, it's gonna be green and gloopy gruel.
Not even hot, gotta eat the lot, green and gloopy gruel.

Plates of lovely grub and things you've never tasted,
In this workhouse no one cares about you.
You have been forgotten and you've got no parents,
Stranded in this place where dreams don't come true.

You take your plate up to the table,
Watch the server lift the ladle,
Stand and stare and watch them pour,
And one thing is for sure

It's gonna be, it's gonna be green and gloopy gruel.
Not even hot, gotta eat the lot, green and gloopy gruel.

Sausages and mustard,
Apple pie and custard,
Roast beef, lamb shank, any kind of food thanks.
Jellied eels with gravy, give me something tasty,
Short-rib, hot pot, we would eat the whole lot!

It's gonna be, it's gonna be green and gloopy gruel.
Not even hot, gotta eat the lot, green and gloopy,
Sticky, soupy, lumpy, chunky gruel.

Workhouse children enter the scene as they sing, perhaps stamping/walking in rhythm to the beat. They could enter from the back and step down the aisle. Mr Bumble and a server are on stage serving the gruel. Then children take their seats and start trying to eat.

Mr Bumble Hurry up and eat you horrible swine! You've got work to do!

William *(whispers to others)* This is DISGUSTING!

Ben I think it's even worse than normal.

Fred What have they put in it today? Extra bogeys?

All children make disgusted sounds

Harry Maybe extra toads?

Ben Or extra vomit!

Oliver Ssh! He'll hear you and we'll be in all sorts of trouble!

William More trouble than we're already in? We live in a workhouse - it can't get much worse than this!

Ben I don't know ... we could be being forced to do extra homework in those new fandangled 'schools' that everyone's talking about.

Harry School! Sounds awful! Why would anyone want to go there?

Mr Bumble Silence!

All children look afraid, go silent and begin eating again

Oliver Oh, I am so hungry.

Fred I wonder what it's like to be full.

Mr Bumble *(to the server)* Looks like the new recipe is going down well.

William *(whispers to others)* Yeah, straight down the drain!

Server Yes, they seem to be savouring every mouthful.

Mr Bumble The board members of the workhouse needed to lighten the expenses of this place: with so many children coming here, it was getting too expensive to keep them all. Cheaper ingredients and smaller portions - that's the answer!

Oliver I don't think I've ever been so hungry.

William Well ask for more then!

Ben Yeah, go on Oliver, ask for more.

Oliver stands with his bowl and walks slowly towards Mr Bumble. The other children watch on avidly.

Oliver (to Mr Bumble) Please, sir, I want some more.

There are gasps from many of the adults and children.

Mr Bumble (outraged) What?

Oliver Please, sir, I want some more.

Mr Bumble MORE! Why you ...

Bumble tries to grab Oliver but he dodges his grasp. Oliver begins to run away and Bumble follows, with the children on stage blocking his way so he cannot get to Oliver.

Mr Bumble Come here boy! You're to be confined for a week! No - a month! No - until you're old enough to be hanged! You rotter, you scoundrell!

Fred Oliver - quick, that way! The door's open! Run for it!

Fred indicates a way out and Oliver exits that way.

All the children begin cheering and whooping.

Mr Bumble Silence, children!

He pauses and glares at them until they are silent.

Mr Bumble Let this be a lesson to you all: if you ask for more gruel, you're out! No more shelter, no more gruel, no more prayers! He'll starve to death on those streets, mark my words!

The workhouse children and staff freeze while the action shifts to the front of the stage. Oliver walks through the audience (ideally). In front of the stage, a carriage driver pulls up and notices him, stopping to speak to him.

Philip Where are you headed, kid?

Oliver Oh - um, please could you take me to the outskirts of London?

Philip Sure, but it will cost you!

Oliver (empties pockets) A button? A piece of thread? A marble?

Philip I'll take the button and the marble. Get in and don't make a mess. You look like you've fallen on hard times.

Oliver Thank you, thank you!

Carriage driver and Oliver exit. Workhouse staff and children are hurried off stage by market sellers who are setting up stalls and beginning to sell their wares. Lots of movement on stage to reflect a busy Victorian market. Both vendors and townspeople move about the stage.

Incidental Music: 'Gruel' (#12)

ACT ONE, SCENE TWO - LONDON TOWN

- Cratchit** (to a vendor) See here, I've found a button in my salad!
- Vendor 1 (Edward)** That's correct sir, it's part of the dressing.
- Vendor 2 (Beatrice)** (to passers-by) Who will buy my sweet red strawberries?
- Fezziwig** Don't you mean roses?
- Vendor 2 (Beatrice)** If I meant roses, I'd say roses, wouldn't I!
- Vendor 3 (Alice)** (to passers-by) Any milk today mistress?
- Nickleby** Dreadful business, all these children working in factories and mines instead of being in school.
- Flintwinch** Not being in school? Poor children - school is GREAT!
- Fezziwig** Life is ever so tough for them.
- Chuzzlewit** These streets are what's tough! Crimes like pick-pocketing are at their highest!
- Gradgrind** I had my favourite handkerchief stolen last week! It was used as well!
- Nickleby** Poor you! That SNOT good!
- Fezziwig** My neighbour had his wallet swiped straight out of his pocket when he was buying books yesterday.
- Nickleby** Little blighters - they must've been trying to cash in on some novel ideas!
- Flintwinch** What are the police doing about it?
- Havisham** I heard they brought some extra detectives in - they're going undercover to find the criminals!

Oliver enters with the carriage driver.

- Philip** Look after yourself, kid. Sounds like no one else is!
- Oliver** Thanks for your help! Don't worry, I'll be fine now I am in London!
- Philip** Good luck! You're gonna need it!

Carriage driver exits. Oliver wanders around the busy marketplace, looking at the food and rubbing his belly with hunger. Dodger watches him from the other side of the stage. While this happens, dialogue continues.

Copperfield Did you hear about Sherlock? He is refusing to solve crimes!

Havisham Sherlock isn't solving crimes? Why-ever not?

Copperfield He couldn't handle all the HOLMES-work!

Oliver sits down at the edge of the stage, looking tired. Dodger makes his way over.

Dodger Watcha, my dear boy! What's doing?

Oliver *(to Dodger, shyly)* Are you talking to me?

Dodger Who else could I be talking to? How's things, my dear? Running away from the Law, is you?

Oliver Um ...

Dodger *(interrupts)* Ain't we all! Say, you look hungry. Fancy a bit o'lunch and a glass of something warming? I dare say you're looking for somewhere to sleep tonight too? Follow me - I know just the place! It ain't far! My name's Jack Dawkins but everyone calls me Artful Dodger.

He offers his hand, which Oliver shakes.

Oliver Pleased to meet you; my name's Oliver Twist.

Dodger Well, Oliver ... welcome to London.

PLEASED TO MEET YOU (#2/13)

Pleased to meet ya, how ya doin'?
It's a pleasure to get to know ya, that's for sure.
What's your name and where you goin'?
On your own, I am supposin'? Not no more.

That's for sure

Not no more

Oh yes I'm optimistic, I'm convinced
That we'll become the best of friends,
Friends 'til the very end.

Tip your 'at and let's be goin'
There's some folks who want to meet ya, at the door.
They will give a friendly greetin'
Say to sit and join the eatin', they'll implore.

At the door

They'll implore

Oh yes I'm optimistic, I'm convinced
That we'll become the best of friends,
Friends 'til the very end.

We'll be like peas in a pod,
Joined at the hip, letting it rip.
The bond we build will not break,
We'll be the best of friends.

Oh yes I'm optimistic, I'm convinced
That we'll become the best of friends,
Friends 'til the very end,
Friends 'til the very end,
Friends 'til the very end.

Oliver, Dodger and townsfolk exit.

Incidental Music: 'Pleased To Meet You' (#14)

ACT ONE, SCENE THREE - THE HIDEOUT

Fagin – a well-dressed woman draped in jewelry – and the gang of boys are hanging up silk handkerchiefs and comparing wallets and jewels from the day. They look relaxed and happy, in contrast to the workhouse children seen earlier. Nancy is helping to darn clothes or assisting with the cooking.

Fagin Hang them carefully now! We don't want any of the material damaged – they'll lose their worth!

Charlie (bossy) Yeah guys, be careful!

Fagin And make sure you pick out the embroidered initials on this one; Bill Sykes won't want anything personalised.

Dodger and Oliver enter.

Fagin Ah! Dodger, my dear! You've been gone all day! (spots Oliver) Well, well, well. Looks like you've caught a live one! Who is this you've brought with you?

Dodger This here is Oliver. Oliver Twist. He's leggin' it from his master what didn't treat him with respect. Oliver, this is the kind, the generous, Mrs Fagin.

All the gang lean in closer as Fagin looks Oliver up and down.

Fagin Well, hello. What an angelic face, so charming, so innocent. We are very glad to see you Oliver, very glad.

Gang move closer to introduce themselves excitedly. Lots of hand shaking etc.

Nancy Hello Oliver, I'm Nancy. It's good to meet you!

Charlie Hi Oliver, my name's Bates, Charlie Bates! This is the rest of my gang.

Kags YOUR gang? Fagin's in charge, not you! Just call me Kags, everyone else does!

Crackit And I'm Toby Crackit!

Pip My name's Pip and I'm a Dickensian orphan too. Welcome to the club!

Nell I'm Nell. Want some lunch? Nancy'll make you something!

Oliver Well, hello there, all of you. It's very nice to meet you. I say, you all look much healthier than any of the other Dickensian orphans I've met before. Much happier too.

Fagin (moving gang to one side) Of course they look healthy! What do you think this is, some kind of workhouse? We're one big family here, looking out for each other. C'mon boys, let's show Oliver how hard we worked this morning, eh? Dodger, what've you made?

Dodger Two wallets - lined.

Fagin And you Kags?

Kags Three silk handkerchiefs. They're embroidered.

Oliver Wow! I have never known a young boy to do such neat embroidery! You're all very talented.

The gang chuckles secretively at Oliver's mistake.

Fagin Yes, they're all very talented. Say Oliver, my dear, why don't you stay a while? We have plenty of food for lunch, a warm bed for you tonight, and the boys can teach you their skills.

Oliver Oh thank you, Mrs Fagin, you're so kind! I'm awfully hungry!

The gang take Oliver to one side to eat and relax. Fagin stands downstage and watches closely.

Fagin (to herself) Yes, yes, another workhouse runaway. With all these skillful pick-pockets under my control, I'll be able to make my fortune.

Fagin takes a bag of jewels from her pocket.

Fagin He's got an innocent face, that Oliver Twist - no one will ever suspect him. (calls to gang) Right you lot! You've had your lunch! Now it's time for your afternoon shift! Oliver, my dear, don't worry - you'll learn on the job! You are a most promising young gentleman.

All exit - pickpockets off to 'work' and Fagin off the opposite side, taking as many handkerchiefs, scarves, necklaces, wallets etc. with her.

ACT ONE, SCENE FOUR - LONDON TOWN

Shops are busy with people. Lots of handkerchiefs, wallets and jewellery on display which the gang eye-up when they pass.

Vendor 2 (Beatrice) *(calling out)* Who will buy my sweet red STRAWBERRIES? *(says 'strawberries' pointedly and looks threateningly at Fezziwig who shrinks away apologetically)*

Vendor 3 (Alice) *(calling out)* Any milk today mistress?

Cratchit *(to Vendor 1 - Edward)* I'm parched - I'd love a venti soy vanilla latte.

Vendor 1 (Edward) ... eh?

Cratchit Sorry - 120 years too early! Just a tea then I suppose!

Nickleby Be sure to avoid buying milk from that vendor! It tastes funny.

Fezziwig Why aren't you laughing then?

Copperfield Have you heard about these new police horse carriages? Mane-boggling speeds! A whopping 12 miles per hour!

Havisham Galloping gearshifts! A need for steed!

Dodger Say, Oliver, what brought you to London anyway?

Oliver Well, Dodger, now that we're friends, I'll tell you. But it's a secret. One day, in the workhouse, I heard Mr Bumble talking to Mrs Corney about me. He said I did in fact have a living grandfather here in London! Apparently, he's a very important gentleman and I hope he can help me to have a good life. Imagine it! Having three meals a day, going to school, learning to read, a warm cosy bed ...

Dodger A wealthy grandfather ... If only I 'ad a wealthy grandfather hidden away somewhere too. Then I'd be able to finally hang up these thieving boots, so to speak.

Mr Brownlow and Mr Grimwig enter, talking. They browse the market.

Charlie C'mon, Dodger and Oliver! We'd better start work!

PERFECT LITTLE PICKPOCKET (#3/15)

(option for solos in the first and second verse for Dodger, Charlie, Kags or Crackit)

If you see something that you want
If you see something that you need
If you see something that you like
If you see something dynamite

Just pinch it
Half-inch it
Just take it
Don't break it

Sneak up behind them
Take it from their bag
Put it in your own
And call it swag

Put it in your bag

Now you're a perfect little pickpocket indeed
Light-fingered, there's no doubt you'll succeed

You're perfect

If any trinkets catch your eye
Don't let the good stuff pass you by
Watch out for peelers in the street
Watch what you say to folks you meet

Go snatch 'em
Just cadge 'em
They'll nab ya
Don't blabber

Sneak up behind them
Take it from their bag
Put it in your own
And call it swag

Put it in your bag

Now you're a perfect little pickpocket indeed
Light-fingered, there's no doubt you'll succeed

You're perfect
Put it in your bag

Now you're a perfect little pickpocket indeed
Light-fingered, there's no doubt you'll succeed

You're perfect

Throughout the song, pickpockets confidently pick the pockets of market-goers, unnoticed by vendors and customers. Oliver watches from the side of stage, shocked and nervous.

Oliver (shocked) Wait? You're all pick-pockets?

Charlie Course we are! Why, what did you think we did?

Kags Don't worry, Oliver! I was nervous at first, but you get used to it!

Oliver But it's unlawful! What if you get caught?

Dodger (puts his arm over Oliver's shoulders) We never get caught, my dear! Anyway, a magistrate would just put you back in a workhouse for a couple of months then you'd be free to come back to us again!

Crackit Oliver - s'easy! Watch this!

Crackit proceeds to pick the wallet from Mr Brownlow's pocket and the boys start running off.

Mr Brownlow Stop! Thieves!

Vendor 1 (Edward) Stop! Thieves!

Cratchit Stop! Thieves!

Nickleby Stop! Thieves!

Pick-pockets being chased around stage. Crackit melts in with the crowd.

Crackit Stop! Thieves!

Kags spots Crackit's technique and copies him.

Kags Yes! Stop those thieves!

Dodger, Charlie and Oliver continue to run away.

At that moment, Oliver trips and fall. Townspeople catch him and begin walking away with him. Narrators enter with new headlines on their newspapers such as 'Oliver's a criminal!', 'Orphan Boy Caught!'

Dodger Oh no! Oliver's been caught!

Charlie (with urgency) Come on, Dodge!

He pulls Dodger away from the scene and they both exit.

Narrator 1 And so, just like that: Oliver seals his fate ...
It's not the criminals, but him in front of a magistrate!

Narrator 2 Our eponymous character enters the court
With nasty Mr Fang who sees punishing as a sport!

Townspeople watch on as an 'audience' as a magistrate and court usher enter the scene and stand before Oliver. Oliver looks afraid. Mr Brownlow watches with concern. The magistrate could have a gavel that is banged for attention.

Magistrate I'm Fang, the magistrate. Sharp by name, sharp by nature!

He looks at Brownlow with disgust and points at him.

Magistrate	Who is this villain? Wassee done?
Court Usher	<i>(trying feebly to rectify the mistake)</i> That's Mr Brownlow. He's done nothing m'lord. This gentleman is the one who was robbed.
Magistrate	Well then <i>(studies Oliver closely)</i> . You look like a scoundrel. I find you guilty and sentence you to six months in prison -
Mr Brownlow	<i>(interrupts)</i> This is an outrage! Look at the boy! He's clearly impoverished.
Magistrate	- with hard labour. Take him down!
Oliver	I'm innocent, I promise! <i>(turns out his pockets)</i> My pockets are empty, see! I'm just a poor orphan! Oh how can life get any worse?
Vendor 1 (Edward)	WAIT! I saw everything! It wasn't that boy! It was another! He's innocent!
Magistrate	Very well. You are discharged.
Oliver	Oh, thank goodness.
Mr Brownlow	There now, child. Come home with me for some dinner - it's the least I can do.

Brownlow and Oliver leave together, Brownlow's hand comfortingly on Oliver's arm or back. The rest of the cast in the scene watch them leave and then wander off, bored that the court action wasn't more dramatic. Two narrators remain and address the audience.

Narrator 3 There once was a fellow named Brownlow,
Who's very important to this show,

Narrator 2 With kindness so grand
He'd offer his hand,
And help the boy's spirits to grow!

Narrators exit

Incidental Music: 'Perfect Little Pickpocket' (#16)

ACT ONE, SCENE FIVE - THE HIDEOUT

Nancy and Fagin are pacing the stage.

Fagin Those boys 'ave been gone hours, Nancy. I'm telling you - something is amiss.

Nancy Oh, those poor children; what if something has happened to them?

Fagin If something's happened, they'd better not open their mouths and snitch on me!

Nancy You'd deserve it if they did! All you do is sit around all day, admiring your treasures and getting children to do all the hard, dangerous work for you! What if they hang for their crimes, eh? How would you sleep at night!

Fagin Very comfortably on my bed of lies and pillow of deceit! Oh deary me, what if Bill finds out they've gone? He'll be fuming!

Nancy Wait - I hear footsteps. *(they both listen)*

Fagin Only six pairs of feet - where's the seventh?

All pickpockets except Oliver run onto the stage.

Nancy Boys! Oh, thank goodness you're all alright!

Fagin *(counting the boys as they come in)* Crackit, Charlie, Kags, Pip, Nell, Dodger ... Oliver? Where's Oliver?

Charlie He's been nabbed!

Nancy *(distressed)* Nabbed!

Kags Yeah, he's gone off with a rich fella we robbed! *(he and Crackit laugh heartily)*

Fagin I don't think this is a laughing matter, boys! He knows all about our little crime operation: you lot and your pick-pocketing, our secret hideout - what if he snitches?

Bill enters

Bill What if who snitches?

As Bill enters the stage, the children all cower away from him. Nancy and Fagin greet him but are clearly afraid of him and uncomfortable. Nancy moves to protect the children from his presence while, during the song, Fagin shows him some of the goods that have been pick-pocketed.

BILL SYKES (#4/17)

Everybody knows he's a man you should fear, so be wary.
Everybody knows he's a liar, he's a toad, he's a cheat.

If you see him rob, you should run, you should hide 'cos he'll get ya.
When your card is marked, you must know that he never forgets.

He is like the darkness,
Descending every night,
Hiding in the alleyways,
To give the folks a fright.

Wicked, grasping, scheming, villainous Bill Sykes.

Everybody says he's a ghost, he's a ghoul, he's a nightmare.
Everybody whispers their words when he's creeping around.

If he sees your face, you should hide, you should flee 'cos he'll have ya.
When he thinks you know what he's done, you can only beware.

He will steal your silver,
Wallets, cash and gold,
Pass it on to Fagin,
Who's sure to get it sold.

Wicked, grasping, scheming, villainous Bill Sykes.
Wicked, grasping, scheming, villainous Bill Sykes.

Fagin Well, it's good to see you, Bill. Where've you been?

Bill I had top secret, none-of-your-business business to attend to.
Now, who's snitching?

Charlie This new kid, Oliver. He's been nabbed and gone off to the
magistrate with some rich fella.

Nancy Oliver seems like a trustworthy young man; I don't think he'll
snitch!

Fagin I wouldn't be so sure. Oliver is new here. We don't know if we
can trust him yet. And now he knows our routines, our plans,
and where we hide out. He could go blabbing to anyone and we
could all be caught!

Gang all make agreeable noises.

Bill Sounds like it's in your best interests to get him back quickly, Fagin.

Fagin You're right Bill, as always. You heard 'im, my dears! Go and find Oliver! Seek him up and down, in and out! Use your eyes and ears but find Oliver, and find him fast!

Nancy I'll go and keep lookout in the posh part of town, see if I can find this rich fella's house.

Nancy and gang leave the stage, grateful to be away from Bill's presence.

Fagin Bill, are you staying for a cuppa?

Bill Sorry, got to dash – I need to see a man about a dog. You'd better find this Oliver before he spills what he knows and ruins your whole operation! That boy will 'ave your head in a noose if he snitches.

Bill exits

Fagin And your head too, my dear. And yours. Because if I go down, we both go down together ...

Fagin exits

Incidental Music: 'Bill Sykes' (#18)

ACT ONE, SCENE SIX - MR BROWNLOW'S HOUSE

Oliver seen sleeping comfortable. Mrs Bedwin and Mr Brownlow sit by his side, watching him fondly.

Mrs Bedwin Oh Mr Brownlow, that poor boy. He doesn't look like he's ever had a good meal, a family or even a bedtime story.

Mr Brownlow Indeed, Mrs Bedwin, indeed. We'll keep him here as long as we can - we can nurse him back to health and perhaps, if he would like, give him a good home.

Mrs Bedwin He looks so angelic when he sleeps. Do you know, Mr Brownlow, he reminds me of someone. I can't put my finger on it.

Mr Brownlow How funny of you to say - I thought the same thing. He reminds me a little of my dear Agnes. My darling daughter, how I miss her.

Mrs Bedwin Oh look sir, he's waking up!

Oliver *(waking up and looking around before sitting up)* That's the best nights' sleep I've ever had! Is this a memory-foam mattress? I don't think I have ever been so comfortable in all my life! Oh, please, may I stay a little longer?

Mrs Bedwin My dear child, of course you can stay.

Oliver I'll work! I'll earn my keep! I'm used to working hard.

Mr Brownlow You will do no such thing! You will rest, recover and rejuvenate.

He exits with Mrs Bedwin.

Oliver How wonderful! I'm finally safe and happy. I wish I could wrap this feeling up in a ribbon and put it in a box to keep forever!

SEARCHING FOR A FAMILY (#5/19)

I've been sleeping on cotton sheets
On a comfy bed made of feathers.
Dressed so smart in the finest clothes
With shoes, no holes in the leathers.

I've had a little taste, I don't want to go back,
This is like a dream come true

I was searching for a family
Where I could be loved, who would care for me.
I was waiting for the day to come,
When I found a place
That I could belong,
Somewhere I'd call home.

I've been fed to my heart's content,
It's been three hot meals every day here.
Bedtime stories and etiquette,
I feel safe, no worries and no fear.

I've had a little taste, I don't want to go back.
This is like a dream come true.

I was searching for a family
Where I could be loved, who would care for me.
I was waiting for the day to come,
When I found a place
That I could belong,
Somewhere I'd call home.

I was searching for a family
Where I could be loved,
Who would care for me.
I was waiting for the day to come,
When I found a place
That I could belong,
Somewhere I'd call home,
Somewhere I'd call home,
I'd call home.

I was searching
I was searching
I was searching
I was waiting
I was waiting
I was waiting

Somewhere I'd call home
I'd call home

END OF ACT

ACT TWO, SCENE ONE - MR BROWNLOW'S HOUSE

Incidental Music: 'Pleased To Meet You' (#20)

Narrators enter with new newspaper headlines such as, 'Useful plot device deployed', 'Has there been a twist yet?', 'Discount code for memory foam mattress: quote 'Oliver' at checkout'

Narrator 1 Oliver was the happiest he'd ever known.
He'd never truly had a home.

Narrator 2 Weeks went by, and he was fed and warm
And just like that, his life did transform.

Narrator 3 But Fagin had plans to get him back
And get her crime-ring back on track.

While the narrators speak, Oliver changes into a new, fancy jacket to reflect situation change.

Mrs Bedwin enters.

Mrs Bedwin Oliver dear, Mr Brownlow is looking for you. He has an errand for you to run.

Mr Brownlow enters with Mr Grimwig and Mrs Grimwig.

Mr Brownlow Oliver, my child. I'd like to introduce you to some friends of mine, Mr and Mrs Grimwig.

Mrs Grimwig (*enthusiastically*) Hello dear boy!

Mr Grimwig (*unhappily*) How do?

Oliver It's good to meet you both. How do you do?

Mr Brownlow Mr Grimwig here doesn't like children much. He believes you will fall back into a life of crime.

Oliver Oh sir, never! I have never been happier! I never wish to go back to my old life!

Mr Grimwig Mark my words! He will go back to his criminal ways or I'll eat my head!

Mrs Grimwig My, my, Brownlow. Isn't he about the same age as your long-lost grandson?

Oliver You've got a long-lost grandson?

Mr Brownlow	It's a sad tale, Oliver. My only daughter gave birth to a little boy about eleven years ago, but after she died, I lost track of him. I believe him to be in an orphanage or workhouse somewhere.
Narrator 1	<i>(pointedly to the audience)</i> What an interesting plot development ...
Oliver	<i>(to himself)</i> An orphan boy? In a workhouse? About my age? My, my. Is it possible? Could it be?
Narrator 3	<i>(to other narrators)</i> I think he's catching on!
Mr Brownlow	Now, Oliver. I need these books returned to the bookseller. And here are the five pounds I owe him. <i>(hands Oliver books and money)</i> Do be quick and come straight back.
Oliver	Oh I will, sir! Promise! Thank you, sir! <i>(he exits)</i>
Mr Grimwig	He has five pounds and a pile of valuable books! Even now, he'll be running back to his robbers' den, laughing at your foolishness!
Mrs Bedwin	Nonsense!
Mrs Grimwig	Funny you mention a 'robbers' den', dear husband. Estella was telling me about a crime-ring not far from here. These criminals recruit young orphans to pick-pocket for them. It's a terrible affair.
Mrs Bedwin	Why would they do such a thing?
Mrs Grimwig	It means that the children get caught and arrested instead of the adults facing the consequences! Children would only get thrown in a workhouse; adults would hang from the noose!
Mrs Bedwin	How awful! Those poor orphans!
Mrs Grimwig	Indeed, those poor, innocent-
Mr Grimwig	<i>(interrupts)</i> Humbug! Innocent! Trouble-makers and criminals more like! They should all be in a workhouse!

ONCE A CRIMINAL (#6/21)

Once a criminal, always a criminal,
Leopards don't change their spots.
It's intrinsic, undeniable,
A criminal is what you've got.

He has taken advantage
Of your kind, good-natured self.
Be sure to heed my words,
And be sure to heed them well, well, well, well

Once a criminal, always a criminal,
People can't mend their ways.
It's quite typical, indisputable,
A criminal is what I says!

He has shown his true colours,
You've been robbed, oh I can tell.
Be sure to heed my words,
And be sure to heed them well, well, well, well

Once a criminal, always a criminal,
Leopards don't change their spots.
It's intrinsic, undeniable,
A criminal is what you've got.

Once a criminal, always a criminal,
Dogs can't learn new tricks.
Irrefutable, it's with certitude,
This criminal will soon get nicked.

Irrefutable, it's with certitude,
This criminal will soon get nicked.

Mrs Grimwig Balderdash!

Mrs Bedwin Poppycock!

Mr Brownlow Nonsense! Oliver is no criminal! He'll be back within twenty minutes. Half an hour at most. Mark my words - he's a good boy and will make a fine young man. Now we need a reason to leave stage ...

Mrs Bedwin Let's all go and have a cup of tea!

Brownlow, Bedwin and Mr & Mrs Grimwig exit.

Incidental Music: 'Once A Criminal' (#22)

ACT TWO, SCENE TWO - THE HIDEOUT

In front of the stage, Oliver is casually walking, whistling or humming to himself (possibly humming 'Once a Criminal') as he heads to the book sellers. Nancy has been watching from afar and moves towards him.

Nancy Oliver! You're looking well! Great to see you! (*she grabs his shoulder and holds him tightly*)

Oliver Nancy! It's lovely to see you too! Um, could you loosen your grip? You're holding on quite tight ...

Bill enters behind Nancy.

Bill 'Ello, 'ello, 'ello! There you are, boy.

Oliver Who are you?

Bill Your worst nightmare.

Bill grabs his other shoulder and he and Nancy begin slowly frog-marching him back on to stage, where Fagin and the gang are beginning to enter. Dodger stands further back, looking worried.

Fagin Oh, my dear, it's good to see you, so it is.

Bill (*roughly, to Oliver*) Did you snitch, boy? Did you go gabbing to your high-and-mighty friends about us?

Oliver I would never!

Bill If you did, I'll fix it so you'd never speak another word to nobody never!

Bill throws Oliver towards the gang who all clap him on the back and admire him.

Pip Oliver! Good to see you!

Nell You look well-rested!

Charlie Blimey, Oliver, look at them shoes! I'd love a pair of those!

Kags (*takes books*) Corr, fancy books! They're worth a bob or two.

Crackit Ain't you the little toff?

Fagin Indeed Oliver, you do look well off. That jacket looks like it is worth a fortune. Here, give it to me and I'll ... look after it for you.

Oliver passes the jacket to Fagin who admires it.

Bill (to *Oliver*) Yes, change into something more understated. I've got a very important job that I need you for. You're the perfect little burglar, you are.

Nancy A job already? Burgling? He's only just got back!

Bill So he needs to earn his keep - show his loyalties!

Oliver Please don't make me, Mrs Fagin. I don't want to rob!

Fagin (*trying on the jacket and not listening*) Sorry, did you say something?

Dodger He ain't never robbed before! I'll do it - I'm cunning, I'm crafty.

Fagin Oliver's gotta learn to be a little bit crafty too. How else will he cover his expenses? I'm not feeding him for nothin'! This ain't a charity! In this life, Oliver, you've got to learn how to play the game, go under the radar, make your own way without getting nasty.

STAY CRAFTY (#7/23)

I have learnt the lesson
Along the way,
Keep my wits about me,
What else can I say?
Have a little cunning in all that you do.
Make sure you're the smart one,
And you'll make it through.

Let them underestimate you.
Never let them see your hand.
Always got to keep them guessing,
And everything will go to plan

And you must stay just a little bit,
Just a little bit crafty.
There is no need, there's no need to get,
There's no need to get nasty.
Stay crafty.

I have been quite artful,
Learned to be wry,
Stayed a step ahead
The rules don't apply.
People call it knowing,
Aware of yourself.
Never trust a stranger,
It's bad for your health.

Let them underestimate you.
Never let them see your hand.
Never show your truest colours,
And everything will go to plan

And you must stay just a little bit,
Just a little bit crafty.
There is no need, there's no need to get,
There's no need to get nasty.
Yes, you should stay just a little bit,
Just a little bit crafty.
There is no need, there's no need to get,
There's no need to get nasty.
Stay crafty, stay crafty, stay crafty.

Just a little bit
Just a little bit
There's no need to get
There's no need to get

Bill Couldn't have put it better myself. Staying crafty, staying under the radar, a pace ahead, never showing my true colours - all key to my success in this job!

Oliver Oh Dodger, help! I don't want to burgle and rob! I want to go back to Mr Brownlow! (cries and runs to group who comfort him)

Nancy (*begins to have change of heart*) Bill, Fagin, we're all good-for-nothings who only know robbing! But him? (*points at Oliver*) He had a chance to lead a decent life! Now all that is in store for him is cheating and stealing and blackening his soul working for you two! He'll end up rotting in prison or swinging from a rope!

Bill Shut it!

He takes her roughly and shoves her off the stage. Then he turns and points to Oliver.

Bill Be ready in an hour - you and I are gonna rob a wealthy house together! Dodger, remind him that he's got to be quiet and must not, under any circumstances, wake the whole household!

All leave stage except for Oliver and Dodger

Dodger Oliver, my dear. I'm so sorry you're back 'ere. Looks like you was well looked after.

Oliver I really was, Dodge. Mr Brownlow is such a kind man. If only all of you could find homes like that. And Dodger, I think he might have been, I mean, he could have been ... my grandfather!

Dodger What? You reckon you found your grandfather! Is he kind?

Oliver The kindest.

Dodger Well we have to get you back to 'im somehow then!

Oliver But I can't leave you all here with Mrs Fagin and that frightening Bill Sykes!

Dodger Don't you worry yourself! I think I've got a plan! We can't both be stuck 'ere working for Fagin and Bill! But it means you've gotta go with Bill to this fancy house tonight for the burglary.

Oliver Me? Oh Dodge, I don't know if I can ...

Dodger Course you can! Do the opposite of what Bill said! Make a loud noise when you get in there so the owners come runnin', then use that angelic face of yours to charm them. Tell 'em everything and get the police over 'ere sharpish to save us kids!

Oliver Okay. I'll do it. And I'll try and get help, I'll try and get you out of here! Get all of us out of here!

They shake hands. With a big wink to Oliver, Dodger exits. Oliver takes a deep breath of bravery and exits (following Bill)

Incidental Music: 'Stay Crafty' (#24)

ACT TWO, SCENE THREE - MR BROWNLOW'S HOUSE

Brownlow and Mrs Bedwin are on stage, looking upset. Mr and Mrs Grimwig enter.

Mr Brownlow Mr and Mrs Grimwig! I wasn't expecting you.

Mr Grimwig I heard that the boy has gone, just as I predicted. Once a criminal, always a criminal! Leopards don't change their spots!

Mr Brownlow He's gone indeed. It's been a sorry state of affairs. So out-of-character for him to run off.

Mrs Bedwin I can't help but wonder why he did it ...

Mr Grimwig He's probably run off to be back with one of those crime gangs you were telling us about, dear wife.

Mrs Grimwig Do you really believe that Oliver would choose that life over this?

Mrs Bedwin He had everything he could have possibly wanted here with us! Why would he choose the streets over a comfortable bed and good food?

Mr Brownlow (*struck by inspiration*) I say, Mrs Bedwin, I've just had a thought! You don't suppose that this crime-gang of his stole him back?

Mrs Bedwin Stole him back? Oh, poor Oliver!

Mrs Grimwig You might be on to something, Mr Brownlow! Let's get in touch with the police - I'll tell them everything I know and they may be able to help us!

All exit while Mr Grimwig muttering.

Mr Grimwig Good for nothing tyke ... (*hums 'Once a Criminal'*)

ACT TWO, SCENE FOUR - THE MAYLIE'S HOME

The house is in darkness on stage. Oliver and Bill approach it, sneaking around in front of stage. There is an item on stage, such as a side-table, that would make a noise if pushed over.

Narrators headlines could read: 'Shh!', 'Be quiet!', 'Stealth mode activated!'

Narrator 1 Oliver had avoided thieving thus far
He was hoping to save his soul,
But Dodger had given him a lifeline
And so into the night he stole.

Narrator 2 He met Bill under the moon and stars
And went to the posh side of town,
To an enormous, fancy residence
Where plenty of cash could be found.

Narrator 3 As they approached their target
Oliver was filled with despair!
Lost family, the workhouse, the thieving,
His poor life was too much to bear.

Bill 'Ello, 'ello, 'ello. Look at this place - huge! (indicates house in front of them) Full of silver and jewels. Right boy, you climb in that small window there, go to the front door and let me in.

Oliver Oh, please, let's not rob it! Don't make me!

Bill Fagin's behind on her earnings because those kids had to waste their time looking for you! You owe her! I need Fagin to get a big prize, and soon! And anyway, she needs cash if you all want feedin' this week! Otherwise you'll all be starvin' and on the streets again!

Oliver Oh, please! There must be another way!

Bill Do it, brat! (*pushes Oliver towards 'window'*) I've got you in my sights every step of the way!

Oliver climbs through the 'window'. This could be from in front of stage, up onto the stage as if sneaking through a window to rob. Oliver sees an item (such as vase, candlestick, side table) and, remembering Dodger's words, deliberately tips it over, making a clatter and awakening the house.

Rose (*calling from offstage*) Mrs Maylie! Did you hear that?

Mrs Maylie Rose! I think we're being robbed!

Both enter the stage from different directions, feeling in the 'dark'. They then switch on a light, see Oliver and move towards him to grab him.

Oliver No, please! I'm not robbing you! There's been a misunderstanding!

Mrs Maylie Grab him Rose! We can't let the little thief get away!

Rose and Maylie 'trap' Oliver, grabbing him and pushing him to the floor. They sit on him.

Bill (*excited - to himself*) He's been caught! Perfect! Everything is going exactly as I planned!

Bill exits hurriedly

Oliver Please don't hurt me! I'm sorry! I didn't want to burgle you!

Mrs Maylie Oh my! He's only a child! Just a boy! How could there be any wickedness in this poor child, Rose?

Rose Dear boy, were you forced into this burglary? Oh aunt, how do we know what kind of sad, loveless life he has led? We can't give him over to the police!

Mrs Maylie Of course we shan't, dear! What's your name, child?

Oliver My name is Oliver. Oliver Twist.

Rose Oliver, my name is Rose. This is my aunt, Mrs Maylie.

Mrs Maylie I'm sorry if we startled you! You gave us such a fright! Here, let me help you up. Are you hurt?

Rose Aunt, he looks down on his luck, like he's spent time living on the streets! Or worse, in a workhouse!

Mrs Maylie Oliver, are you alright? Are you safe? Do you have a home?

Narrator 3 (*to other narrators, sarcastically*) How convenient that he has stumbled into the home of such a generous and understanding character at this exact point in the plot ...

Narrator 2 Yes, it's ideal. Thanks Dickens.

Oliver I'm safe now, but my friends are not! Please help me - I need to speak to the police. I have urgent information about mistreated children and a notorious crime ring! And I need help to find a man named Mr Brownlow! My friend Dodger needs his help!

Rose Aunt, fetch him some broth and settle him in one of our warm, cosy beds. I'll go to the police at once!

Narrator 1 (*to other narrators*) Yes, that would be my instinct too - feed the burglar I found inside my property and give them a bed to sleep in!

Mrs Maylie Come with me, my dear child. Let's get you something to eat.

Oliver allows himself to be led offstage by Mrs Maylie as Rose exits on the other side of the stage.

Incidental Music: 'Searching For A Family - 2' (#25)

ACT TWO, SCENE FIVE - THE HIDEOUT

Nancy, pickpocket gang and Fagin all on stage. Nancy is reading to the gang and Fagin is looking through her treasures.

Nancy (reading) The moment Scrooge's hand was on the lock, a strange voice called him by his name, and bade him enter.

Pip I love it when you read to us, Nancy.

Nell I'd love to be able to read.

Charlie Imagine knowing all the sounds that those squiggly lines on the page make.

Nancy When I was at school, we called it 'phonics'.

Kags Phonics? Sounds complicated.

Interrupted as Bill rushes on to the stage in fake panic.

Fagin Bill? What is it? Where's Oliver?

Bill He's been caught!

Dodger (aside) YES!

Nancy Oh my! Is he safe?

Bill I didn't stick around to check - the police will have been called. They'll be on my tail.

Nancy (worry and fear) If they're on your tail, they'll have followed you here! You put children at risk!

Fagin Never mind the children, he's put ME at risk! (she begins hurriedly collecting valuables) Kids, help me gather my treasures!

Pip The police are coming? What'll happen to us?

Kags I don't want to be thrown back in a workhouse!

Charlie (to the others) Right you lot, I think we should all run for it.

Children huddle together on other side of stage, planning.

Dodger (to other children in gang, without adults hearing) Don't panic, this is all part of the plan. Oliver got caught ON PURPOSE. 'E's getting us help. Soon we'll be freed from this miserable existence!

Crackit Free to go where though? This is the only home I know!

Charlie Yeah, who would take in street urchins like us? Fagin's been like a mother to us - we can't desert her now!

Dodger *(thoughtful)* Good point. Who'd take in street urchins like us? *(thinks, then has a light bulb moment)* I know someone who might help us - Oliver's grandfather!

Crackit Oliver's got a GRANDFATHER?

Rest of gang 'shhh' him sternly.

Dodger Sure does! Psst! Nancy! *(beckons Nancy over)*

Nancy What is it Dodge?

Dodger If you truly care for us, you'll follow these instructions. You need to go to the police. They'll help you find a kind man called Mr Brownlow. He cares for Oliver and will want to keep him safe. And I think he'll help us all, including you!

Nancy Bill will kill me!

Action pauses while narrators come on stage. Only Nancy is unfrozen as she interacts with the narrators.

Narrator 3 WAIT! Nancy, remember, that doesn't happen in OUR version! Dickens may have written a brutal ending for you, but this is a primary school.

Narrator 1 Brutal Victorian deaths aren't in the curriculum!

Narrator 2 Can you change the line?

Nancy Bill will ... be very cross!

Narrator 2 Much better, thanks.

Narrators exit and scene resumes.

Nancy Bill will be very cross!

Charlie I can't go back to the workhouse!

Kags I don't want to go to prison!

Crackit I don't want to swing for this!

Nell I just want to go home!

Pip I want to know what it's like to HAVE a home!

Dodger Please Nancy! You've gotta help us! Just 'cos you've been thieving your whole life like us doesn't mean you've always gotta do what Fagin and Bill say! This is your chance for atonement, to make amends to society and give us kids a better life!

Nancy

Oh my dear sweet boys - I'll do it! I've got to start making
amends!

*Option for pick-pocket gang to exit here, thanking Nancy as they leave hurriedly
and with hope. Nancy leads the song, but could be joined by the ensemble/choir if
desired.*

RISE LIKE A PHOENIX (#8/26)

I will rise like a phoenix up from the flames

I will pick myself up and I'll go again

I will climb back up

I will climb

I will mend every wound and I'll heal the pain

I will gather my strength, break free from the chains

I will shine again

I will shine

'Cos I, I am so much stronger than they know

I've been a fool

I know that it's true

I've made mistakes

I want to undo

This time it feels

That things could go right

I'll hold my head high

And look to the light

I will dust off the ashes and push ahead

I will forge a new path and I'll smile instead

I will stand my ground

I will stand

I will rise like a phoenix up from the flames

I will pick myself up and I'll go again

I will climb back up

I will climb

Cos I, I am so much stronger than they know

I am stronger than they know

She exits.

Incidental Music: 'Rise Like A Phoenix' (#27)

ACT TWO, SCENE SIX - THE POLICE STATION

Narrator 1 It was a busy night at the station
The police couldn't get a rest!
First, a visit from Mr Brownlow
Then Rose's unexpected guest!

On one side of the stage, Constable Clue and Constable Copper stand with Mr Brownlow, Mrs Bedwin, Mr Grimwig and Mrs Grimwig, listening and taking notes. On the other side of the stage, Constable Cuffs and Sergeant Swat stand with Rose Maylie, listening and taking notes.

Mrs Grimwig And I know that there is a crime-ring nearby ...

Constable Clue A crime-ring, you say?

Rose Oliver insists he needs to speak to you urgently. He says he has important information to share!

Constable Cuffs Important information, you say?

Nancy rushes in.

Rose And he also requests that I find -

Nancy Please help me! I need to find -

Constable Copper *(to Mr Brownlow)* And your name is -

Nancy, Rose and Mr Brownlow *(in unison)* Mr Brownlow!

All stop and look at each other.

Mr Brownlow Why, I'm Mr Brownlow.

Constable Copper *(writing the name down)* Mr Brownlow ...

Rose You're Mr Brownlow?

Nancy Oh, Mr Brownlow! Dodger sent me!

Rose You know a Dodger? I have a message from Oliver who says that Dodger needs Mr Brownlow!

Mr Brownlow Oliver's friend, Dodger?

Constable Copper Rodger? Who's Rodger?

Constable Clue No - Dodger! D-O-D-G-E-R!

Sergeant Swat *(blows whistle and all go silent)* Silence! This is all very discombobulating, a bit twisted! One at a time! *(points at Nancy)*. You! What do you want?

Nancy I'm part of this crime-ring-

Narrator 1 holds up newspaper headline 'Nancy - a criminal!' or similar.

Constable Cuffs (interrupts) Arrest her!

Sergeant Swat Let her finish!

Nancy Thank you, Sergeant. There are these two awful criminals, Mr Bill Sykes and Mrs Fagin, who have been using children to do their dirty work. One of the children has asked me to come and find Mr Brownlow and get help - I think they're at risk of great harm!

Constable Copper desperately trying to write this all down quickly.

Sergeant Swat Bill Sykes you say?

Constable Copper Bill Sykes? Wait, isn't that the secret code name for- *(he is interrupted by Constable Cuffs covering his mouth or indicating him to be quiet)*

All police gather together and whisper, then break apart, giving each other a wink and a nod.

Sergeant Swat *(to Rose)* Right, now you!

Rose My name is Rose Maylie. Tonight, our home was almost burgled and we detained a minor - well, we sat on him.

Narrator 2 holds up newspaper headline - 'Orphan boy sat on' (or similar)

Constable Cuffs Arrest her!

Sergeant Swat Hold yer horses!

Rose Thank you, Sergeant. His name is Oliver Twist and he says he has important information for the police and he needs to find Mr Brownlow because a boy named Dodger needs his help.

Constable Copper desperately trying to write this all down quickly.

Sergeant Swat Right. Now you sir, what do you need?

Mr Brownlow I am Mr Brownlow. This is my housekeeper, Mrs Bedwin, and these are my friends, Mr and Mrs Grimwig. I had a young boy in my care named Oliver but we believe he was kidnapped by a local crime-ring he used to be part of.

Nancy I'm afraid to say that I was the one what took 'im ...

Narrator 3 holds up newspaper headline 'Nancy Nabbed Oliver!' or similar.

Constable Cuffs Arrest her!

Sergeant Swat Will you STOP trying to arrest people!

Constable Cuffs (*shrugs apologetically*) It's me job, sir.

Sergeant Swat (*rolls eyes and turns back to Mr Brownlow*) Please, sir, carry on.

Mr Brownlow And my friend, Mrs Grimwig here, says she may know the location of the nearby crime-ring and we have visited you today to ask for your help in retrieving Oliver.

Constable Copper desperately trying to write this all down quickly.

Constable Clue I've got a headache ...

Sergeant Swat (*to Constable Copper*) Did you catch all that?

Constable Copper (*reading*) Blah blah blah, Oliver kidnapped, blah blah blah, Oliver sat on, blah blah blah, Dodger, Fagin, Bill Sykes, blah blah blah, children need help.

Constable Cuffs (*to Sargeant Swat*) Does this mean what I think it means?
(*reaches for handcuffs excitedly*)

Sergeant Swat Okay constables, grab your truncheons and your handcuffs. It's time to arrest some criminals!

Constable Cuffs HURRAY!

All Constables HURRAY!

Constables and Sargeant leave stage, followed by Nancy, Rose, Mr Brownlow, Mrs Grimwig and Mrs Bedwin who are all shaking hands and meeting one another.

Incidental Music: 'Police' (#28)

ACT TWO, SCENE SEVEN - THE HIDEOUT

- Bill** *(hardly able to contain excitement)* The police will be here any minute, Fagin!
- Fagin** I'm coming, don't rush me! Just got to grab some last valuables.
- Charlie** What about us?
- Fagin** What do you mean, what about you? You're coming with me, my dears! How else will I get my precious trinkets?
- Kags** We don't wanna leave London!
- Fagin** *(losing patience and faking sincerity)* But my dears - I need you. We're a family, aren't we? And families help each other, don't they?
- Crackit** This is our home!
- Pip** We're not coming wiv you!
- Fagin** *(sincerity disappears)* Shut up, the lot of you! You and your light fingers are coming with me whether you like it or not!

She begins pushing them towards the exit, threatening violence.

At that moment, children and Fagin are stopped from exiting stage by constables arriving alongside Mrs Grimwig, Mr Grimwig, Mr Brownlow, Mrs Bedwin, Rose and Nancy.

- Nancy** There they are, constables! Mrs Fagin and Bill Sykes!
- Bill** *(shock)* Nancy!
- All pick-pockets** *(joy)* Nancy!
- Fagin** *(angry)* Nancy! You lying, rotten traitor!

Sergeant Swat and Bill greet one another as friends.

- Sergeant Swat** *(to Bill)* Charles! *(shakes Bill's hand)*

Bill completely changes his 'harsh criminal' demeanour and becomes friendly and cheerful.

- Bill** Sergeant Swat! Great to see you!
- Fagin** Charles? That's not Charles, that's Bill Sykes, the crime-world's worst nightmare! Who's Charles?

Bill I'm Charles! Sergeant Charles Justice! I've been working undercover to expose this crime ring for months.

Dodger Undercover? You're a copper?

Kags Am I going to prison?

Bill Don't worry children. From my observations, I know you are all innocent victims here. My investigations have led me to one conclusion: THAT woman (points at Fagin) is an outlaw and has been exploiting vulnerable orphans for her own means for years!

Fagin You're a SCOUNDREL! A LIAR! A FRAUD!

Bill And you, madam, are a criminal.

Constable Cuffs Can I arrest her yet?

Fagin But I ain't done nothin'!

Constable Clue Save your lies for the magistrate! We know all about your little gang and the schemes you've been up to.

Constable Copper Your days of terrorising the streets are over!

Sergeant Swat (to Cuffs) Go on, you can say it ...

Constable Cuffs Finally! YOU'RE UNDER ARREST!

Constable Cuff arrests Fagin after a struggle.

Fagin Mind my bracelets! They're very valuable!

Rose Your bracelets! One of those is mine!

Mr Grimwig And that's my watch chain!

Mrs Grimwig And that's my brooch!

Mr Brownlow And those are my books!

Fagin Let go of me! I've got places to be!

Constable Clue I don't think so. You will be answering for your crimes in court.

Sergeant Swat You're not wriggling your way out of this one, Fagin!

Constable Cuffs Life imprisonment I reckon.

Constable Copper And hard labour!

Nancy (to Fagin) Your luck has run out, Fagin!

Bill And your luck has just come in, Nancy. I know you've been trying to protect these children, and for that, we are letting you off with a caution.

Nancy Oh thank you, Bill! Err, I mean ... Sergeant Justice.

Bill You can call me Charles.

Fagin taken off stage by constables. Rest of cast on stage, triumphant.

Pick-pockets Hurray!

Dodger Wait! Where's Oliver? Is he okay?

Oliver and Mrs Maylie enter.

Oliver I sure am!

Oliver and Dodger embrace happily.

All pick-pockets Hurray!

Charlie It's good to see you, Oliver!

Mrs Bedwin Oliver, my dear!

Oliver Mrs Bedwin! Mr Brownlow! (*runs and hugs them both*)

Dodger Tell 'em, Oliver, tell 'em!

Oliver Mr Brownlow, sir, I have reason to believe that you might know my mother. I mean, I think you might be, there's a possibility that you are, I hope you might be ...

Dodger For 'eavens sake, spit it out!

Oliver I think you're my grandfather!

Mr Brownlow Oh Oliver! I wondered if you might be my long lost grandson! You look just like Agnes! I'm so thrilled to have found you at last!

Mr Brownlow and Oliver embrace.

Mrs Bedwin (*to Mrs Grimwig*) Oh look at all these poor children! They look like they need a decent meal.

Mr Grimwig What they need is a night in the clink! All troublesome little rascals if you ask me. Once a criminal, always a criminal!

Mrs Maylie What they need is a good home!

Mr Brownlow I have an idea. Let's go to the local tavern. I'll buy everyone a nice supper and tell you my plan ...

Rest of cast move to one side of the stage to make space for narrators.

Narrator 1 Oliver and Dodger had done it
They'd truly changed their lives

Narrator 2 And Brownlow had a great idea
So that every character thrived!

Narrator 3 He and the Maylie's used their wealth
To open a home for the poor

Narrator 1 All of the crime gang flourished:
Could you ask for anything more?

Magistrate I hereby declare [insert school's name] open!

Chorus cheers

Narrator 2 Brownlow opened a new school,
And made himself headmaster.
Nancy became their teacher,
Grimwig thought it'd be a disaster!

Narrator 3 With Mrs Fagin locked up for good
And the children merry for years
This tragic tale has been twisted
And all that's left to say is CHEERS!

OLD LONDON TOWN (#9/29)

In old London town,
The vagabonds gather,
Kicking up their heels
Most every night.
All they wanna do
Is have a little natter
And dance until it's light.

They say cheers my dears, chin up buttercup, buttercup.
Cheers my dears, things are looking up, looking up.
Raise a glass and seize the day!

And down by St Paul's,
The scallywags chatter,
Spinning yarns and
Telling tales of old.
When they're having fun,
No, nothing much matters,
It's something to behold!

They say cheers my dears, chin up buttercup, buttercup.
Cheers my dears, things are looking up, looking up.
Raise a glass and seize the day!

Cheers my dears, chin up buttercup, buttercup.
Cheers my dears, things are looking up, looking up.
Raise a glass and seize the day!
Raise a glass and seize the day!
Raise a glass and seize the day!



**SHEET MUSIC
FOR PIANO, VOCAL
& GUITAR**

GRUEL

Words and Music by MATTHEW CROSSEY

Additional Lyrics by EMILY MARTIN

Arranged by KATE BELCHER

Solid ♩ = 145

Cm

Gm/C

Cm

The first system of musical notation for 'GRUEL' consists of a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment features a steady bass line of G3 (half notes) and a treble line with chords: C4-E4-G4 (half), C4-E4-G4 (half), C4-E4-G4 (half), C4-E4-G4 (half), C4-E4-G4 (half). The key signature is C minor and the time signature is 4/4.

6 Gm/C Cm

The second system of musical notation includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a whole rest, then a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment has a bass line of G3 (half notes) and a treble line with chords: C4-E4-G4 (half), C4-E4-G4 (half), C4-E4-G4 (half), C4-E4-G4 (half), C4-E4-G4 (half). The lyrics are: "When your stom-ach's ach-ing and the Plates of love-ly grub and things you've".

8 Gm Cm Gm

The third system of musical notation includes a vocal line with lyrics and a piano accompaniment. The vocal line starts with a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment has a bass line of G3 (half notes) and a treble line with chords: C4-E4-G4 (half), C4-E4-G4 (half), C4-E4-G4 (half), C4-E4-G4 (half), C4-E4-G4 (half). The lyrics are: "cup board's emp-ty, all you want is some-thing that'll fill ya. ne-ver tas-ted, in this work house no-one cares a-bout you."

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11

Cm Gm

Break-fast, lunch and di-nner is the same old tor- ture,
You have been for- gott- en and you've got no par- ents,

13

Cm Gm Dm

food that looks like it is go- nna kill ya. You take your plate up
strand-ed in this place where dreams don't come true.

16

Am Dm Am Dm

to the ta- ble, watch the ser- ver lift the la- dle, stand and stare and

20

E E/B E Am Dm

watch them pour, and one thing is for sure, it's go- nna be, it's go- nna be

25 E+ A⁵/E Am Am/E Am Dm

green and gloo-py gruel. Not ev-en hot, go-tta eat the lot,

29 E+ A⁵/E 1. Am E A E+ A⁵/E Am 2.

green and gloo-py gruel. gruel.

34 A⁵ A+(omit3) A7(omit3)

Saus - a - ges and mus - tard, app - le pie and cus - tard, roast beef, lamb shank,

37 A⁵ Am F/A

a - ny kind of food thanks. Je-llied eels with gra - vy, give me some-thing tas - ty,

40

A⁹(omit3)

Am

Am

Dm

short rib, hot pot, we would eat the whole lot! It's go-nna be, it's go-nna be

44

E⁺A⁵/E

Am

Am/E

Am

Dm

green and gloo-py gruel. Not ev-en hot, go-tta eat the lot,

48

E⁺A⁵/EE⁺

Am/E

E⁺(omit3)A⁵/E

Am

green and gloo-py, stick-y, soup-y, lump-y, chunk-y gruel.

PLEASED TO MEET YOU

Words and Music by MATTHEW CROSSEY
 Additional lyrics by EMILY MARTIN
 Arranged by KATE BELCHER

Jaunty $\text{♩} = 116$
 E^5

A/E E^5 A⁵/E E^5

Pleased to

5 A^5 A A^5 A D

meet ya, how ya do-in'? It's a pleas-ure to get to know ya, that's for sure.
 hat and let's be go-in' there's some folks_ who want to meet ya, at the door.

8 A^5 A

(That's for the sure) What's your name and where you go-in'? On your
 (At the door) They will give a friend-ly greet-in', say to

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10

A⁵ A D

own I am su-ppo - sin'? Not no more. (*Not no more*) Oh yes
 sit and join the eat - in', they'll im - plore. (*They'll im - plore*) Oh yes

13

E⁵ E E⁵ D Bm⁷ Bm Bm/C# D⁵ D D⁵

I'm op - ti - mis - tic, I'm con - vinced that we'll be - come the best of
 I'm op - ti - mis - tic, I'm con - vinced that we'll be - come the best of

17

1.
 E⁵ E⁵/B E⁵ A/E E⁵

friends,
 friends,
 friends 'til the ve - ry end.

20 E A⁵/E E⁵ A⁵/E A/E

Tip your friends 'til the ve - ry end.

22 F#m A Dmaj7 D

We'll be like peas_ in a pod_ joined at the hip_

25 C#m(omit5)/E D/A E F#m A

le-tting it rip_ The bond we build_ will not break

PERFECT LITTLE PICKPOCKET

Words and Music by MATTHEW CROSSEY

Additional lyrics by EMILY MARTIN

Arranged by KATE BELCHER

♩ = 151

Gm C Gm Am/C C Gm

if you see
if a - ny

6 C Gm Am/C C Gm

some-thing that you want
trin - kets catch your eye
(Just pinch it)
(Go snatch 'em)
If you see
Don't let the

10 C Gm Am/C C7 Gm7

some-thing that you need
good stuff pass you by
(Half - inch it)
(Just cadge 'em)
If you see
Watch out for

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14 Bb^6/C Gm^7 Am/C C Gm^7

some thing that you like____ (*Just take it*) If you see
 pee - lers in the street____ (*They'll nab ya*) Watch what you

18 Bb^6/C Gm^7 Am/C C^7 Em A^7

some-thing dy - na-mite____ (*Don't break it*) Sneak up be-hind____ them,
 say to folks you meet____ (*Don't bla - bber*)

23 Em A^7 C D G

take it from their bag,____ put it in your own____ and call it swag
 (*Put it in your*)

28 G C Am G

Now you're a per-fect li-ttle____ pick - pock-et____ in - deed____ (*You're*
bag)

32 D Cm(maj7) C 1. G

per - fect) Light-fing-ered, there's no__ doubt you'll succ-eed.

36 G G C

(Put it in your bag) Now you're a per-fect li-ttle__ pick

40 Am G D

- pock-et__ in - deed__ *(You're per - fect)* Light-fin-gered, there's no

44 Cm(maj7) C G

__ doubt you'll_ succ - eed.

BILL SYKES

Words and Music by MATTHEW CROSSEY

Additional Lyrics by EMILY MARTIN

Arranged by KATE BELCHER

Menacingly ♩ = 128

C Fm

Ev-'ry - bo - dy knows he's a
Ev-'ry - bo - dy says he's a

4 Fm C

man you should fear, so be wa - ry.
ghost, he's a ghou, he's a night-mare.

Ev-'ry-bo-dy knows he's a
Ev-'ry-bo-dy whis-pers their

8 C Fm

liar, he's a toad, he's a cheat.
words when he's cree - ping a - round.

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CCLI No: 7245781

11 Fm C

If you see him rob, you should run, you should hide 'cos he'll get ya.
If he sees your face, you should hide or should flee 'cos he'll have ya.

15 C Fm

When your card is marked, you must know that he ne-ver for-gets.
When he thinks you know what he's done, you can on-ly be-ware.

19 Bbm Fm C F

He is like the dark-ness de-scen-ding ev-'ry night.
He will steal your sil-ver, wa-llets, cash and gold.

23 Bbm Fm C Fm C7

Hi-ding in the a-lley-ways to give the folks a fright. Wi-cked,
Pass it on-to Fa-gan who's sure to get it sold.

28

1.
Fm

grasp - ing, schem - ing, vill - ai - nous Bill Sykes.

mf *f*

33

2.
Fm

C7

Sykes. Wi - cked, grasp - ing, schem - ing,

f *mf*

37

Fm

F5

vill - ai - nous Bill Sykes

f *8vb*

SEARCHING FOR A FAMILY

Words and Music by MATTHEW CROSSEY

Additional lyrics by Emily Martin

Arranged by KATE BELCHER

With a bounce ♩ = 120

G C Em D

Musical notation for the first system, measures 1-4. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody is mostly rests, with a few notes in the second measure. The piano accompaniment consists of chords and moving lines in both hands.

5 C Em G A

I've been sleep-ing on cot - ton sheets, on a
I've been fed to my heart's con-tent_ it's been

Musical notation for the second system, measures 5-8. It includes a vocal line with lyrics and a piano accompaniment. A repeat sign is present at the start of measure 6.

9 Em G A Em

com - fy bed made of feath - ers_
three hot meals ev - 'ry day_ here. Dressed so smart in the fi -
Bed - time stor-ies and e -

Musical notation for the third system, measures 9-12. It includes a vocal line with lyrics and a piano accompaniment.

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12 G A Em G A

nest_ clothes with shoes, no holes in the leath - ers... I've
- ti - quette, I feel safe, no wo-rries and no _____ fear..

15 C D C

had a li-ttle taste, I don't want to go back. This is like a dream come

18 D C D G C

true. I was search-ing for a fa - mi - ly _____ where I could be loved,

21 Em D G

_____ who would care for _____ me. _____ I was wait-ing for the day to _____ come

24 C Em D 1. C

— when I found a place — that I could be — long, — some-where I'd call home.

28 C(sus2) 2. C D G

I was search
I'd call home. I was search-ing for a fa-mi - ly —

32 C Em D

- ing, — I was search - ing, — I was search - ing —
— where I could be loved, — who would care for — me. — I was

35 G C Em

I was wait - ing, I was wait - ing, I was wait

wait-ing for the day to_ come_ when I found a place_ that I could be - long

38 D C C(sus2) Cmaj7 C⁶

- ing_ some-where

some-where I'd call home some-where

41 C C(add9) Cmaj7 C⁶ G

I'd call home I'd call home

I'd call home I'd call home

ONCE A CRIMINAL

Words and Music by MATTHEW CROSSEY

Additional lyrics by EMILY MARTIN

Arranged by KATE BELCHER

With authority ♩ = 140

Piano introduction in D major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The piece starts with a treble clef and a key signature of two sharps (F# and C#).

5 D A7 D A

Musical notation for measures 5-8, including a repeat sign at the beginning of measure 5. The melody is in the right hand, and the bass line is in the left hand. The piece continues in D major, 4/4 time.

Once a cri-mi-nal, al-ways a cri-mi-nal, leo-pards don't change their spots.
Once a cri-mi-nal, al-ways a cri-mi-nal, peo-ple can't mend their ways.

Piano accompaniment for measures 5-8. The right hand plays chords and the left hand plays a simple bass line. The piece continues in D major, 4/4 time.

9 D F#7 G D

Musical notation for measures 9-12, including a repeat sign at the beginning of measure 9. The melody is in the right hand, and the bass line is in the left hand. The piece continues in D major, 4/4 time.

It's in-trin-si-cal, un-de-ni-a-ble, a cri-mi-nal is what you've got.
It's quite ty-pi-cal, in-dis-pu-ta-ble, a cri-mi-nal is what I says!

Piano accompaniment for measures 9-12. The right hand plays chords and the left hand plays a simple bass line. The piece continues in D major, 4/4 time.

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CCLI No: 7245784

13

F#m7 B D E

He has ta - ken ad - van - tage of your kind, good - nat - ured self. Be
 He has shown his true co - lours, you've been robbed, oh I can tell.

17

G F#m E G Em/G

sure to heed my words and be sure to heed them well, well,

21

1. 2.

Gmaj7 G Gmaj7 G D A7

well, well. well, well. Once a cri - mi - nal, al - ways a cri - mi - nal,

25

D A D F#7

leo - pards can't change their spots. It's in - trin - si - cal, un - de - ni - a - ble, a

STAY CRAFTY

Words and Music by MATTHEW CROSSEY

Additional lyrics by EMILY MARTIN

Arranged by KATE BELCHER

♩ = 125

Em B D A

5 Em B D

I have learnt the less-on a-long the way_ keep my wits a-bout me, what
I have been quite art-ful, learnt to be wry,_ stayed a step a-head the__

8 A Em B

else can I say?_ Have a li-ttle cu-nning in all that you do,_
rules don't app-ly.__ Peo-ple call it know-ing, a-ware of your-self._

11

D

A

make sure you're the smart one, and you'll make it through.
 Ne - ver trust a stran - ger, it's bad for your health.

13

Bm

Em/G

Bm

Let them un - der - es - ti - mate you ne - ver let them see your
 Let them un - der - es - ti - mate you ne - ver let them see your

16

A

Bm

Em/G

hand al - ways got to keep them gue - ssing and
 hand ne - ver show your tru - est co - lours and

19

Bm

A

G

ev - 'ry- thing will go to plan and you must stay just a li - ttle bit,
 ev - 'ry- thing will go to plan

22

D(omit5)

F#m/A

A

A

just a li - ttle bit craf - ty. There is no

25

G

D

1.
F#m/A

A

need, there's no need to get, there's no need to get nas - ty,

28 A | 2. F#m/A A

stay craf - ty. nas - ty. Yes, you should

32 G D F#m/A A

stay just a li-ttle bit, just a li-ttle bit craf - ty. There is no

36 G D F#m/A A

need, there's no need to get, there's no need to get nas - ty.

39 Bm

Stay craf - ty, stay craf - ty, stay craf - ty.

RISE LIKE A PHOENIX

Words and Music by MATTHEW CROSSEY

Additional Lyrics by EMILY MARTIN

Arranged by KATE BELCHER

With growing strength ♩ = 50

E

I will rise like a phoe-nix up from the flames. I will

5 C#m7 B7 F#m/B B7 A

pick my-self up and I'll go a-gain. I will climb back up, I will climb.____

10 E

I will mend ev-'ry wound and I'll heal the pain. I will

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CCLI No: 7245786

13

C#m7

ga - ther my strength, break free from the chains. I will

15

B7

F#m/B

B7

A(add9)

shine a - gain, I will shine. 'Cos

19

B

F#m/A

A

E

I, I am so much stronger than they know.

23

F#m

B

C#m

I've been a fool, I know that it's true. I've made mistakes I want to un - do.

27 F#m B C#m Amaj13 C#m/A

This time it feels that things could go right. I'll hold my head high and look to the light...

31 A A(add9) C F

I will dust off the ash-es and push a-head. I will

35 Dm7 Dm C7 Bb/C

forge a new path and I'll smile in-stead. I will stand my

38 C7 Bb F

ground, I will stand. I will rise like a phoe-nix up

42

Dm⁷

C⁷

B^b/C

from the flames. I will pick my-self up and I'll go a-gain. I will climb back

46

C⁷

B^b

C

up, I will climb. 'Cos I, I'm so much

50

Gm/B^b

B^b

F

strong - er than they know.

52

rit.

C

Am/C

B^b(sus²)

B^b

F

I am strong-er than they know.

OLD LONDON TOWN

Words and Music by MATTHEW CROSSEY

Additional lyrics by EMILY MARTIN

Arranged by KATE BELCHER

Knees up! ♩ = 116

E \flat B \flat

4 A \flat B \flat E \flat In

7 E \flat B \flat

old Lon - don town the va - ga - bonds ga - ther,
down by St Paul's the sca - lly - wags cha - tter,

9 E \flat B \flat

kick - ing up their heels most ev - 'ry night.
spi - nning yarns and tell - ing tales of old.

11 C F B \flat

All they wann-a do is have a li-ttle na-tter and dance un-til it's
 When they're ha-ving fun, no, no-thing much ma-tters, it's some-thing to be -

14 B \flat 7 E \flat

light. They say Cheers my dears, chin up
 hold!

17 B \flat E \flat

bu-tter-cup, bu-tter-cup. Cheers my

20 E \flat B \flat B \flat A

dears, things are look-ing up, look-ing up.

23 Ab 1. Eb 2.

Raise a glass and seize the day! day

26 Ab Eb E

Cheers my

29 B

dears, chin up bu-tter-cup, bu-tter-cup.

32 E B

Cheers my dears, things are look-ing up,

35

A

B⁷

E

E⁷

look-ing up. Raise a glass and seize the day!

38

A

B⁷

E

E⁷

Raise a glass and seize the day!

40

A

B

E

Raise a glass and seize the day!



INCIDENTAL MUSIC

SEARCHING FOR A FAMILY (1) – INCIDENTAL

Music by MATTHEW CROSSEY

Arranged by KATE BELCHER

With a bounce ♩ = 120

The musical score is written for piano in 4/4 time with a key signature of one sharp (F#). It consists of four systems of music, each with a treble and bass clef staff. The tempo is marked 'With a bounce' at 120 beats per minute. The first system (measures 1-4) features chords G, C, Em, and D. The second system (measures 5-8) features chords C, Em, G, and A. The third system (measures 9-12) features chords Em, G, A, and Em. The fourth system (measures 13-16) features chords G, A, Em, G, and A. The score includes various musical notations such as eighth notes, quarter notes, and chords, with some notes marked with a '7' for fingering.

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CCLI No: 7245782

15 C D C

18 D C D G C

21 Em D C D G

24 C Em

26 D C G

GRUEL – INCIDENTAL

Music by MATTHEW CROSSEY

Arranged by KATE BELCHER

Solid ♩ = 145

Am Dm E+ A⁵/E

Musical notation for measures 1-3. Measure 1: Am chord, melody starts on G4. Measure 2: Dm chord, melody continues. Measure 3: E+ chord, melody continues. Measure 4: A⁵/E chord, melody continues.

4 Am Am/E Am Dm

Musical notation for measures 4-6. Measure 4: Am chord, melody continues. Measure 5: Am/E chord, melody continues. Measure 6: Am chord, melody continues. Measure 7: Dm chord, melody continues.

7 E+ A⁵/E E+ Am/E

Musical notation for measures 7-9. Measure 7: E+ chord, melody continues. Measure 8: A⁵/E chord, melody continues. Measure 9: E+ chord, melody continues. Measure 10: Am/E chord, melody continues.

9 E+(omit³) A⁵/E Am

Musical notation for measures 9-11. Measure 9: E+(omit³) chord, melody continues. Measure 10: A⁵/E chord, melody continues. Measure 11: Am chord, melody continues.

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PLEASED TO MEET YOU (1) – INCIDENTAL

Music by MATTHEW CROSSEY

Arranged by KATE BELCHER

Jaunty ♩ = 116

Musical notation for measures 1-3. The key signature is three sharps (F#, C#, G#) and the time signature is 12/8. Measure 1 has a treble clef with a whole note chord E5 and a bass clef with a whole note chord E5. Measure 2 has a treble clef with a whole note chord A/E and a bass clef with a whole note chord E5. Measure 3 has a treble clef with a whole note chord E5 and a bass clef with a whole note chord E5.

Musical notation for measures 4-5. Measure 4 has a treble clef with a whole note chord E5 and a bass clef with a whole note chord E5. Measure 5 has a treble clef with a whole note chord A5 and a bass clef with a whole note chord A5.

Musical notation for measures 6-8. Measure 6 has a treble clef with a whole note chord A5 and a bass clef with a whole note chord A5. Measure 7 has a treble clef with a whole note chord A and a bass clef with a whole note chord A. Measure 8 has a treble clef with a whole note chord D and a bass clef with a whole note chord D.

Musical notation for measures 9-12. Measure 9 has a treble clef with a whole note chord A5 and a bass clef with a whole note chord A5. Measure 10 has a treble clef with a whole note chord A and a bass clef with a whole note chord A. Measure 11 has a treble clef with a whole note chord A5 and a bass clef with a whole note chord A5. Measure 12 has a treble clef with a whole note chord A and a bass clef with a whole note chord A.

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11 D

13 E⁵ E E⁵ D

15 Bm⁷ Bm Bm/C# D⁵ D D⁵

17 E⁵ E⁵/B E⁵ A/E A

PERFECT LITTLE PICKPOCKET – INCIDENTAL

Music by MATTHEW CROSSEY

Arranged by KATE BELCHER

♩ = 151

Em A7 Em A7 C

6 D G

9 C Am G

12 D

14 C Cm(maj7) G

BILL SYKES – INCIDENTAL

Music by MATTHEW CROSSEY

Arranged by KATE BELCHER

Menacingly ♩ = 128

B♭m Fm C F

1 2 3 4

5 B♭m Fm C Fm C7

mf

5 6 7 8 9

10 Fm

10 11 12 13

14 F5

8^{vb}

14 15 16 17

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PLEASED TO MEET YOU (2) – INCIDENTAL

Music by MATTHEW CROSSEY

Arranged by KATE BELCHER

Jaunty ♩ = 116

E⁵ E E⁵ D Bm⁷ Bm Bm/C#

4 D⁵ D D⁵ E⁵ E⁵/B E⁵ A⁵/E A/E

7 F#m A

9 Dmaj⁷ D C#m(omit⁵)/E D/A E

11 F#m A

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13 Dmaj7 D E

16 E5 E E5 D

18 Bm7 Bm Bm/E D5 D D5

20 E5 E5/B E5 A/E

22 E5 A/E E5 E A

STAY CRAFTY – INCIDENTAL

Music by MATTHEW CROSSEY

Arranged by KATE BELCHER

♩. = 125

G D(omit⁵)

4 F#m/A A G

7 D F#m/A A

10 G D

12 F#m/A A

14 G D

16 F#m/A A

18 Bm

SEARCHING FOR A FAMILY (2) – INCIDENTAL

Music by MATTHEW CROSSEY

Arranged by KATE BELCHER

With a bounce ♩ = 120

Em G A Em

4 G A Em G A

7 Em G Em A C

10 D C D C D G

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RISE LIKE A PHOENIX – INCIDENTAL

Music by MATTHEW CROSSEY

Arranged by KATE BELCHER

♩. = 50

Musical notation for measures 1-2. Measure 1 contains two chords marked with the number 7. Measure 2 features a treble clef with a melodic line and a bass clef with a bass line. A chord symbol 'F' is positioned above the second measure.

Musical notation for measures 3-4. Measure 3 has a treble clef with a melodic line and a bass clef with a bass line. Measure 4 continues the bass line. Chord symbols 'Dm7', 'C7', and 'Bb/C' are placed above the measures.

Musical notation for measures 5-6. Measure 5 has a treble clef with a melodic line and a bass clef with a bass line. Measure 6 continues the bass line. Chord symbols 'C7', 'Bb', and 'C' are placed above the measures.

Musical notation for measures 7-8. Measure 7 has a treble clef with a melodic line and a bass clef with a bass line. Measure 8 continues the bass line. Chord symbols 'Gm/Bb', 'Bb', and 'F' are placed above the measures.

Musical notation for measures 9-12. Measure 9 has a treble clef with a melodic line and a bass clef with a bass line. Measure 10 continues the bass line. Measure 11 has a treble clef with a melodic line and a bass clef with a bass line. Measure 12 continues the bass line. Chord symbols 'C', 'AmC', 'Bb(sus2)', 'Bb', and 'F' are placed above the measures. A 'rit.' marking is positioned above measure 9.

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POLICE – INTERLUDE

Music by MATTHEW CROSSEY

Arranged by TOM KIRKHAM

♩ = 122

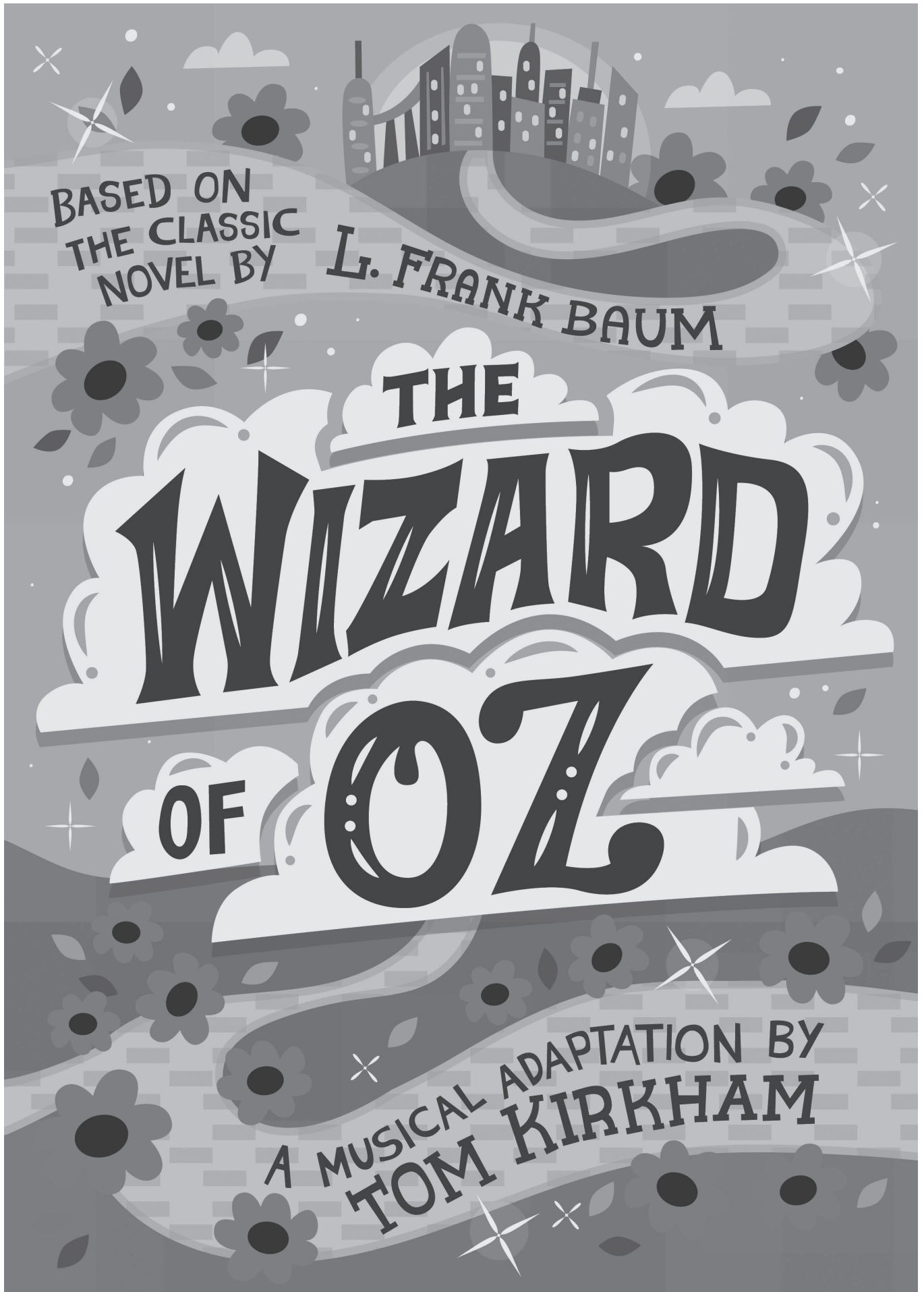
Em Am

3 Em Am

5 Em Am Em

8 Am rit. D F Em

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A Brand New Musical Adaptation

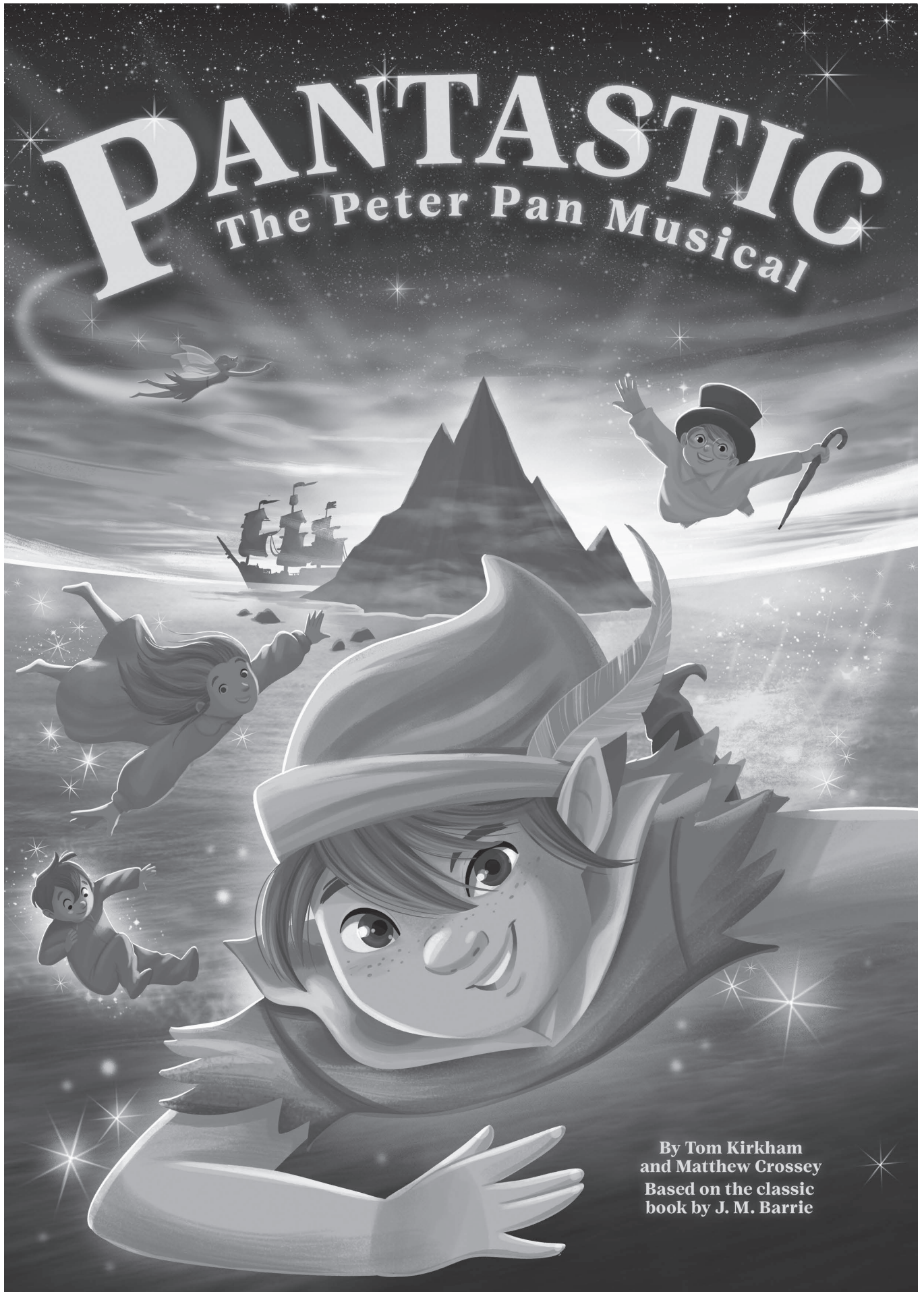
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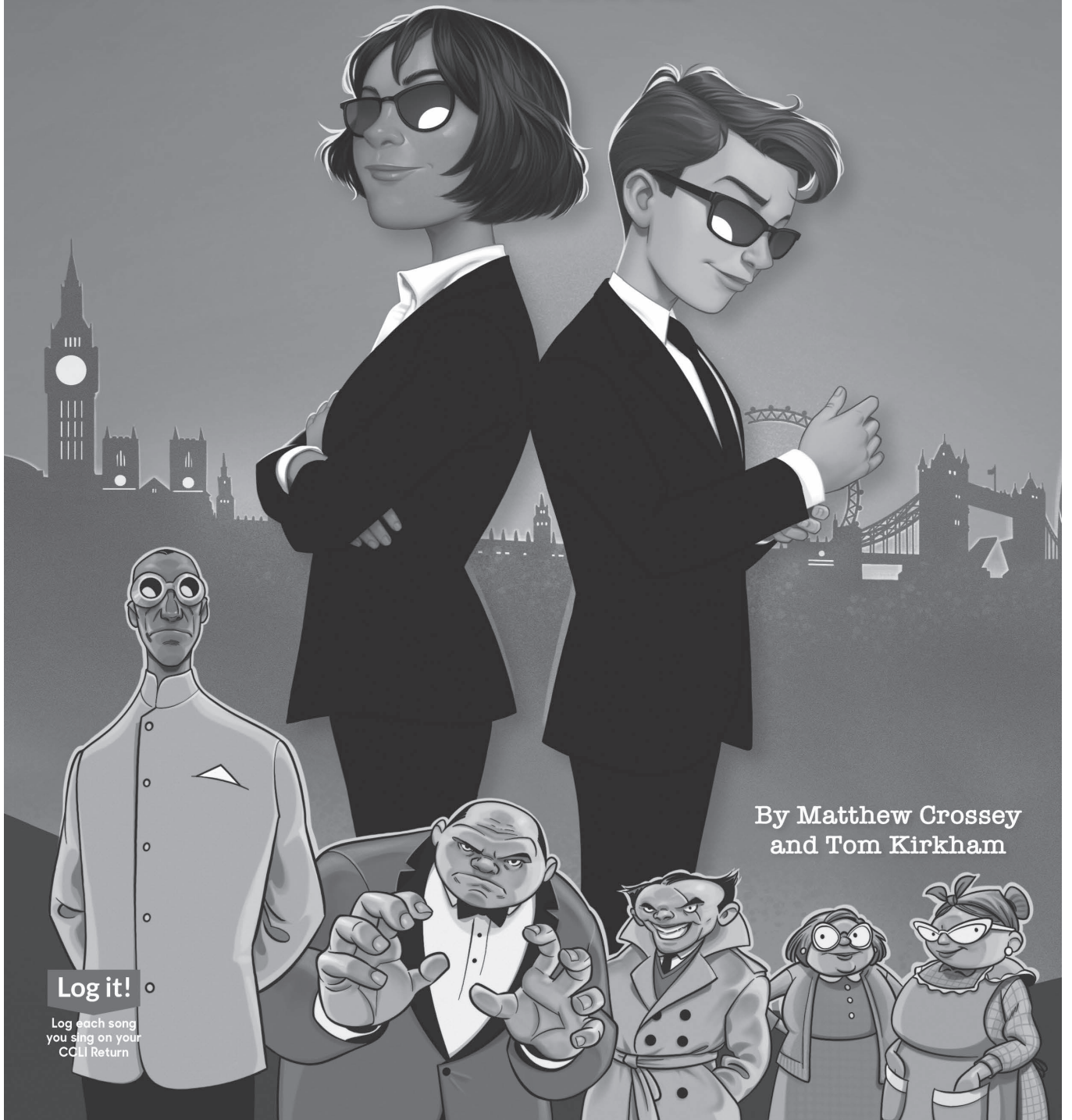


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Based on the classic
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