



TUTS

THEATRE UNDER THE STARS

2015/2016
CONTENT
GUIDE

OLIVER!

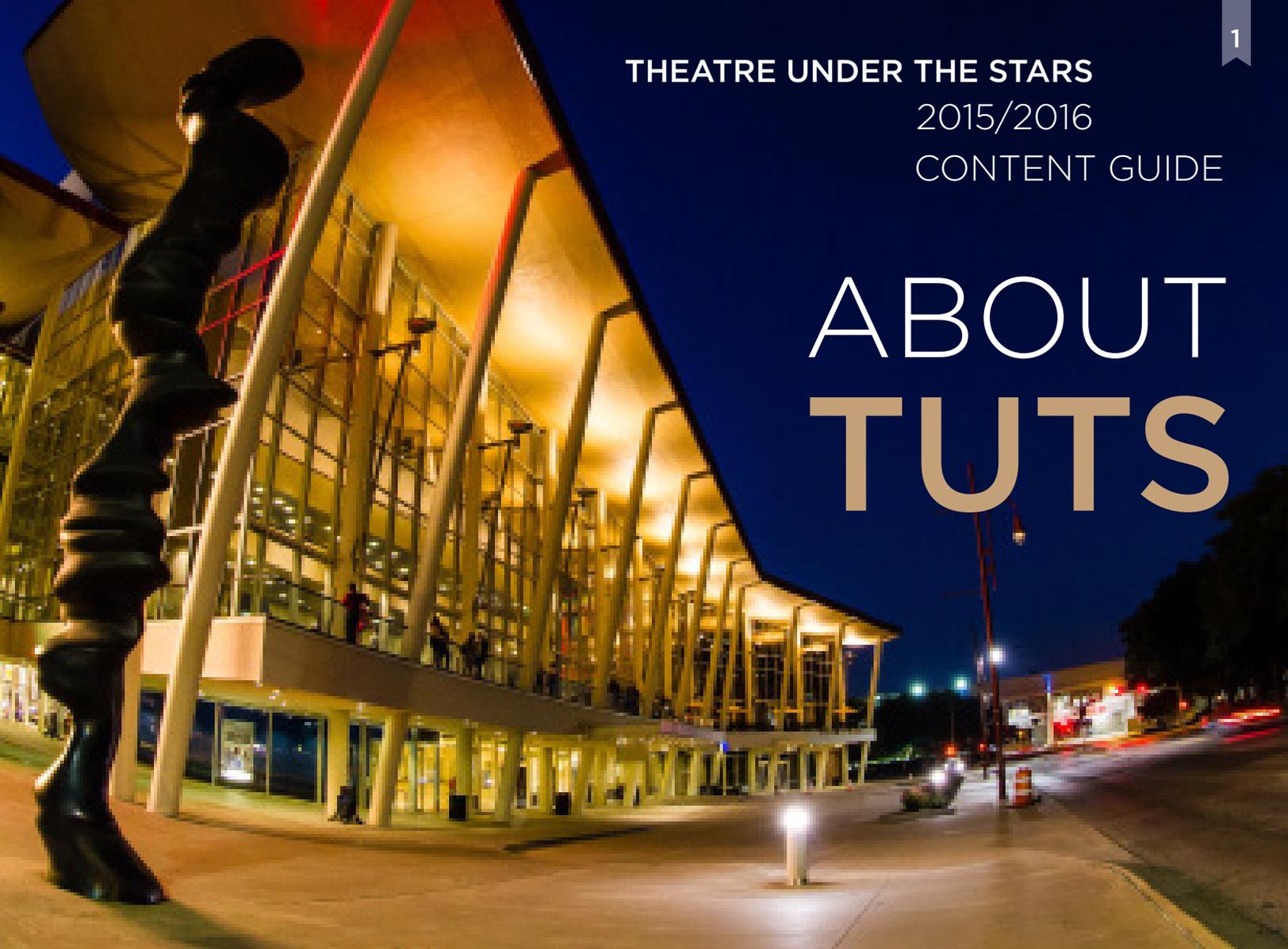
APRIL 5-17

SAROFIM HALL
at the HOBBY CENTER



THEATRE UNDER THE STARS
2015/2016
CONTENT GUIDE

ABOUT TUTS



Founded in 1968, Theatre Under The Stars (TUTS) is Houston's acclaimed non-profit musical theatre company. Since its founding by Frank M. Young, TUTS has produced more than 300 musicals including many local, national and world premieres. As a way to continue the tradition of musical theatre, TUTS' Education provides barrier-free instruction and stage experience, through the Humphreys School of Musical Theatre and The

River program for children with special needs. TUTS also annually presents the Tommy Tune Awards, honoring the best and brightest in Houston's high school theatre programs. TUTS is housed in the Hobby Center for the Performing Arts. Glance towards the sky before you enjoy a performance at the Hobby Center; the fiber-optic ceiling keeps TUTS "under the stars" all year long. TUTS is pleased to present the 2015/16 season.

THEATRE ETIQUETTE

Arrive about 30 minutes before the show starts.

Turn your cell phones and electronics off completely. No texting!

Applaud at the end of songs and scenes. Otherwise, shhhh!

Save snacks for intermission.

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TUTS creates online content guides to further enhance students' theatrical experiences. The content guides contain various discussion questions, projects and activities that encourage students to engage with parents and/or teachers that will hopefully foster a love and appreciation of musical theatre.

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TUTS 2015/2016 STUDENT MATINEES

RENT
SEPTEMBER 18 - 19, 2015

SCROOGE
DECEMBER 8 - 11, 2015

JAMES AND THE GIANT PEACH
MARCH 29 - APRIL 1, 2016

OLIVER
APRIL 16, 2016

COMING UP IN THE 2015/2016 MAIN STAGE SEASON

MATILDA
OCTOBER 6 - 18, 2015



A CHRISTMAS STORY
DECEMBER 8 - 20, 2015



BRIDGES OF MADISON COUNTY
JANUARY 19 - 31, 2016



MARY POPPINS
MARCH 8 - 20, 2016



OLIVER!
APRIL 5 - 17, 2016



A GENTLEMAN'S GUIDE TO LOVE & MURDER
MAY 4 - 15, 2016



CENTER STAGE: OLIVER

TEKS

Art

Grade 2 117.8 (2)

Grade 3 117.11 (2)

Grade 4 117.14 (2)

English

Grade 2 110.13 (2, 3,5,17, 18, 21, 23,)

Grade 3 110.14 (1, 2, 12, 17, 18, 19, 20, 24, 26, 28)

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Grade 5 110.16 (2, 15,16,17, 18, 22, 23, 24,25, 26)

Grade 6 110.18 (14, 15, 16, 17, 22, 23, 24, 25)

Grade 7 110.19 (22,23,24,25)

Health

Grade 2 115.4 (1)

Grade 3 115.5 (1)

Grade 4 115.6 (1, 12)

Grade 5 115.7 (1, 10)

Grade 6 115.22 (1, 9, 12)

Grade 7 115.23 (5,13)

PARENTAL GUIDELINES

***TUTS* gives this show a movie equivalent rating of PG.**

Language: The word 'hell' is used twice, the word 'ass' is used once.

Alcohol - Alcoholic beverages, particularly gin, are consumed by Nancy frequently, also by an underage boy in Fagin's gang, and by patrons at a pub.

Criminal activities - numerous; the boys are pickpockets and thievery is a way of life; Sykes is a violent criminal and his activities are often discussed.

Violence - Oliver is threatened, hit and shaken at various times by Charlotte Sowerberry, Mrs. Sowerberry, Noah Claypole; Mr. Bumble strikes an orphan; Bill Sykes threatens and beats Nancy multiple times, eventually killing her; Sykes is shot and killed.



CENTER STAGE: OLIVER

SYNOPSIS

The show opens in a Victorian workhouse, where orphan boys line up for their daily portion of gruel. As Mr. Bumble and Widow Corney tell the boys they should be grateful, young Oliver Twist dares to ask for more food. Bumble decides that the boy is no good and sells him to an undertaker, Mr. Sowerberry. At the undertaker's, Oliver gets into a fight with their apprentice, Noah Claypole. When he is threatened by the Sowerberrys he decides to run away to London.

When Oliver arrives in the bustling city he meets Jack Dawkins, a boy working as a pick pocket, also known as the Artful Dodger. He takes Oliver to Fagin, the leader of his gang. Oliver is surprised at the number of boys there. Whilst Fagin looks after the boys, they are all under the watchful eye of sinister criminal Bill Skyes, whose sweet girlfriend Nancy is a friend to the boys. Fagin sends them out to the streets to pick pockets, with instructions to return with as much as they can steal. Oliver gets caught when he makes a failed attempt to take the wealthy Mr. Brownlow's wallet. He tries to escape but is captured by the police.

Act II opens at the Three Cripples Arms where Nancy works as a barmaid. Bill Sykes arrives and is furious to learn that Oliver has been captured; he schemes with Fagin and Dodger to get him back. Alone, Nancy admits that she will do anything for Bill, despite his violent nature.

At Mr. Brownlow's house in Bloomsbury, Oliver is being cleaned up and cared for by the Doctor and house staff. Sent to run an errand, Oliver is taken in by the beauty and friendliness of the neighborhood. Nancy appears to convince Oliver to return and Sykes and Fagin kidnap him, taking him back to the thieves' kitchen. Nancy tries to defend Oliver to Sykes and he beats her. Fagin questions his future and whether or not he should continue his life of crime.

Back at the workhouse, Mr. Bumble, now married to Widow Corney, is shown a locket that belonged to Oliver's mother Agnes. Realizing the boy may have

come from a good family, the Bumbles seek him out. Mr. Brownlow throws the pair out, but recognizes the picture in the locket as his daughter - Oliver is his grandson! He vows to find the boy. Nancy visits Mr. Brownlow and tells him she will bring Oliver to him that night on London Bridge. She is going against Bill's wishes, but wants to help the boy have a better life. Sykes learns of her plan and rushes to London Bridge. He intercepts the meeting and kills Nancy. A chase ensues across London and Bill Sykes is shot down. Oliver is reunited with his grandfather. Fagin decides this may be the time to change his ways as the curtain falls.



CENTER STAGE: OLIVER



MUSICAL NUMBERS

Act I

Overture
 Food, Glorious Food
 Oliver!
 I Shall Scream
 Boy For Sale
 That's Your Funeral
 Where Is Love
 Consider Yourself
 You've Got To Pick-A-Pocket Or Two
 It's A Fine Life
 I'd Do Anything
 Be Back Soon

Act II

Oom-Pah-Pah
 My Name!
 As Long As He Needs Me
 Where Is Love (Reprise)
 Who Will Buy
 It's A Fine Life (Reprise)
 Reviewing The Situation
 Oliver! (Reprise)
 As Long As He Needs Me (Reprise)
 Reviewing The Situation (Reprise)

CHARACTERS

Oliver Twist - a workhouse boy

Mr. Bumble - the pompous, blustering workhouse master

Widow Corney - the sharp-tongued, middle-aged workhouse mistress

Noah Claypole - the Undertaker's whiny apprentice

Mr. Sowerberry - the Undertaker

Mrs. Sowerberry - the Undertaker's wife and overseer

Charlotte - the Sowerberry's daughter

The Artful Dodger - the young star of the pick pocket gang

Fagin - heads the training 'school' for young pickpockets

Nancy - former pickpocket, now barmaid, and romantic partner of Bill Sykes

Bill Sykes - a despicable criminal leader, a violent man

Bet - a young girl in Fagin's gang who idolizes Nancy

Mr. Brownlow - a gentleman of wealth and breeding

Mrs. Bedwin - the Brownlow's housekeeper

Dr. Grimwig - the Brownlow's physician

Old Sally - a pauper

Charles Bates, and various other boys in the gang

CURTAIN CALL: LEARNING ACTIVITIES

WHO'S WHO: CREATIVE TEAM

CHARLES DICKENS

Author (1812 -1870)

Charles John Huffam Dickens was born on February 7, 1812, the son of a clerk at the Navy Pay Office. His father continually lived beyond his means and was briefly imprisoned for debt in 1824. Twelve-year-old Charles was removed from school and sent to work at a boot-blackening factory, a dank, rat-infested warehouse by the river.

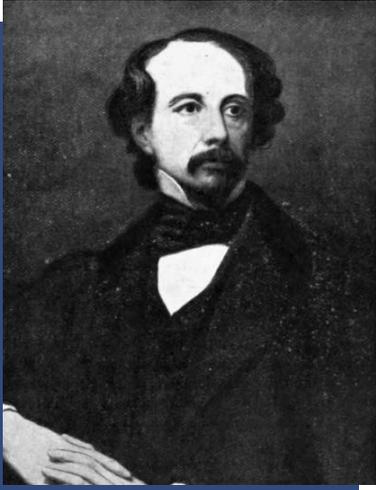
He earned a meagre six shillings a week to help support the family. This dark experience cast a shadow that became a defining experience in his life. He would later write that he wondered "how I could have been so easily cast away at such an age." From this experience we can easily see the gestation of the workhouse in *Oliver Twist*. This childhood poverty and feelings of abandonment would be a heavy influence on Dickens' adult views on social reform.

After a few months Dickens's father was released from prison and Charles was allowed to go back to school. At fifteen his schooling ended and he found a job in an attorney's office by day while he studied shorthand at night. From 1830 he worked as a court reporter; he went on to write for the newspapers. As a reporter he experienced the slums, thieves' kitchens and night-shelters that became the stomping grounds of Fagin and Bill Sykes.

In 1833 Dickens began to contribute short stories and essays to periodicals. *A Dinner at Popular Walk* was Dickens's first published story. In 1834, still a newspaper reporter, he adopted the pseudonym Boz. Dickens's first book, a collection of short, colorful essays on London daily life, *Sketches by Boz*, was published in 1836. In the same year he married Catherine Hogarth, daughter of the editor of the *Evening Chronicle*. They had 10 children before they separated in 1858.

Dickens would go on to write 15 major novels and numerous short stories and articles. He was known as a performer as well, giving over 400 readings of his work. In the closing years of his life Dickens worsened his declining health by continuing to give public readings. He collapsed during one such reading in 1869, possibly with a mild stroke. He returned to his estate at Gad's Hill and began work on *Edwin Drood*, which was never completed. Dickens died June 9, 1870, at the age of 58. His wish was to be laid to rest in a small cemetery in Rochester, but his popularity dictated otherwise. He was buried instead in Poet's Corner, Westminster Abbey.

The inscription on his tomb reads "He was a sympathizer to the poor, the suffering, and the oppressed; and by his death, one of England's greatest writers is lost to the world." His works were so revered that even today the term Dickensian is used to describe something that is reminiscent of his writings, such as poor social conditions or comically repulsive characters.



CURTAIN CALL: LEARNING ACTIVITIES

WHO'S WHO: CREATIVE TEAM

LIONEL BART (1930-1999)



Lionel Bart was born Lionel Begleiter in London in 1930, the youngest child of seven. He grew up in Stepney, a poor district in the East End of London, and the center of the Cockney culture. Lionel attended art school on scholarship planning a career in graphic design, but became more interested in theater and music; working as a theatrical scene painter brought him into contact with singers and actors. Although he could not read or write music, he began to write songs for his actor friends, either whistling the tunes that he composed, or singing them into a tape recorder. Influenced by his upbringing, one of Bart's first full length theatre endeavors was composing songs for *Fings Ain't Wot They Used to Be*, a comedy that utilized popular Cockney stereotypes.

Lionel changed his last name from Begleiter to Bart; one story is that he chose the name while riding a bus by St. Bartholomew's Hospital, which was known in London as St. Bart's. It was more likely derived from the name of the silk screen printing firm he and friend John Gorman created ("G & B Arts", for Gorman and Begleiter) after he had completed his National Service with the Royal Air Force.

Bart continued his writing career in the Cockney vein with an adaptation of Ben Jonson's 1606 comedy *Volpone* set in Cockney London, *Wally Pone*. Next was an adaptation based on an 18th century comedy by Henry Fielding, *Lock Up Your Daughters*, in 1959. In 1960, came *Oliver!* Bart was responsible for the book, music, and lyrics of this adaptation of the Charles Dickens' classic, *Oliver Twist*. *Oliver!* was a huge success from the very beginning; on opening night the cast took 23 curtain calls. The first production ran for an astonishing six years in London, with 2618 performances. The musical previewed in the US in Los Angeles with Edwin Lester's L.A. Civic Light Opera Association, as a 1962 national tour. David Merrick brought *Oliver!* to the Broadway stage where it premiered at the Imperial Theater on January 6, 1963. The Broadway production was a critical success and received ten Tony Award nominations, including Best Musical, Best Actor in a Musical, Best Actress in a Musical and Best Featured Actor in a Musical. It won the awards for Best Scenic Design, Best Original Score and Best Music Direction, closing on November 14, 1964, after 774 performances.

After the runaway success of *Oliver!*, Bart became a celebrity in the pop and theater worlds, hanging out with the likes of the Beatles, the Rolling Stones, Muhammad Ali, David Bowie, Judy Garland, Noël Coward, and Princess Margaret. He continued to write pop songs, including the title song to the James Bond film *From Russia With Love*. Overnight, Lionel became a millionaire. He spent his new riches freely

on expensive perfume, custom suits and patent leather boots and expensive and exclusive cars. Bart's 27-room mansion was known as the Fun Palace, and it dripped with lavish parties, famous guests, and alcohol and drugs. His spending dramatically outweighed his income, and his life began to take a toll.

Bart was unable to replicate the theatrical success he had with *Oliver!* His next two shows, *Blitz!* and *Twang!!*, which was a Robin Hood spoof, failed. *Twang!!* was an expensive catastrophe for Bart: he had invested much of his finances into the production. In 1968 *Oliver!* was made into a successful film, winning five Oscars, including Best Picture. However, Lionel Bart continued to have financial problems; to pay off debts, he had sold off the future rights to *Oliver!*, which meant that despite the success of the film and the numerous stage productions all over the world, he received no share in the profits. His fortune disappeared; Bart went from having houses in London, New York, California, and Tangiers to living in a small London apartment. By 1972, Bart was bankrupt. He turned seriously to drink, and a twenty-year period of depression ensued, from which he ultimately recovered with the help of Alcoholics Anonymous.

His career had a brief revival in the 1980s, when he began writing commercial jingles. In 1994 renowned stage producer Cameron Mackintosh, interested in bringing a revival of *Oliver!* to the West End, generously returned to Bart some of the rights he had sold away earlier. The show was a lavish affair and moved from its original intimate melodramatic feel to a more cinematic and symphonic feel that would satisfy an audience familiar with the 1968 motion picture. This production featured brand new music and lyrics written by Bart, and also additional dialogue by Bart and Sam Mendes. Other updated elements include the addition of a prologue, in which the audience is witness to *Oliver's* harrowing birth. New music arrangements and dance sequences were added as well.

Oliver! saw continued success in this, as well as subsequent, revivals, but Bart never regained his fortune, due to his terrible financial decision.

After a long battle with liver cancer, Lionel Bart died in Hammersmith Hospital, London, on the April 3, 1999. He left what little wealth he had regained to charity. Composer Andrew Lloyd Webber said "Lionel was the father of the modern British musical. As composer, book writer, and lyricist of *Oliver!*, he was responsible for one of the greatest musicals of all time. The loss to British musical theatre caused by his untimely death is incalculable."

CURTAIN CALL:

LEARNING ACTIVITIES

VICTORIAN ENGLAND FACTS

- The Victorian age is the period of Queen Victoria's reign from 1837 until 1901.
- No electricity, so no television, no computers, no cell phones, no heating or air conditioning.
- Energy came from water-wheels, horses and primarily coal. Coal was as important to Victorians as oil is to us today.
- Steam engines burned coal, and steam engines powered factories, trains, and ships.
- Coal is dug from mines deep in the earth. Mines were dark, dirty and very dangerous – the tunnels could flood or collapse, gas in the mines could explode or poison the miners.
- Miners were paid low wages, and at first women and children often worked in the mines – their smaller stature was very useful. In 1842 Parliament passed a law forbidding women and children under 10 from working in the mines; in 1860 the age for boys was raised to 12, and to 13 in 1900.
- At the beginning of the 1800's very few children attended school, usually just the wealthy. Children of poor families had to work. Girls were taught by governesses or not at all.
- Children often worked, but were paid poorly – just a few pennies for week's work.
- Britain was the first country to have factories, and they were loud, dirty and hot. Children were often used because they worked cheap and had small, nimble fingers, and could fit in small spaces.
- In 1870 Reformers campaigned for new laws protecting children. In 1870 Parliament decreed that there must be at least one school in every town; by 1880 the law stated that all children ages 5 through 10 must attend school.
- There were no playgrounds; children played outside in the streets or fields. They played hoops, marbles, jump ropes, tag and hopscotch.



Photo by Dominic Winter

- Most children's books had strong moral lessons; the latter 1800's saw an influx of great children's novels that have become classics – Treasure Island, Alice in Wonderland and Black Beauty.
- For entertainment families might go to the zoo, or to weekend concerts in parks and picnics. Railways changed people's leisure activities – a day trip to the seaside was possible and affordable.
- Funfairs and circuses travelled about the countryside, bringing sideshows, clowns and elephants into the towns and villages.
- In 1837 London's biggest fair ever was held for Victoria's coronation.
- The Victorians loved theatre, and most towns had at least one theatre or music hall. At Christmas, children were particularly excited to attend the lavish pantomimes, or pantos.
- Automobiles did not exist until the last few years of Victoria's reign, and there was no air travel unless you went up by hot air balloon.
- Children were scared of getting sick, and scared too of some of the 'cures'. For whooping cough, one cure was to swallow a spider in butter!
- Children wrote on slates with chalk. They wiped the slate clean, by spitting on it and rubbing with their coat sleeve or their finger.

CURTAIN CALL: LEARNING ACTIVITIES

VICTORIAN ENGLAND FACTS (CONTINUED)

- Girls and boys learned together in primary schools, but were separated in secondary schools. Both boys and girls learned reading, writing, arithmetic, spelling and drill (PE).
- Boys learned technology: woodwork, maths and technical drawing, to help with work in factories, workshops or the army when they grew up.
- Girls had lessons in cooking and sewing, to prepare them for housework and motherhood.
- At birthday parties, a special treat was a magic lantern show. An oil or gas lamp sent a beam of light through a glass lens and onto a screen, to show enlarged images, perhaps of wild animals or a story told in pictures.
- During the 19th century, factory-made toys, including tin toys and clockwork toys, went on sale. Rich children had more toys to choose from: train sets, toy soldiers, rocking horses, dolls and doll's houses, tea-sets and toy shops with toy fruit, vegetables, meat, hats and medicines. Other popular toys were alphabet bricks, sailing boats, jigsaw puzzles and Noah's Arks. In many homes, children were not allowed toys on Sundays - except Noah's Ark, because that was in the bible.
- The first lines on the London Underground were constructed in 1863. Today, there are 270 stations, with over 250 miles of track and the system carries over 3 million passengers every day.
- One of the most famous people in Victorian London was the murderer, Jack the Ripper, who was never identified or caught. Today, a guided walk around Jack the Ripper's London is one of the most popular tourist attractions.
- Many of London's most famous buildings and landmarks were built during the 19th century, including Trafalgar Square, the Houses of Parliament, Tower Bridge and Victoria Station.
- In London slums, more than half of all babies died before their 1st birthday.
- Tuberculosis (the chronic pulmonary type was called "consumption") was the main killer of the 19th century. It accounted for half of the deaths of women from age 15 to 35; more than the dangers of childbirth.
- They also loved their knick knacks and decorations, also their heavy curtains, flowery wallpaper, carpets and rugs, ornaments, furniture, paintings and plants.
- Everything was often covered with a layer of soot, and the air that people breathed was often foggy with the smoke from coal fires. Most homes burned coal in their fireplaces, not wood. In the grander houses, virtually every room had a fireplace. This is why London fog was usually yellow. Sometimes it was so thick, a lady could arrive home after a day of shopping to find her dress "grayed" by a fine layer of coal dust. Therefore the average man wore black, day in and day out. Inside even the finest homes, the wallpaper had to be washed at least once a year (after a long winter of burning fires daily, spring cleaning was essential). The ceiling plaster was frequently black.
- Children were reprimanded for using their left hand to write! This was seen as a punishable offence and they were made write with their right hand.



Photo by Dominic Winter

CURTAIN CALL:

LEARNING ACTIVITIES

THE WORKHOUSE AND THE POOR LAWS

FROM *OLIVER TWIST* BY CHARLES DICKENS

The room in which the boys were fed, was a large stone hall, with a copper at one end: out of which the master, dressed in an apron for the purpose, and assisted by one or two women, ladled the gruel at meal-times. Of this festive composition each boy had one porringer [small bowl], and no more -- except on occasions of great public rejoicing, when he had two ounces and a quarter of bread besides. ... Boys have generally excellent appetites. Oliver Twist and his companions suffered the tortures of slow starvation for three months. A council was held; lots were cast who should walk up to the master after supper that evening, and ask for more; and it fell to Oliver Twist. The evening arrived; the boys took their places. The master, in his cook's uniform, stationed himself at the copper; his pauper assistants ranged themselves behind him; the gruel was served out; and a long grace was said over the short commons. The gruel disappeared; the boys whispered each other, and winked at Oliver; while his next neighbours nudged him. Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said: somewhat alarmed at his own temerity:

"Please, sir, I want some more."

The scene in which Oliver dares to ask for more is one of the most familiar from *Oliver Twist* and Oliver as well. Dickens perfectly captures the misery of life in the workhouse.

From the 1500's, English law stated that local parishes should provide aid, generally in the form of food, to those who were temporarily without means of support. At the time, England's population was such that everyone in a community knew everyone else; people were more likely to help their neighbors through difficult times. As the population grew, providing for the poor became more of a challenge. By the early 1800s and the dawn of the Industrial Revolution, farm machinery was becoming more widely used, and fewer laborers were needed to work the farms. The unemployed moved into the cities looking for work, crowding the urban slums.

In 1834 the New Poor Law was passed, which required that parishes join together to build regional workhouses. The authorities aimed to make the workhouses unpleasant to discourage all but those with no other option. Food was meagre and of poor quality - thin gruel and a few ounces of bread each day. Inmates were given unpleasant jobs; men would break rocks into gravel, while women and children

would either work in fields, or else pick old ropes apart into threads that were used in caulking the decks of ships.

The workhouses resembled prisons more than anything else. Inmates were separated by age and gender, breaking apart families. Diseases ran rampant, as inmates were in close quarters with poor sanitation. Weakened by near-starvation, many inmate who fell ill with otherwise treatable ailments died.

One of Dickens' goals in writing *Oliver Twist* was to make the public aware of the true conditions inside the thick stone walls of the workhouses. In 1847 a major scandal came to light in the Andover workhouse; starving inmates were fighting over the animal bones which they were supposed to be crushing for fertilizer. The office governing the workhouses was overhauled, and new workhouses were constructed.

As the 20th century dawned, welfare systems were completely revised; the hope now was to keep people from having to resort to the workhouse. Some intuitions were converted to hospitals; others changed names but kept their operations the same. Workhouses were officially abolished in 1930, but the last one didn't close until 1948.

CURTAIN CALL: LEARNING ACTIVITIES

THE ANDOVER SCANDAL

The Master of the Andover workhouse had a reputation for cruel and inhumane treatment that eventually led to a public enquiry. The medical officer was aware of the mistreatment but feared for his job and so had remained quiet. Between 1837 and 1846, sixty-one paupers from Andover workhouse went to prison; it was rumored that they committed offences to escape the workhouse for the better conditions of the jail.

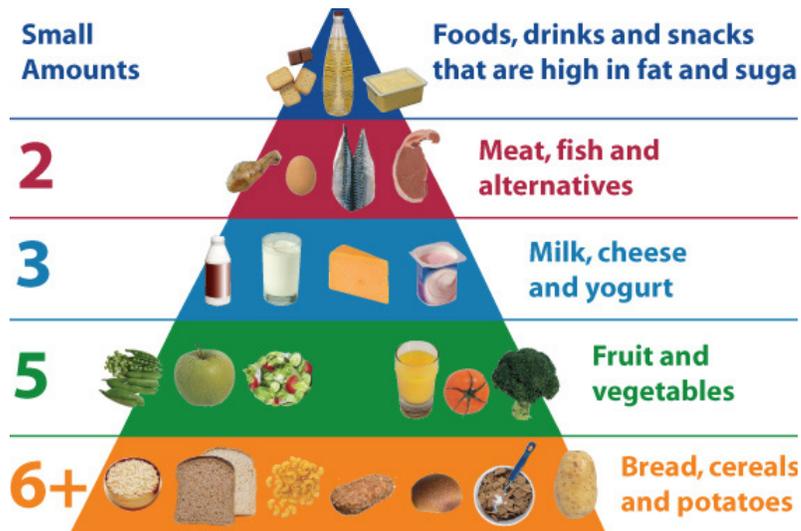
Along with rock crushing, bone crushing was a regular occupation for paupers. The bones of horses, dogs and other animals (and there were hints that some came from local graveyards) were crushed for fertilizer. The workhouse residents were so starved that they scrambled for the rotting bones. This practice became the focus of a case which was covered by The Times and was followed avidly by the public. Andover was only the most notorious example of workhouse cruelty. There were several other major scandals recorded by the press.

Evidence of Charles Lewis, a labourer - Report from the Select Committee on the Andover Union (1846) .

- **(Mr Wakley) What work were you employed about when you were in the workhouse?**
 - I was employed breaking bones.
- **Were other men engaged in the same work?**
 - Yes.
- **Was that the only employment you had?**
 - That was the only employment I had at the time I was there.
- **Was the smell very bad?**
 - Very bad.
- **Did it appear to affect your health?**
 - It did a great deal mine, and appeared to affect the others.
- **How many men were so employed?**
 - Whether it was nine or ten boxes round the room, I don't recollect.
- **Was it a close room or shed?**
 - It was a very close room.
- **How did you break them?**
 - We had a large iron bar to break them with.
- **Something like a rammer?**
 - Yes.
- **Had you no other employment at all?**
 - No, not while I was there, but breaking the bones.
- **What sort of bones did they appear to be?**
 - All sorts.
- **During the time you were so employed, did you ever see any of the men gnaw anything or eat anything from those bones?**
 - I have seen them eat marrow out of the bones.
- **You were not examined before Mr. Parker, the Assistant Commissioner?**
 - No
- **Have you often seen them eat the marrow?**
 - I have
- **Did they state why they did it?**
 - I really believe they were very hungry
- **Did you yourself feel extremely hungry at that time?**
 - I did, but my stomach would not take it.
- **You could not swallow the marrow?**
 - No
- **Did you see any of the men gnaw the meat from the bones?**
 - Yes
- **Did they use to steal the bones and hid them away?**
 - Yes
- **Have you seen them have a scramble and quarrel amongst the bones?**
 - I do not know that I have seen them scramble, but I have seen them hide them.
- **And when a fresh set of bones came in, did they keep a sharp look-out for the best?**
 - Yes
- **Was that a regular thing?**
 - While I was there.

CURTAIN CALL: LEARNING ACTIVITIES

1. The official workhouse recipe for gruel was two ounces of oatmeal boiled with 16 ounces of water. An inmate was given a pint of gruel and 12 ounces of bread per day. Explore the US Department of Agriculture's National Nutrient Database, which can be found here: <http://ndb.nal.usda.gov/> If Oliver received 12 ounces of bread a day, and two ounces of oatmeal in the form of gruel, how many calories was he taking in? How does that compare to USDA nutritional standards? What nutrients were missing from his diet?



TEKS: Health Grade 2 115.4 (1); Grade 3 115.5 (1); Grade 4 115.6 (1); Grade 5 115.7 (1); Grade 6 115.22 (1)

2. Do you recognize the foods the workhouse boys sing about in "Food, Glorious Food"? If this was your song, what foods would you sing about? Using images or words, create a tribute to your favorite foods.

TEKS: Art Grade 2 117.8 (2); Grade 3 117.11 (2); Grade 4 117.14 (2) English Grade 2 110.13 (17, 18) Grade 3 110.14 (17, 18, 19) Grade 4 110.15 (15,16,17) Grade 5 110.16 (15,16,17) Grade 6 110.18 (14,15,16)

3. Study the vocabulary words - can you guess what any of them mean before you read the definitions? Have each student select a word or two, and guess their origins based on the words. Then allow them to research the actual root of their words - did they come close?

TEKS English Grade 2 110.13 (2, 3, 5, 21, 23) Grade 3 110.14 (1, 2, 24) Grade 4 110.15 (2, 22) Grade 5 110.16 (2, 22)

4. Compare and contrast: Are there still orphanages today? Are they anything like the workhouse in Oliver!? What about in other, less fortunate countries? If you were the manager of an orphanage, what would be some things you would provide for your residents?

TEKS English Grade 3 110.14 (12,17,20, 26, 28) Grade 4 110.15 (10,15,18, 24, 25, 26) Grade 5 110.16 (18,24,25,26) Grade 6 110.18 (17, 23, 24, 25)

5. Oliver is a victim of human labor trafficking. If it is age-appropriate, have students research human trafficking and discover what is being done today to bring awareness.

<http://www.unodc.org/unodc/en/human-trafficking/what-is-human-trafficking.html>

TEKS English Grade 5 (23,24,25,26) Grade 6 110.18 (22,23,24,25) Grade 7 110.19 (22,23,24,25)

6. Every 9 seconds in the US a woman is assaulted or beaten. Every day in the US, more than three women are murdered by their husbands or boyfriends. Based on reports from 10 countries, between 55 percent and 95 percent of women who had been physically abused by their partners had never contacted organizations, shelters, or the police for help. Why do you think that is? Nancy was a victim of domestic violence. Why did no one help her? Have students draw up a plan of action for the event that they might witness domestic violence. Provide them with safe, confidential reporting avenues and resources. <http://www.thehotline.org/>

TEKS Health Grade 4 115.6 (12) Grade 5 115.7 (10) Grade 6 115.22 (9,12) Grade 7 115.23 (5,13)

CURTAIN CALL:

LEARNING ACTIVITIES

VOCABULARY

- **Workhouse** - A poorhouse in which paupers were given work.
- **Gruel** - a light, usually thin, cooked cereal made by boiling meal, especially oatmeal, in water or milk.
- **Cadge** - 1. To borrow without intent to repay 2. To beg or obtain by begging
- **Pease pudding** - A pudding made chiefly of egg and strained peas
- **Saveloy** - A highly seasoned, dried sausage
- **Pauper** - a person without any means of support, usually depending on public welfare.
- **Tinker** - originally a travelling mender of pots and pans, but also used as slang for a clumsy or mischievous child.
- **Guineas** - a British gold coin taken out of circulation in the early 1800's, worth about 21 shillings
- **Pound** - a coin with the value of one pound sterling
- **Vittles** - archaic slang for food
- **Coffin-follower** - poor people were hired by undertakers to act as mourners at funerals, silently following the coffin with suitable dark clothes and sad expressions.
- **Scallywag** - a scamp or rascal
- **Bow Street Runners** - London's first professional police force, a small group of men who worked out of the Magistrate's office and generally served notices and warrants.
- **Beak** - nose
- **Farthing** - a bronze coin worth ¼ of a penny; withdrawn from circulation in 1961; also slang for something very small and worthless.
- **Larder** - pantry or room where food is kept.
- **Furbiloes** - a ruffle, flounce, or bit of showy or fussy trimming
- **Crumpet** - a round, soft, unsweetened bread, similar to a muffin; slang for an attractive girl
- **Cheerio** - British slang, goodbye and good luck.
- **Jemmy** - a crowbar; prying something open with a bar
- **Toff** - a fashionable person who wants to be considered a member of the upper class
- **Slummin'** - to visit a place considered to be of low status
- **Bloke** - a man
- **Mealy-faced** - lacking healthy coloring; pale
- **Magistrate** - a civil officer charged with administration of the law
- **Beadle** - a parish officer serving minor duties

RESOURCES:

http://www.bbc.co.uk/schools/primaryhistory/victorian_britain/
<http://primaryfacts.com/1688/victorian-london-facts-and-information/>
<http://www.funkidslive.com/features/building-london-from-tudors-to-the-future/the-victorian-house/>
<http://www.victorianweb.org/history/sochistov.html>
<http://www.victorianweb.org/history/poorlaw/andover.html>
<http://www.last.fm/music/Lionel+Bart/+wiki>

<http://www.dailymail.co.uk/news/article-2084985/Lionel-Barts-great-success-Oliver-destroyed-From-cocaine-cheap-vodka.html>
 May Lamberton Becker, Introduction to Oliver Twist (New York: Dodd, Mead & Company, 1949)
<http://www.dickens-online.info/charles-dickens-biography.htm>
<http://domesticviolencestatistics.org/domestic-violence-statistics/>

BACK STAGE: ABOUT MUSICAL THEATRE

A BRIEF HISTORY

Live theatre is a unique experience that engages the audience much more than movies or TV. Musical theatre is the only genre of performance that fully utilizes acting, singing and dancing together to further the development of the plot.

ORIGINS & FOLLIES



Musical theatre's roots can be traced back to ancient times, where the Greeks used music and dance in their tragedies and comedies. Next, fast forward to the 1700s where comedic operas were popular in Europe. In 1866, the first "musical" by modern definition, *The Black Crook*, opened in New York City. In the 1920s, Florenz Ziegfeld's famous *Follies* showcased star actors and actresses with extravagant sets and costumes but was mainly a musical revue of popular songs.

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CONTEMPORARY & MEGA MUSICALS



The end of the 1960s saw changes in Broadway, like *HAIR*, one of the first rock musicals. Unusual concept musicals such as Marvin Hamlisch and Edward Kleban's *A Chorus Line* and Sondheim's cynical *Company* led to big-budget musical operettas like Claude-Michel Schönberg and Alain Boublil's international hit *Les Miserables* and Andrew Lloyd Webber's *The Phantom of the Opera*.

Well known movie and literature favorites like Disney's *Beauty and the Beast* (which premiered at TOTS in 1994) and Stephen Schwartz's *Wicked* have been adapted into family-friendly, special effect spectacles. At the same time, in reaction to the rising ticket cost and flashy spectacle of Broadway, shows like Jonathan Larson's *RENT* aim for a less polished, more personal theatre experience. TOTS was a part of the production enhancement team that moved *RENT* from off-Broadway to Broadway, and continues to benefit from that association, presenting the original Broadway and film leads in a special engagement in 2009.

EARLY YEARS & THE GOLDEN AGE

In 1927, Jerome Kern and Oscar Hammerstein II's *Show Boat* premiered, which featured complete integration of book, music and score to tell a story. During "The Golden Age of Broadway," famous composers and lyricists churned out hits, like George & Ira Gershwin's *Porgy and Bess* (1935), Rodgers & Hammerstein's *Oklahoma!* (1943), Irving Berlin's *Annie Get Your Gun* (1947), Leonard Bernstein and Stephen Sondheim's *West Side Story* (1957), and Cole Porter's *Kiss Me, Kate* (1948).



WHERE ARE WE TODAY?

From innovative new musicals like the rowdy production of *Matilda* to fresh looks at timeless classics like *Oliver!*, there is always something to entice new theatre-goers and engage long-time devotees. Rich, gorgeous scores like the Tony Award-winning *Bridges of Madison County* have given modern composer Jason Robert Brown a spot alongside beloved icons Stephen Sondheim and Andrew Lloyd-Webber, while the clever, snappy lyrics of *A Gentleman's Guide to Love and Murder* put relative newcomers Darko Tresnjak and Robert L. Freeman on the map.



Today's Broadway-bound theatre-goers delight in eye-opening new works featuring music by today's hottest composers side-by-side with lush adaptations that bring the Golden Age to new audiences and introduce the next generation to the compelling, dynamic magic of musical theatre.

BACK STAGE:

ABOUT MUSICAL THEATRE

PUTTING ON A SHOW

Whether you're a stage manager, actress, director, costume designer or composer, when it comes to putting on a musical, all roles are important. Here's a roadmap for getting a musical to Broadway.

FINDING THE PERFECT MUSICAL

Producers must find a show that their audience will enjoy and will want to purchase tickets to. They also need to plan the budget for the production. Producers rent a theatre and pay royalties to the composer, lyricist and writer of the musical's book for the rights to perform the show. One resource for discovering new musicals and connecting with the world of musical theatre is the National Alliance for Musical Theatre (NAMT), which was founded by TUTS' Frank Young in 1985. Please visit NAMT.org for more information.

GATHERING THE CREATIVE TEAM

The creative team includes the director, set designer, costume designer, choreographer and music director/conductor. Together with the producers, they discuss their vision for the show and how they will bring it to life on the stage.

CASTING AND REHEARSAL

The director and choreographer will hold auditions for the parts in the show. For most Broadway shows and tours, actors must be a part of the Actors Equity association and have an appointment, but sometimes an open call will be held. After the cast has been chosen, rehearsals begin. Actors must memorize their lines, songs and choreography before dress rehearsals and the show's opening. For information about auditioning for shows at TUTS, please visit TUTS.com.

PERFORMING FOR AN AUDIENCE

If the show looks good after previews, it will open. Most Broadway shows perform several times a week at night and usually have a few matinees as well. Some shows have a specific closing date; other shows will continue performing as long as people are buying tickets.

VOCABULARY

Choreographer - the person who creates the dances and movement patterns for the show

Stage Manager - the person who manages and takes care of the stage, sets and all special effects; directs the stage hands

Stage Hands - technicians and trained individuals who work side stage and back stage before, during and after the show to make all special effects, scene changes and clean-ups happen.

Prop Master - the person in charge of getting, storing, maintaining and sometimes creating the props used in the show.

Audition - a tryout for performers.

Open call - a casting open to anyone without appointment

Dress rehearsals - rehearsing in full costume and full tech as though there is an audience.

Previews - performances before the show opens for a limited audience to test public opinion.

Matinee - an afternoon or early evening show.

TUTS CONTENT GUIDE

THANK YOU!



You are the only person qualified to determine what is appropriate for your child(ren)/student(s), but we hope the information and rating system in this guide were helpful. This content guide was designed by Melissa Taylor, written by Suzanne Tidwell, and supervised by Scott Howard. Please feel free to copy and distribute.
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SHARE YOUR THOUGHTS

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