

THE MONMOUTH COLLEGE  
DEPARTMENTS OF THEATRE AND MUSIC  
AND BUCHANAN CENTER FOR THE ARTS

PRESENT



APRIL 11-14, 2019  
WELLS THEATER



## **"CONSIDER YOURSELF AT HOME"** **DIRECTOR'S NOTE**



I INVITE YOU TO VISIT the Monmouth College website and navigate from the homepage to the Student Life page. Once redirected, the new page's heading in bold font reads "Students love living at Monmouth." This circumstance is significant since, when a person selects a college, they are also selecting a home. The 40 Monmouth College students participating in *Oliver!* as actors, pit musicians, technicians, run crew and box office employees are among those who have found a home on this campus. The 15 faculty and staff members who are participating in *Oliver!* as actors, production team members, and supportive parents of young performers have also found a home at Monmouth College. Notably, the College is not marketed as an entity separate from the community; rather, the website's language acknowledges the surrounding residential area and the Public Square. In this way, "home" is located in a larger (if only slightly!) context. Regarding this larger context, *Oliver!* features the talents of 19 community members who call Monmouth and the surrounding areas home. I share these numbers with you because the quest for home and community is central to *Oliver!*'s plot.

These motifs are especially salient in songs like "Where Is Love," "Consider Yourself" and "Be Back Soon." Although the particulars of *Oliver!*'s journey from a workhouse, to an undertaker's funeral parlor, to a thieves' den and, finally, to the living quarters of a well-to-do gentleman are distinct from the personal/professional journeys of those involved in the making of this production, the young protagonist's desire for—and pursuit of—a home, companionship, and love are relatable. Fortunately, the long process of staging a musical proffers ample opportunities for creating an ensemble that evolves to feel more like a family. Moreover, the substantial time we spend in the theatre transforms that space into a home. As audiences are now incorporated into our process, I welcome you into our family, and into our home. I hope your stay with us during this performance is highly enjoyable!

That said, I challenge you to think of, feel with, and care for the "least of these" in the world of *Oliver!*. You will encounter characters who struggle with food insecurity, homelessness, abandonment, domestic and intimate partner abuse, and the perils of living amidst social systems that are unable/unwilling to protect the vulnerable. It will be easy to overlook these difficult motifs in favor of simply being entertained by the music, dancing and spectacle. I thank you for your willingness to intellectually and emotionally complicate your viewing experience; to my mind, it is only then that we come close to engaging the complexity of the themes of home and community.

—VANESSA CAMPAGNA, PH.D.  
ASSISTANT PROFESSOR OF THEATRE

THE MONMOUTH COLLEGE  
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PRESENT

# ***OLIVER!***

*MUSIC AND LYRICS BY LIONEL BART*

Directed and Choreographed by Vanessa Campagna

April 11-14 2019

Wells Theater

Please silence all electronics.

Restrooms and drinking fountains are located in the lobby.

Photography and recording of any kind is prohibited.



THIS PROGRAM IS SUPPORTED BY A GRANT FROM THE BUCHANAN CENTER FOR THE ARTS  
AND THE ILLINOIS ARTS COUNCIL AGENCY.

## CAST

OLIVER TWIST .....	Henry Ikrami
FAGIN .....	Miles Rose
THE ARTFUL DODGER.....	Noah Harshbarger
BILL SIKES.....	John Henderson
NANCY .....	Amelia Chavez
BET .....	Allie Bryan
MR. BUMBLE .....	Bill Wallace
WIDOW CORNEY.....	Lori Walters-Kramer
MR. BROWNLOW .....	Richard Eyre
MR. SOWERBERRY.....	Ryan Emmons
MRS. SOWERBERRY .....	Amanda Grissom
CHARLOTTE SOWERBERRY.....	Deandrea Halmon
NOAH CLAYPOLE .....	Conner DeVilder
DR. GRIMWIG.....	Terry Harris
MRS. BEDWIN .....	Jeannie Weber
OLD SALLY .....	Janis Penn
GEORGE.....	Billy Savage
CHARLIE BATES.....	Molly Mattan
NIPPER.....	Collin Nuckles

### YOUTH ENSEMBLE

Eligia "Goose" Grissom  
Hollis Narkiewicz  
Sophie Nelson  
Ella Ott

Olivia Rogers  
Alex Simmons  
Ben Simmons  
David Simmons

Marc Simmons  
Ani Walters-Kramer  
Owen Walters-Kramer

### ADULT ENSEMBLE

Logan Heaton  
Kaitlyn Fisher

Chad McKenna  
Nancy Stevens  
Dareann "D" Weber

Samantha Weidman  
Alyssa Whitacre

## PIT ORCHESTRA

Conductor .....	Dr. Stacy K. Dziuk
Reed 1 .....	Holly Reyner
Reed 2.....	Emily Currrens
Reed 3.....	Syneca Baker
Trumpet .....	Nick Thomas, Joey Feenstra
Horn .....	Will Stefanisin
Trombone.....	Thomas Burkhead
Percussion.....	Oscar Diaz
Piano.....	Janell Johnson

## PRODUCTION TEAM

Director .....	Dr. Vanessa Campagna
Choreographer .....	Dr. Vanessa Campagna
Dance Captain .....	Amanda Grissom
Vocal Director .....	Tom Clark
Music Intern .....	Thomas Burkhead
Stage Manager .....	Bekkah Gebe
Assistant Stage Manager .....	Amanda Grissom
Scenic Design .....	Doug Rankin
Scene Painter .....	Doug Rankin
Light Design .....	Doug Rankin
Lighting Crew .....	Bekkah Gebe
Sound Design .....	Catherine Bozarth Ryan Emmons Molly Wintermute
Costume Design .....	Dr. Vanessa Campagna Ray Gabica Kansas City Costume Company
Costume Shop Manager .....	Ray Gabica
Costume Shop Assistant .....	Jacob Kujath
Makeup Supervisor .....	Thomas Burkhead
Properties Design .....	Dr. Vanessa Campagna
Properties Crew .....	Bekkah Gebe Amanda Grissom
Dramaturgs .....	Victoria Burgo Paige Gerard Jadiea Muldrew Dr. Christine D. Myers
Box Office Manager .....	Amanda Green
Box Office Assistant .....	Madelyn Bird Catie Bozarth
Poster Design .....	Natalie Curtis

### STAGE CREW

Shaniah Anderson  
Hannah Callahan  
Jared Dace

Brandon Gaherty  
Tank Kimble  
Mason Smith

Chandler White  
Isaiah Wright

### SET CONSTRUCTION

Doug Rankin  
Richard Eyre  
Kurt Fowler

Bekkah Gebe  
Amanda Grissom  
Tyler Lind  
Members of THEA 173

John Henderson  
Deandrea Halmon  
Miles Rose

## CAST



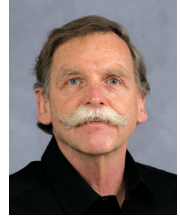
Allie Bryan



Kaitlyn Fisher



Noah Harshbarger



Chad McKenna



Amelia Chavez



Amanda Jean Grissom



Logan Heaton



Hollis Narkiewicz



Conner DeVilder



Eligia "Goose" Grissom



John Henderson



Sophie Nelson



Ryan Emmons



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Terry Harris



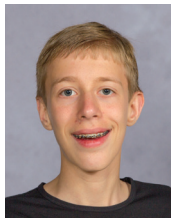
Molly Mattan



Ella Ott



Janis Penn



Ben Simmons



Bill Wallace



Dareann "D" Weber



Miles Rose



David Simmons



Ani Walters-Kramer



Jeannie Weber



Billy Savage



Marc Simmons



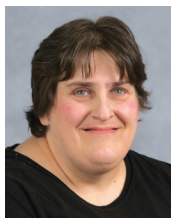
Lori Walters-Kramer



Samantha Weidman



Olivia Rogers



Nancy Stevens



Owen Walters-Kramer



Alyssa Whitacre



Alex Simmons

## SPECIAL THANKS

President Clarence Wyatt and First Lady Lobie Stone,  
Dean Mark Willhardt, Dean Laura Hutchinson,  
Marie Prince, Kristyne Gilbert,  
Todd Quick, Tim Pahel,  
Coach Roger Haynes, Cher It Forward,  
Kurt Fowler, Susan Campagna

## DRAMATURGICAL NOTE

LIONEL BART WROTE THE MUSIC AND LYRICS for the original production of *Oliver!* in 1960, based on the novel *Oliver Twist* by Charles Dickens. The story of *Oliver Twist* was published between 1837-1839, in a monthly magazine called *Bentley's Miscellany*. Dickens was one of the first authors to give voice to the working classes in a way that stirred sympathy in readers. He was able to do this because he grew up working in a factory in London while his father was in debtors' prison. Dickens worked 10-hour days, giving him much time to observe people around him.

In Victorian London the concept of a dangerous underclass emerged. The people that made up this class were the lowest of the low—women who couldn't marry, the mentally and physically disabled, immigrants, and orphans. Prostitution and theft were modes of survival for those who could not secure legal employment. The severity of the punishment for these crimes varied; sometimes the offender was let off with a simple warning, other times they would be put in gaol or sent to a workhouse.

Workhouses were places where the destitute would be given a bed to sleep in, meals, and a tiny wage in return for hard labor. More often than not, being in a workhouse put people into an endless cycle where they could not make enough money to get out and restart their life. As seen in *Oliver!*, orphaned children in workhouses could actually be sold as laborers.

There was a variety of legal work for children, including: catching rats, chimney sweeping, coal mining, doing laundry, factory labor, making hats, making matches, scaring birds from fields, and selling items to passersby. Street vending was an essential job during the Victorian era, and it was one that many depended on for either their food or livelihood.

Victorian society had many rules and social conventions, for people of all social classes. Men and women were held to different standards and what was acceptable conduct for men (e.g., being drunk and violent) was not so for a woman. Girls and women found guilty of crimes often received harsher punishments than boys and men. Cases of domestic violence rarely made it to the courts because they were seen as private matters. The gender norms of the period are one way in which modern audiences must wrestle with the story's content.

Another area that deserves attention is the depiction of Fagin. A woman named Eliza Davis wrote to Dickens to reproach him for his perpetuation of negative Jewish stereotypes; her claim was that Fagin, a thief and exploiter of children, can be read as Jewish and that the character represents the centuries old view of Jewish people as greedy for money and not wanting to work 'honestly' for a salary. Dickens re-wrote the final chapter for the 1867 edition; the 1960 musical adaptation was later revised for the 2009 London revival. The most recent revival's plot posits Fagin's thieving not as relating to any religious stereotype, but as an outcome of the dire economic circumstances of Victorian London.

The Victorian Era in which *Oliver!* is set is filled with contradictions and complexities that make them fascinating to learn about. The characters created by Charles Dickens never cease to be people we are intrigued by, and the misfortunes they overcome still resonate. It also serves as an inspiration to continue learning from the past in order to make the future even better for individuals and communities!

—VICTORIA BURGO, PAIGE GERARD, AND JADIEA MULDREW  
WITH GUIDANCE FROM DR. CHRISTINE D. MYERS