

SIKES produces a 2nd candlestick from inside his coat.

(FAGIN)

We have got a pair. They're very fine Bill.

SIKES produces a spoon from his coat.

A spoon, solid silver. Shame we haven't got

SIKES produces a 2nd silver spoon from his coat.

A knife and fork.

SIKES produces a large tray from inside his coat. FAGIN bites it.

That's beautiful Bill.

FAGIN turns the tray over and looks at his reflection in the back of it.

That's not so beautiful.

SIKES takes off his hat and produces a ring which he gives to FAGIN. FAGIN puts the ring on.

Bill, a ring. Why this is all so sudden. I'll see what I can get for it.

SIKES produces a string of pearls from in his mouth.

FAGIN takes them tentatively.

Pearls Bill. And you've washed them too.

SIKES gestures for money.

SIKES

Come on Fagin, hand over.

FAGIN

Cash Bill? What me! Keep cash around 'ere, with all these young thieves about? I wouldn't dare!

SIKES

Fagin.

FAGIN

I got to price the stuff first - proper and correct. Tomorrow, Bill, usual place, Three Cripples. That's a promise. It's a promise Bill.

SIKES

It better be.

SIKES exits behind the oven. FAGIN picks up the pearls then opens the trap and takes out his jewel box.

FAGIN

You my dear, you make it all worthwhile.

FAGIN opens the jewel box.

Pearl my pretty, I have a special place for you with all my other special lady friends. Pearl you'll like it here.

FAGIN takes out a Ruby Brooch.

Pearl you must meet Ruby. Ruby this is Pearl, Pearl this is Ruby.

FAGIN takes out a Crystal necklace.

Pearl you must meet Crystal. Crystal this is Pearl, Pearl this is Crystal.

FAGIN takes out a tiara.

Pearl you must meet my extra special lady friend Tiara. One day Tiara and I will go out together and I will wear my special choker.

FAGIN takes out a choker and puts it on.

Very nice.

FAGIN puts the choker back in the box and takes out the Opera Glasses.

We shall go to the opera. I can use my beautiful opera glasses. I can look at all the rich people. And all the poor people.

FAGIN still looking through the opera glasses turns and see Oliver looking at him.

AAGH!!! What are you awake? What 'ave you seen? Quick, quick, speak, I want to hear every detail you saw.

OLIVER

I'm sorry sir. I couldn't sleep.

FAGIN

Were you awake a quarter of an hour ago?

OLIVER

No.

FAGIN

Ten minutes ago?

OLIVER

Not that I know of.

FAGIN

Be sure - be sure!!

OLIVER

I'm sure!

FAGIN

(resuming his old manner)

All right then... If you're sure, I'm sure. You're a brave boy Oliver, a very brave boy...

(he plays with the toasting fork)

Of course, I knew all along, my dear. I only tried to frighten you. Did you see any of those pretty things my dear?

(Looking at the box)

OLIVER

Yes, sir.

FAGIN

(starts)

They're mine, Oliver, my private property. It's all I've got to live on in me old age. It's a terrible thing Oliver... old age.

He looks from the floortrap to the box.

OLIVER

Do you think I could get up now, sir?

FAGIN

Certainly, my dear, certainly. There's a basin of water over there - you can have a wash.

OLIVER

But I had a wash yesterday.

FAGIN

(pointing to the corner)

Well, today's yer birthday - wash!

OLIVER moves over to the corner. When his back is turned - with lightning speed FAGIN returns the box to its hiding place.

NANCY enters into the street above with BET.

NANCY

Plummy and slam.

(SIKES)

HE'D NEVER HEARD OF...
MY NAME!

ONE BLOKE
USED TO BOAST THE CLAIM
HE COULD TAKE MY NAME IN VAIN...
POOR BLOKE...
SHAME 'E WAS SO GREEN -
NEVER WAS 'E SEEN AGAIN!

ONCE BAD - WHAT'S THE GOOD OF TURNING?
IN HELL - I'LL BE THERE A-BURNING -
MEANWHILE, THINK OF WHAT I'M EARNING
ALL ON ACCOUNT OF...
MY NAME!

WHAT IS IT? WHAT IS IT? WHAT IS IT?...

NANCY

(Spoken)

Bill Sikes.

(End of song.)

NANCY kisses BILL. DODGER enters breathless and in a panic. Dialogue during underscore.

#30 - Underscore After "My Name"**DODGER**

Fagin! Fagin! Fagin!

(He pounds the wall)

FAGIN

(Entering)

Dodger! Where's Oliver? Where's the boy?

FAGIN takes hold of DODGER's ear.

(to DODGER)

What - has-become-of - Oliver?

DODGER

(in between being shaken)

Got took away in a coach!

FAGIN

(pulling Dodger up by his coat)

Who coach? What coach? Where coach?

DODGER slithers out of coat and shirt and he is naked from the waist up.

DODGER

(breathlessly)

He got nabbed on the job!... They took him to court. We waited outside... The old man we dipped, come out of the court with Oliver and took him off in a coach!

FAGIN

Where to? Quick? Speak!

DODGER

19, Chepstowe Gardens... Bloomsbury... I run all the way.

FAGIN

(Fretfully)

We were supposed to look after him. We were supposed to bring him back with us. We were supposed to never let him out of OUR SIGHT!

SIKES

(aloud)

Who?

FAGIN

(to nobody in particular)

One of us, Bill. A new boy - went out on his first job today with Dodger. I'm afraid... that he may say something which will get us into trouble.

SIKES

(grinning)

That's very likely... You're blown upon Fagin.

FAGIN

(still to nobody in particular)

And I'm afraid..you see... that if the game was up with us...

(he now addresses SIKES specifically)

...it might be up with a good many more... and it would come out rather worse for you than it would for me, my dear.

SIKES starts towards FAGIN, who merely stares vacantly ahead.

SIKES

Why you old!... Somebody must find out what's been done, or said. If he hasn't talked yet, there's still a chance we might get him back - without suspicion. We'll nab him the very moment he dares to step out of that house. Now who's gonna go?

They all look around at each other.

DODGER

I suppose it'll have to be me.

FAGIN

You shut your trap, Dodger. You've caused enough trouble.

(He looks at Nancy)

It's got to be done quiet. We don't want any fuss.

(Smirking at Nancy)

The very thing! Nancy my dear - you're so good with the boy.

NANCY

It's no good trying it on with me.

SIKES goes across to her menacingly.

BILL

And just what do you mean by that remark?

NANCY gets up and faces SIKES.

NANCY

What I say Bill. I'm not going... Why can't you leave the boy alone? He won't do you no harm. Why can't you leave him where he is - where he'll get the chance of a decent life?

BILL

You'll get him back 'ere my girl - unless you want to feel my hands on your throat!

SIKES throws Nancy onto a stool. FAGIN hurries across and speaks pleadingly at NANCY, trying to prevent more violence, which he hates.

FAGIN

Nancy, my dear - if he talked, think what would happen to us. Think what would happen to Bill. It'd be the gallows for him, Nancy - the gallows! You wouldn't let that happen would you, my dear? Not to Bill? Not to your Bill?

SIKES

She'll go Fagin.

SIKES turns away. With sudden spirit, NANCY looks up at Fagin.

NANCY

No she won't Fagin!

SIKES

Yes, she will Fagin!

SIKES hits NANCY viciously across the face, knocking her off the chair onto the floor. He turns and strides towards the door.

Bullseye!

SIKES & BULLSEYE exit.

There's silence. FAGIN goes to help NANCY. She looks at him with scorn and disgust. FAGIN and the BOYS turn and leave.

NANCY

Alright Bet. Go home. There's a good girl.

Visual cue: as Bet gets halfway upstage

#31 - As Long As He Needs Me

AS LONG AS HE NEEDS ME...
OH, YES, HE DOES NEED ME...
IN SPITE OF WHAT YOU SEE...
...I'M SURE THAT HE NEEDS ME.

WHO ELSE WOULD LOVE HIM STILL
WHEN THEY'VE BEEN USED SO ILL?
HE KNOWS I ALWAYS WILL...
AS LONG AS HE NEEDS ME.

I MISS HIM SO MUCH WHEN HE IS GONE,
BUT WHEN HE'S NEAR ME
I DON'T LET ON...

The TAVERN KEEPER is in the background putting chairs on tables and clearing up tankards.

...THE WAY I FEEL INSIDE.
THE LOVE, I HAVE TO HIDE...
THE HELL! I'VE GOT MY PRIDE
AS LONG AS HE NEEDS ME.