

(DODGER pauses for breath)

Speak!

DODGER

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

FAGIN

(To DODGER)

Why didn't you look after him? Why didn't you bring him back with you?

(SYKES, who has been drinking, peruses FAGIN'S face for a give-away look)

SYKES

(Aloud)

Fagin looks worried...

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.

SYKES

(Grinning)

That's very likely... You're blowed 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 SYKES 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.

(SYKES starts towards FAGIN, who merely stares vacantly ahead.

There is a long pause while THEY all think)

SYKES

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 - wivout suspicion. We'll nab him the very moment he dares to step out of that house. Now who's gonner go?

(THEY all look around at each other)

FAGIN

(Beams at NANCY)

The very thing! Nancy, me dear, what do you say?

SYKES

The very thing!

NANCY

That it won't do, so it's no use a-trying it on, Fagin!

SYKES

And just what do you mean by that remark?

NANCY

(Decidedly)

What I say, Bill.

SYKES

Why, you're just the very person for it. Nobody up that way knows anything abaht yer.

NANCY

And as I don't want 'em to, neither, it's rather more 'no' than 'yes' wiv me, Bill.

SYKES

She'll go Fagin.

NANCY

No she won't, Fagin.

SYKES

Yes she will, Fagin!

(SIKES approaches NANCY menacingly, until HIS fist is directly under HER chin. SYKES advances slowly on NANCY and SHE retreats. HE hits HER.)

To BOYS)

Go on, get out!

SYKES

(FAGIN, SYKES and BOYS exit. BET approaches NANCY)

Go home, Bet.

(NANCY sits at table and sings:)



ACT TWOScene 6

LONDON BRIDGE at night. It is ten forty-five p.m. A clock chimes the three-quarters as NANCY hurries on leading OLIVER and looking over HER shoulder. SHE stops at a recessed embrasure. They are silhouetted against the night sky in an attitude of waiting. Music underscores entire scene.

/27/ LONDON BRIDGE - (Orchestra)

A HUSSAR & GIRL pass a NIGHT WATCHMAN on the bridge. NIGHT WATCHMAN - "Goodnight".

The shadow of a burly man falls across the scene. BILL SYKES suddenly appears behind NANCY.

NANCY

Bill! Don't take him back Bill! Let him go, for pity's sake, let him go! Why are you looking at me like that, Bill?

SYKES

It's a dark night, my girl, but it's light enough for what I've got to do.

NANCY

I wasn't going to blow the gaff, honest, I wasn't, Bill. I wouldn't say nothing! Bill! Bill!

(SHE Screams. HE kills HER. SYKES grabs OLIVER and runs to door of thieves' kitchen with HIM. BROWNLOW enters in time to see SYKES disappearing, HE sees NANCY's body and shouts)

BROWNLOW

Help! Help!

(A NIGHT WATCHMAN enters and when HE sees NANCY's body, runs off ringing HIS bell and shouting)

NIGHT WATCHMAN

Murder! Murder!