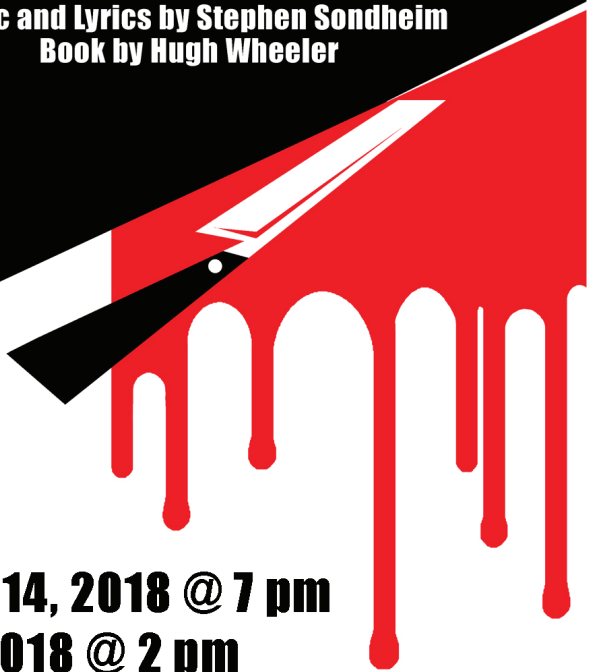


The Schaefer Center Presents

SWEENEY TODD

THE DEMON BARBER OF FLEET STREET

Music and Lyrics by Stephen Sondheim
Book by Hugh Wheeler



April 13 & 14, 2018 @ 7 pm
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SWEENEY TODD

The Demon Barber of Fleet Street

A Musical Thriller

Music and Lyrics by
STEPHEN SONDHEIM

Book by
HUGH WHEELER

From an Adaptation by
CHRISTOPHER BOND

Originally Directed On Broadway by HAROLD PRINCE
Orchestrations by Jonathan Tunick

Originally Produced on Broadway by Richard Barr,
Charles Woodward, Robert Fryer, Mary Lea Johnson, Martin Richards
in Association with Dean and Judy Manos

Sweeney Todd
Is presented through special arrangement with Music Theatre International (MTI).
All authorized performance materials are also supplied by MTI.
www.MTIShows.com

The videotaping or other video or audio recording of this
production is strictly prohibited.

Stage Direction by Keith Martin
Musical Direction by Mélisse Brunet
Choreography by Ray Miller
Vocal Coaching by Gennard Lombardo
Appalachian Symphony Orchestra conducted by Mélisse Brunet
Scenic Design and Painting by Michael Helms
Lighting Design by John Marty
Costume Design by Sue Williams
Makeup Design by Newman Jones
Sound Design by Rachel Scherer
Sound Engineering by Scott Haynes
Fight Choreography by Brad Archer
Dialect Coaching by Derek Gagnier
Production Management by Matt Tyson

There will be one 15-minute intermission

CAST

Sweeney Todd.....	Joshua Hobbs
Mrs. Lovett.....	Sidney Ginn
Anthony Hope.....	Devon Bucey
Johanna.....	Sophie Weiner
Bird Seller.....	Virginia Riggsbee
Tobias Ragg.....	Zoe Dean
Judge Turpin.....	Richard Moore
The Beadle.....	Trevor Neal
Beggar Woman.....	Mackenzie Smith
Adolfo Pirelli.....	Roy Dale Cox
Jonas Fogg.....	Parker Stone
Quintet.....	Lily Jordan, Jonathan Long, Jordan Matthews, Sabrina Palazzo, Parker Stone

ENSEMBLE

Tyler Baucom	Elizabeth Mason Moore
Connor Chaney	Jordan Matthews
Hannah Daniels	Treasa McDonald
Dalton Forster	Haley Nguyen
Sabrina Furches	Sabrina Palazzo
Molly Gillespie	Virginia Riggsbee
Ryan Haynes	Joy Siler
Lily Jordan	Quincy Stanford
Phillip Lavey	Parker Stone
Jonathan Long	Jackson Wellborn

Sweeney Todd: The Demon Barber of Fleet Street is rated PG-13 due to mature content, which includes scenes of physical and sexual violence, along with theatrical fog, and a gunshot effect.

If these scenes trigger circumstances in your personal life, please contact the Counseling Center at 828.262.3180, the Office of the Dean of Students at 828.262.8284, or the 24-hour OASIS hotline at 828.262.5035.

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PRODUCTION STAFF AND CREW

Producers.....James Douthit, Kevin Warner
Technical Director.....Matt Tyson
Costume Shop Supervisor.....Jennifer Ackland
Schaefer Center Technical Director.....Scott Haynes
Schaefer Center Assistant Technical Director.....Conor McKenzie
Stage Manager.....Christina Donovan
Assistant Stage Managers.....Sage Espinosa, Alex Konscol,
Carson Rainey
Assistant Stage Director.....Holli Benfield
Assistant Choreographer.....Sabrina Furches
Assistant Lighting Designer.....Tim Travis
Assistant Costume Designer.....Newman Jones
Assistant Technical Director.....John Bell
Dramaturgy Coordinator.....Derek Davidson
Dramaturgy Team.....Holli Benfield, Jamie Brigman,
Kaitlyn Lyon, Mackenzie Smith
Chorus Preparation.....Aaron Ames, Emma Lassiter
Musical Preparation.....Aaron Ames, Eric Luke, Mélisse Brunet
Fly Captain.....Conor McKenzie
Dance Captain.....Sabrina Furches
Fight Captain.....Mackenzie Smith
Light Board Operator.....Melanie MacDonald
Properties Masters.....Morgan Patterson, Roxanne Waddell
Paint Charge.....Alexis Ovenden
Master Electrician.....Lizzy Vazquez
Assistant Master Electrician.....Ethan Martin
Stagehands.....Hayley Beickert, Jacob Buckner, L.J. Faircloth
Fenna Hanes, Kenny Petroski, Felicity Rice,
Connor Stack, Elizabeth Sutton, Sierra Taylor
Wardrobe Crew.....Zach Durham, Grace King, Doe Lee
Valborg Crew.....John Bell, Bailey Bossow, Jacob Buckner, Caleb Dalby,
Christina Donovan, Gabby Drum, Allison Hopkins,
Abby Johnston, Ethan Martin, Max Probst, Tim Travis,
Lizzy Vazquez, Roxanne Waddell; Eve Sigmon, WHS Intern
Costume Shop Employees.....Sarah Bischoff, Casey Huntley,
Newman Jones, Kelsey Ledger, Heather Locklear,
Sabrina Palazzo, Logan Riley, Lakin Wingfield
Additional Costume Work.....Alice Neff, Brad Parquette,
Denise Schumaker
Hair and Wig Consultant and Stylist.....Gordon Hensley

Poster Design.....Brad Parquette
Production Photographer.....Lynn Willis
Media Relations Liaison.....Keith Martin
Office of Arts & Cultural Programs Liaison.....Sue Williams
Office of Arts & Cultural Programs Marketing Director.....Anna Gaugert
College of Fine & Applied Arts Comm. Director.....Meghan McCandless

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Caroline Sullivan (also piccolo)

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Michelle Jaluvka (also E-flat
clarinet)
Clair Williams (also bass clarinet)

BASSOON

Olivia Tippett

HORN

Angelica Sandry

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Tim Hamilton, principal
Arias Fischer

TROMBONE

Zach McRary, principal
Nathan Hanner
Zack Litty (bass trombone)

PERCUSSION

Andrew Henry, principal
Sam Lyaal

VIOLIN I/II

Faith Barry, concertmaster
Rafailia Kapsokavadi, principal
second
Andrea Barklage
Maya Brown-Hughston
Hunter Holbert
Lindsey King
Andrew O'Keefe

VIOLA

Shoma Mowa, co-principal
Sarah Bartholomew, co-principal
Danielle Cuntapay
Scott Faircloth

CELLO

Ethan Triplett, principal
Nick Allion
Caitlin Lyday

DOUBLE BASS

Mason Beam

ORGAN/HARPSICHORD/CELESTA

Andrew Byrd

KEYBOARDS/SOUND EFFECTS

Aaron Ames

MUSICAL NUMBERS

THE PLACE: London, Fleet Street and environs

THE TIME: The 19th Century

PROLOGUE

Prelude.....Orchestra
The Ballad of Sweeney Todd.....Company

ACT I

No Place Like London.....Sweeney Todd, Anthony Hope, Beggar Woman
The Worst Pies in London.....Sweeney Todd, Mrs. Lovett
Poor Thing.....Mrs. Lovett, Sweeney Todd, Judge Turpin, Beadle,
Ensemble
My Friends.....Sweeney Todd, Mrs. Lovett, Ensemble
Green Finch and Linnet Bird.....Johanna, Bird Seller
Ah, Miss.....Anthony Hope, Johanna, Bird Seller, Beggar Woman
Johanna (Part I).....Anthony Hope, Johanna, Judge Turpin, Beadle
Johanna (Part II).....Anthony
Pirelli's Miracle Elixir.....Tobias Ragg, Sweeney Todd, Mrs. Lovett, Ensemble
Pirelli's Entrance.....Pirelli, Tobias Ragg, Sweeney Todd, Mrs. Lovett,
Ensemble
The Contest (Part I).....Pirelli, Sweeney Todd, Beadle, Tobias Ragg,
Mrs. Lovett, Ensemble
The Contest (Part II).....Pirelli, Sweeney Todd, Beadle, Tobias Ragg,
Mrs. Lovett, Ensemble
Ballad of Sweeney Todd.....Company
Johanna.....Judge Turpin, Johanna
Wait.....Mrs. Lovett, Sweeney Todd, Beggar Woman,
Anthony Hope, Pirelli, Tobias Ragg
Pirelli's Death.....Pirelli, Sweeney Todd, Mrs. Lovett, Tobias Ragg
The Ballad of Sweeney Todd.....The Three Tenors, Judge Turpin, Beadle
Kiss Me (Part I).....Anthony Hope, Johanna
Ladies in Their Sensitivities.....Beadle, Judge Turpin
Kiss Me (Part II).....Anthony Hope, Johanna, Judge Turpin, Beadle
Pretty Women (Part I).....Sweeney Todd, Judge Turpin
Pretty Women (Part II).....Sweeney Todd, Judge Turpin, Anthony Hope,
Mrs. Lovett
Epiphany.....Sweeney Todd, Mrs. Lovett
A Little Priest.....Sweeney Todd, Mrs. Lovett

ACT II

<i>God That's Good</i>	Tobias Ragg, Mrs. Lovett, Sweeney Todd, Beggar Woman, Ensemble
<i>Johanna (Act II Sequence)</i>	Sweeney Todd, Anthony Hope, Mrs. Lovett, Johanna, Victims
<i>After Johanna</i>	Anthony Hope, Johanna, Beadle, Policemen
<i>I Am a Lass</i>	Sweeney Todd, Mrs. Lovett
<i>By the Sea (Part I)</i>	Sweeney Todd, Mrs. Lovett
<i>By The Sea (Part II)</i>	Sweeney Todd, Mrs. Lovett, Anthony Hope
<i>Wigmaker Sequence</i> ...	Sweeney Todd, Mrs. Lovett, Anthony Hope, Quintet
<i>The Letter</i>	Quintet, Sweeney Todd
<i>After Letter</i>	Sweeney Todd, Mrs. Lovett, Tobias Ragg
<i>Not While I'm Around</i>	Mrs. Lovett, Tobias Ragg
<i>Parlour Songs (Part I)</i>	Mrs. Lovett, Beadle, Tobias Ragg
<i>Parlour Songs (Part II)</i>	Mrs. Lovett, Beadle, Tobias Ragg, Sweeney Todd
<i>Parlour Songs (Part III)</i>	Mrs. Lovett, Beadle, Tobias Ragg, Sweeney Todd
<i>Fogg's Asylum</i>	Lunatics
<i>Fogg's Passacaglia</i>	Jonas Fogg, Anthony Hope, Johanna, Lunatics
<i>City on Fire</i>	Anthony Hope, Johanna, Ensemble
<i>Searching (Part I)</i>	Sweeney Todd, Mrs. Lovett, Beggar Woman, Ensemble
<i>Searching (Part II)</i>	Anthony Hope, Johanna, Beggar Woman, Sweeney Todd
<i>The Judge's Return</i>	Sweeney Todd, Beggar Woman, Judge Turpin, Johanna, Ensemble
<i>Final Scene (Part I)</i>	Sweeney Todd, Mrs. Lovett, Judge Turpin, Beggar Woman
<i>Final Scene (Part II)</i>	Sweeney Todd, Tobias Ragg, Beggar Woman, Judge Turpin, Anthony Hope, Johanna, Policemen

EPILOGUE

<i>The Ballad of Sweeney Todd</i>	Company
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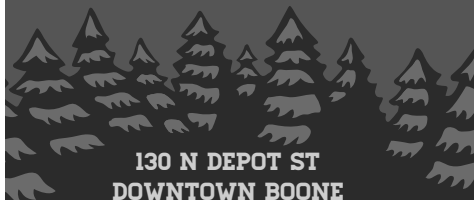
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Production Notes:
The Dramaturgical World of SWEENEY TODD

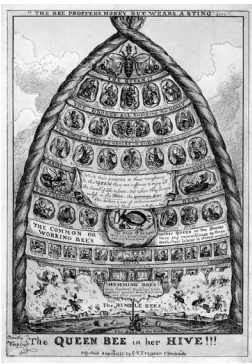
Dramaturgy is one of the more obscure roles in the world of theatre, but also one of the most important. The dramaturg's duties change and flow with the process of a production. Researching unfamiliar words, discovering information about specific locations, and making sure the production is historically accurate are a few of a dramaturg's duties. One of the main goals of dramaturgy is to know as much as we can about the world of the play so that when director, designers, and actors need information, the dramaturg can supply it (or direct them to where they can find what they need).

The dramaturgical team for *Sweeney Todd* — Holli Benfield, Jamie Brigman, Kaitlyn Lyon and Mackenzie Smith (under the coordination of Dr. Derek Davidson) — took its role seriously, researching the world of the play, its structural origins in melodrama, and its relevance for contemporary audiences. In those notes, the team has summarized some material they think the audience may like to know in order to more fully understand and experience the richness, depth, and timeliness of this extraordinary musical.

First, it is important to know the theatrical convention from which the current play arose. Sondheim's musical is actually based on much older melodramas — which were the most popular kind of theatre in the 19th century — wherein the titular character, Sweeney Todd, was an utterly reprehensible criminal who was brought to justice. But melodramas are notable for presenting a black and white world, in which good and evil are clearly delineated and never intermingle. This musical turns the genre of melodrama on its head, asking the audience: who here is completely good, who completely evil? Are not all in varying degrees culpable for the crimes committed? Sondheim's *Sweeney Todd* deconstructs the conventional melodrama to marvelous effect.



Sweeney Todd: The Demon Barber of Fleet Street, which Stephen Sondheim describes as “A Musical Thriller,” opened at the Uris, now Gershwin, Theater on March 1, 1979. The legend of a malevolent barber who murders his customers, often just-paid sailors returning from long sea voyages, and his helpful neighbor, Mrs. Lovett, who uses their bodies for the filling of her meat pies, originated in the popular penny dreadful serial “A String of Pearls” (1846-47). Scholar Robert L. Mack believes that the reason this story in particular made such a strong impact is that it spoke to the cultural anxieties of the industrial revolution, especially as so many people from farms and rural areas migrated to urban areas—namely London—where often they were swallowed up by, and added to the anonymous, overcrowded masses of wretched poor. Sweeney’s story has only grown in popularity over the years, sustaining novelistic treatments, numerous stage adaptations, and at least two films.



The two illustrations above, the ‘British Beehive’ by Robert Cruikshank, and an etching of 1870s London, by Gustave Doré, reflect both the hazardous hierarchical nature of British society (and its rigid class system) and the abject and hopeless living conditions of the city’s poorest citizens. *British Beehive* image courtesy of Victoria and Albert Museum collection.

So...Why this play now?

Often, it is assumed musicals are made purely to entertain. However, *Sweeney Todd* is more than just a tragedy written to titillate the darker parts within us. This show utilizes the plot and characters from *The String of Pearls* to make a biting commentary on social disparity and mobility, abuse of power, and the futility of revenge. One has only to look cursorily at today’s news to see how this play, although set in 1847, continues to be relevant. For example, the “Honorable” Judge Turpin—the antagonist of our story—reminds us of innumerable stories released in recent months about men in positions of power, lying, cheating, abusing women, and sometimes worse.

But perhaps more pointed—and more gruesome—is the barbarous act of murdering people and baking them into pies, a thing so dreadful as to bear (at first blush) little resemblance to the more civilized behavior

of contemporary society. But here too, the play cleverly critiques class structure upside-down. Sweeney and Mrs. Lovett sing: "How gratifying for once to know that those above will serve those down below!" Today the inequality between "those above" (the 1%) and "those down below" (the other 99%) is huge, and the way we as a society claw our way up the economic ladder, feeding on each other as we go, certainly resembles a kind of cannibalism. The rich continue to get richer, while the poor remain poor, with little hope of social mobility. Are the ruthless actions of those in power today, the 1% who often disregard the most abject among us, and whose rapaciousness, murderous self-interest, and insensitivity to others' suffering have led to a wealth disparity dwarfing that of the 19th century—are their actions really less barbaric?

****The dramaturgs encourage you to spend a few moments looking at the lobby display, where you will find images and other material that may further enhance your experience of the play!***

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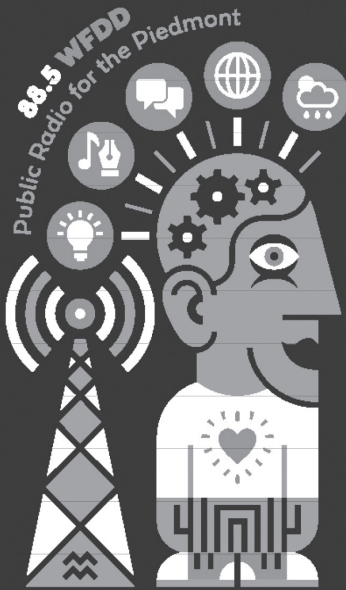
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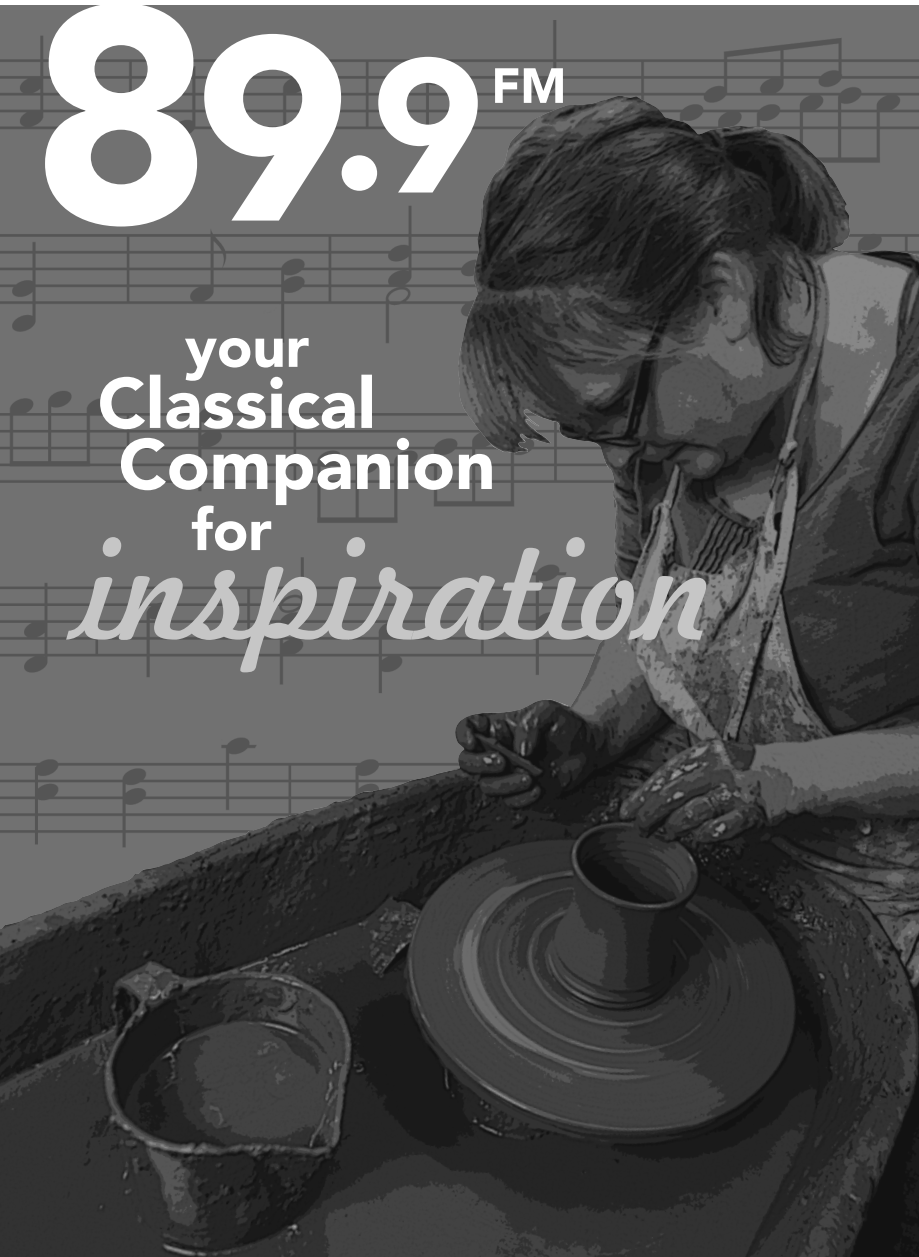
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