



SWEENEY TODD

Wednesday 2 – Saturday 5 March 2016
7:30pm, Big School

SWEENEY TODD

CAST

SWEENEY TODD	Alex Buchanan
ANTHONY HOPE	Abbas Khan
BEGGAR WOMAN	Cecilia Orr
MRS LOVETT	Blanche Brown
JUDGE TURPIN	Adam Haddour
THE BEADLE	Ross Lloyd
JOHANNA	Fiona McNevin
TOBIAS RAGG	Macauley Keeper
PIRELLI	Ashwin Gobiraj
BIRD SELLER	Aubrey Chatriot
JONAS FOGG	Pavan Rao

ENSEMBLE

Male ensemble:

Pavan Rao, Aubrey Chatriot, Thomas Campos-Cornell, Rhys Crossman, Byron Easmon, Findlay Harrison-Phipps, Rhys Inward, Jonathon Rhule

Female ensemble:

Maya Elliott, Charlotte Boris, Amber Cann, Charlotte Clapperton, Asia Kinghorn, Maria Kolpaktchi, Isobel Marchant, Carlotta Meyer, Sophie Thomson

Whitgift Drama is proud to present this exciting production, in collaboration with Old Palace of John Whitgift School and students from the Whitgift Academy of Visual and Performing Arts (WAVPA), who are here with kind permission from Croydon High School.

Whitgift School presents
SWEENEY TODD SCHOOL EDITION

Performed entirely by students

Music & lyrics by STEPHEN SONDHEIM

Book by HUGH WHEELER

From an adaptation by CHRISTOPHER BOND

Originally directed by HAROLD PRINCE

Originally produced on Broadway by Richard Barr, Charles Woodward, Robert Fryer, Mary Lea Johnson, Martin Richards in association with Dean & Judy Manos

This amateur production is presented by arrangement with JOSEF WEINBERGER LTD. on behalf of MUSIC THEATRE INTERNATIONAL of NEW YORK





TECHNICAL CREW

<i>Directors</i>	Mrs Miranda Merrett Mr Sami Michael
<i>Musical Directors</i>	Mr Alan Weakley Mr William Church
<i>Choreographer/Co-Director</i>	Mrs Faye Carter
<i>Producer/Stage Manager</i>	Miss Rosanna Seal
<i>Costumes</i>	Costume Workshop
<i>Technical Director</i>	Mr Peter Crook
<i>Lighting</i>	Charles Sladdin
<i>Sound</i>	Mr David Jenkinson
<i>Follow Spot</i>	Isaac Banton Reiss Vydelingum
<i>Technical Supervisor</i>	Mr Mark Rowles
<i>Assistant Stage Managers</i>	Henry Parritt George Jaques
<i>Set</i>	Scenic
<i>Stage Crew</i>	Matthew Emakpose, Segun Oyebanjo, Alfie Tunney, Taine Wagstaff

Thanks:

Mr Yvan Bollet-Quivogne, Ms Jordana Berk, Mr Daniel Carter, Mr George Clark, Mrs Emily Crook, Mr Paul Dinnen, Miss Terri Fagan, Miss Sarah Harvey, Mrs Felicity Hewson, Mrs Jo Jenkinson, Mrs Carol Jewell, Miss Amielia Katze, Mr Declan Kennedy, Mrs Debbie Leonard, Mrs Paola Liberti, Mrs Tates Lisoire, Mr Graham Maudsley, Mrs Jessica Michael, Mr Ashley Merrett, Mrs Linda Onisiforou, Ms Rebecca Parker, Mrs Caroline Parsons, Miss Becky Relf, Mr Geddy Stringer, Mrs Emma Webb, Mrs Rosanna Whitfield, Mrs Lisa Turner-Willoughby and the Headmaster for his continued support.



DIRECTOR'S NOTES

***Sweeney Todd*: A brief 'history' and reflection**

For those entranced by macabre 'urban legends' passed on in hushed tones down foggy backstreets, how exciting a place Victorian London must have been to live in! Folklore was hugely popular at the time. Stories spread like sensational wildfire as the lines between fiction and fact were blurred by a capital city eager to share tales that terrified and delighted in equal measure. After all, who amongst us could have resisted the hysteria that followed the 'The Great Garrotting Panic of 1951'; who could fail to be captivated by the supernatural and enigmatic 'Spring-Heeled Jack'; who could not be rapt by the terror surrounding 'The Black Sewer Swine of Hampstead'? We'll leave you to imagine the details of these (or Google during the interval), but it is from within this context that the curious and bloody tale of Sweeney Todd emerged.

Our protagonist (or should that be antagonist?), the exiled barber who returns to enact his vengeance upon the 'great black pit' of Victorian London, first appeared between 1846 and 1847, in a serialised 'penny dreadful' story entitled *The String of Pearls*. Written anonymously at first for cheap thrills and to make a quick penny or two, it was at once an extraordinary and sensational success. More so than with other folktales of its kind, there was great clamour over the possible veracity of the tale. Was Sweeney a real figure? Had he been seen stalking the streets for hirsute victims? Was that really his tonsorial parlour hidden in plain sight on Fleet Street? The public reaction was so great that a play version had been written before the year was out, which made a great point of billing itself as being 'founded on fact'. Nowadays, many of our favourite films and television shows sell themselves on being 'based on a true story' – it certainly worked in 1847 for the Victorians.



Since then, the tale has been reworked multiple times, and, in musical terms, was brought to its fullest life in 1979, courtesy of Stephen Sondheim and Hugh Wheeler, who has adapted Christopher Bond's 1973 theatrical version. The original cast starred Len Cariou, as the eponymous barber, opposite Angela Lansbury's delightfully-bonkers Mrs Lovett, and the catalogue of famous names and faces have endured since – George Hearn, Patti LuPone, Bryn Terfel, Emma Thompson, Michael Ball, Imelda Staunton, Ray Winstone, Barry Morse, the list goes on. Most will likely have been (re) introduced to the tale, thanks to Tim Burton's characteristically-gothic film adaptation, starring Johnny Depp, Helena Bonham-Carter, Sacha Baron Cohen, Timothy Spall and the late, great Alan Rickman. But what specifically is it about the trope of a fiendish barber and his partner-in-crime pie-maker that so endures?

At first, *Sweeney Todd* seems a difficult play to really like, for how can we possibly identify with its lead characters? Todd is a rampaging murderer, hell-bent on vengeance, and the ostensibly-motherly Mrs Lovett is no better; after all, she is the one who comes up with the unconventional business plan of killing people, and turning them into pies. Then, of course, there is the lecherous Judge and his weaselly Beadle, who certainly don't win themselves any admirers, and even Anthony and Johanna's 'love at first sight' story seems so flimsy at times that we wonder whether they should even be together at all.

Yet somehow, as we are drawn into their stories, we find ourselves feeling more sympathy – perhaps even empathy – for these characters than maybe we should. When you think about it, isn't Sweeney and Lovett's devilish scheme fundamentally driven by love? Isn't Anthony and Joanna's story a triumph of pure and sweet infatuation, over a long line of adversaries? The story might be based on urban legend, but perhaps we can recognise parts of ourselves in these characters after all. Admittedly, it's trickier to evoke any pity towards the Judge and the Beadle... but every story needs a villain.

Every director's note we've ever written has praised our talented students' ability to juggle their studies and other commitments, whilst preparing for a truly professional production. However, this has never been as true as it is

now. Sondheim's score is a masterpiece, but a key characteristic of a work of genius is that it is an immense challenge to replicate it. We will admit that, more than once, our directorial team have looked at each other with a mix of fear and panic, wondering how we would ever be able to pull off the irregular rhythms and complex harmonies, not to mention a truthful portrayal of wonderfully-eccentric characters, and a constantly-evolving storyline. As ever, though, it is not we who have 'pulled it off'; it is the talented group of boys and girls on the stage before you. For their tireless work and cheerful attitudes, they have earned every bit of the praise they will undoubtedly receive for their performance. We're sure you will agree.

Mrs Merrett and Mr Michael

Directors



MUSICAL NUMBERS

Act I

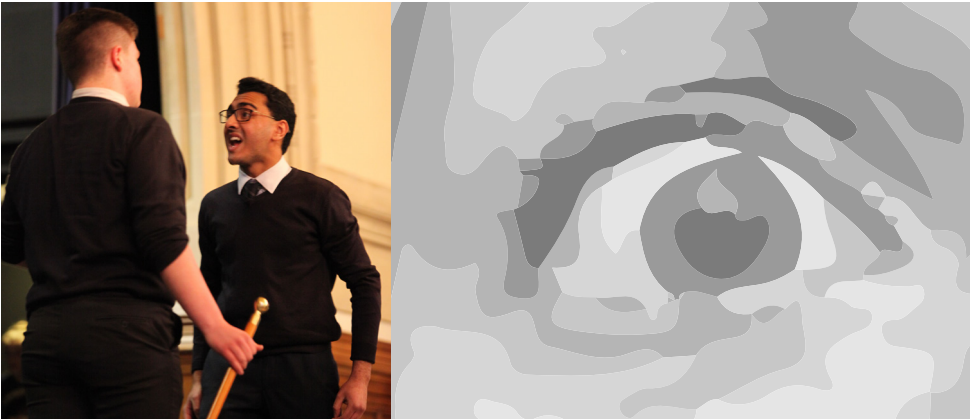
<i>The Ballad of Sweeney Todd</i>	Company
<i>No Place Like London</i>	Anthony, Sweeney Todd, Beggar Woman
<i>The Worst Pies In London</i>	Mrs Lovett, Sweeney Todd
<i>Poor Thing</i>	Mrs Lovett, Sweeney Todd
<i>My Friends</i>	Sweeney Todd, Mrs Lovett
<i>Green Finch and Linnet Bird</i>	Johanna
<i>Ah, Miss</i>	Anthony, Johanna, Beggar Woman
<i>Johanna</i>	Anthony
<i>Pirelli's Miracle Elixir/The Contest</i>	Tobias, Ensemble, Sweeney Todd, Mrs Lovett, Pirelli
<i>Ballad of Sweeney Todd</i>	Ensemble
<i>Wait</i>	Mrs Lovett, Sweeney Todd
<i>Kiss Me</i>	Johanna, Anthony, Beadle, Judge
<i>Ladies In Their Sensitivities</i>	Judge, Beadle
<i>Pretty Women</i>	Judge, Sweeney Todd
<i>Epiphany</i>	Sweeney Todd, Mrs Lovett
<i>A Little Priest</i>	Mrs Lovett, Sweeney Todd

Act II

<i>God, That's Good!</i>	Company
<i>Johanna</i>	Anthony, Sweeney Todd, Beggar Woman, Johanna
<i>By The Sea</i>	Mrs Lovett, Sweeney Todd
<i>The Letter</i>	Ensemble
<i>Not While I'm Around</i>	Tobias, Mrs Lovett
<i>Parlour Songs</i>	Beadle, Tobias, Mrs Lovett
<i>Fogg's Asylum/City On Fire</i>	Ensemble
<i>Searching</i>	Mrs Lovett, Sweeney Todd, Ensemble, Beggar Woman, Anthony, Johanna
<i>Judge's Return</i>	Sweeney Todd, Judge
<i>Final Scene</i>	Company

ORCHESTRA

<i>Flute:</i>	Emma Dinnage	<i>Violin I:</i>	Ion Moşneaga (<i>Leader</i>) Bardh Lepaja George Perkin Harry Coomber Mr Philip Winter
<i>Clarinets:</i>	Henry Xiong Ms Maggie Gray	<i>Violin II:</i>	Andrei Mamară Nathanael Chan Calvin Kong Max Sitter Mr Andrew Harper
<i>Oboe:</i>	Karl Sachs	<i>Viola:</i>	Teo Dirtu Ambrose Regan Mr Jonathan Darbourne
<i>Oboe/Cor Anglais:</i>	Miss Fiona Myall	<i>'Cello:</i>	Theo Nisbett Alex Ciulin Archie Coomber Mrs Miranda Harper
<i>Bassoon:</i>	Mr Ashley Myall	<i>Double Bass:</i>	Miss Frances Emery
<i>Horn:</i>	Joe Barber Ms Gillian Jones	<i>Harp:</i>	Ms Patrizia Meier
<i>Trumpets:</i>	Gus Bradford Ms Claire Duncan Mr Jim Marshall	<i>Organ/keyboard:</i>	Mr William Church
<i>Trombones:</i>	Max Brown Ms Lorraine Temple Mr Danny Scott	<i>Music team:</i>	Mr Alan Weakley (<i>Conductor</i>) Mr William Church Mr Will Searle Miss Fiona Myall
<i>Bass Trombone:</i>	Mr Stephen Aitken		
<i>Percussion:</i>	Mr John Rockcliffe Mr Wallace Ruby Mr Max Mills		



Mozart at the Minster

Piano Concerto in C Major (No 21)

Academy of Haling Park

Jeffery Macsim, Piano

Philip Winter, Director

Requiem in D Minor

Whitgift Chamber Choir

Choirs of Croydon Minster

Whitgift-Minster Choral Society

Academy of Haling Park

Leoma Dyke, Soprano

Cathy Bell, Alto

William Searle, Tenor

Adam Jones, Bass

Tom Little, Organ

Ronny Krippner, Director

Saturday 19 March | 7pm, Croydon Minster | Tickets: £10, Concessions*£5

Minster Community, please purchase tickets via the Minster Office (020 8688 8104)

Whitgift parents, please purchase tickets via Wisepay www.whitgift.co.uk