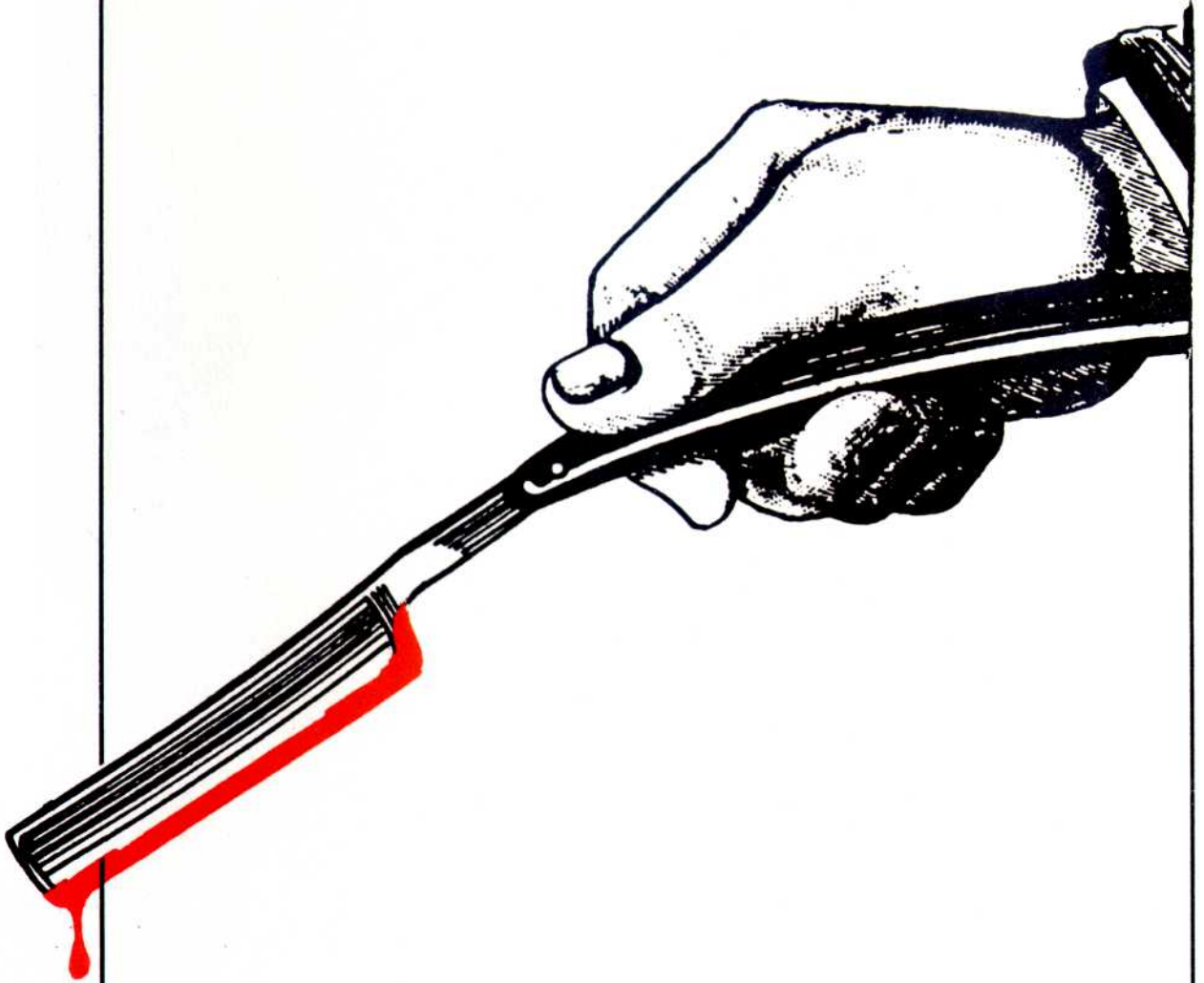


Frederic Wood Theatre

SWEENEY TODD





During 1990, UBC is marking its diamond anniversary. It's a time not only to reflect upon our past accomplishments, but to look ahead to our bright future.

To commemorate this special year, the University is offering a wide range of official souvenirs, available at the Bookstore. When you purchase a 75th Anniversary souvenir item, you'll be helping to support campus-wide events.

**UBC BOOKSTORE**

6200 University Boulevard, Vancouver, V6T 1Y5
Telephone 228-4741

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University of British Columbia

Frederic Wood Theatre
presents

SWEENEY TODD

Music and Lyrics by
STEPHEN SONDHEIM
Book by HUGH WHEELER

Directed By
French Tickner

January 17 - February 3

1990

Co-Producing
“SWEENEY”

If J.M. Synge, the Irish dramatist, is correct in maintaining that “all art is collaboration”, then Theatre artistry, more than any other form, would seem to thrive on multiple collaborative processes. The art of the actor, director, scenic and costume and lighting designers, technical magicians and sound operators, all blend into an amalgam which must seem a fully integrated whole. One of the great advantages of the University structure is that this kind of collaborative opportunity can be extended beyond the workings of a single department to draw on the expertise of a range of other disciplines. And in producing SWEENEY TODD we have been extremely fortunate in finding a happy and harmonious combination of three Creative and Performing Arts Departments. The School of Music, under the baton of French Tickner, has brought all the musical and vocal resources of Opera to the Frederic Wood for this 75th Anniversary tribute to the University of British Columbia; Robert Gardiner and Mara Gottler of Theatre have envisioned the grimy, man-eat-man world of SWEENEY TODD in their set, costume, and lighting designs; the Frederic Wood scene-shop and Wardrobe have provided the professional and technical expertise of their construction teams; and Richard Prince of Fine Arts has provided us with a sinister icon of a drop of blood congealing on a cut-throat razor.

We look to SWEENEY TODD as the model of new collaborative ventures in the Creative and Performing Arts. In creating a Centre for Excellence in Education in the Film Division of Theatre, the Provincial Government has also funded a series of additional positions in Music and Creative Writing to enhance the University's capacity to write screenplays, compose their scores, and shoot the films—another instance of the interdisciplinary co-operation which makes UBC a particularly attractive campus for scholar-artists. In the 1990s the Creative and Performing Arts will have even greater opportunities for

artistic collaboration. The President's Campaign, supported by the munificence of private donors and matching Provincial funds, will create a complex of performance spaces—concert hall, proscenium theatre, studio, and cinema—which will provide an extraordinary facility for Music, Theatre, Creative Writing and Fine Arts to combine their collective expertise in joint ventures. In this sense, SWEENEY TODD is not only a celebration of the University's past achievement over the last 75 years, but a tribute to the foresight and planning which will make UBC pre-eminent among Canada's Creative and Performing Arts campuses.

Errol Durbach

Errol Durbach is the Head of the Department of Theatre.



Stageland's Uncivil Barber

Sweeney Todd, the Demon Barber of Fleet Street, made his stage debut in George Dibdin Pitt's *The String of Pearls*, first performed at the Britannia Theatre, Hoxton, in March 1847. A purveyor of popular entertainments to London's minor houses, Pitt drew his tale from *The People's Periodical*, which in 1846-47 ran a 18-part serial by Thomas Prest setting forth in lurid detail the adventures of a barber who "polished off" his more affluent clients. (Both Pitt's play and Prest's story allude in their titles to a strand of pearls the barber hopes to obtain by cutting the throat of a young sailor.) Where Prest went for his plot is anybody's guess. Contemporary scholars have found analogues in two 18th Century court cases, and a medieval French ballad. It was, however, Pitt's reshaping of Sweeney for working-class playgoers that launched the figure on his considerable career. Pitt began by recutting his material after the fashions of Victorian melodrama. Sweeney himself with his murderous mechanical chair participates fully in the vogue for 'goriodrama' that offered 19th Century audiences protracted scenes of violence, supposedly based upon 'real-life' incidents. That Sweeney was a working man and his victims persons of means, may well have amused the Britannia's East End spectators by reversing the positions of oppressed worker and monied villain they had come to expect from domestic plays in the period. Melodramatic in a more literal sense was Pitt's use of emotive music to support stage action. Taking advantage of his theatre's in-house orchestra, Pitt provided Sweeney with almost continuous melodic accompaniment. Years later critic H. Chance Newton recalled the thrill created by one of Pitt's most insistent effects: "It is noteworthy that throughout the play whenever the word 'pearls' is mentioned, it served as a special music-cue (for) music of a most thunderous crashing nature."

Pitt's success spawned a host of *Sweeney* imitators. Some added cannibalism to the play's catalogue of horrors by having Mrs. Lovett, the barber's accomplice, recycle his victims as meat pies. Indeed, the exuberant *bizarrerie* of Sweeney's blood-letting seems to have titillated Victorian playgoers with the same combination of destruction and delight that has transformed the likes of 'Jason' (*Friday the 13th*) and 'Freddy' (*Nightmare on Elm Street*) into cult figures for the 1980s and 90s. In our own century, Sweeney himself has been the subject of a number of films, stretching back to two silent versions made in the late twenties. In 1936 the aptly named Tod Slaughter, a stage Sweeney in his own right, featured himself in a major cinematic adaptation. Perhaps Sweeney's most curious incarnation to date has been a 1959 Royal Ballet, choreographed by John Cranko to a score by Malcolm Arnold. Stephen Sondheim's musical, now the best-known rendering of the Sweeney myth, premiered at the Theatre Royal, Drury Lane, in July 1980. It is, in turn, based upon a 1969 stage version by Christopher Bond, first performed at the Victoria Theatre, Stoke-on-Trent.

Joel H. Kaplan

Joel H. Kaplan is proprietor of the Adelphi Screammers, a Vancouver-based troupe specializing in plays of the Victorian and Edwardian periods. The company's production of Oscar Wilde's Florentine Tragedy will open at the Edmonton Fringe Festival in July 1990.



SWEENEY TODD

The Demon Barber of Fleet Street

Music and Lyrics by
STEPHEN SONDHEIM

Book by
HUGH WHEELER

Director/Conductor
French Tickner

Set Design by Robert Gardiner

Costume Design by Mara Gottler

Lighting Design by Ronald Fedoruk

CAST

Sweeney Todd Roger L. Stephens
Anthony Hope Christopher Johnson
Beggar Woman Gail Mandryk
 Understudy Margaret Harding
Mrs. Lovett Adele Clark
Lucy Sherilene Marie Neyedli
Johanna Margaret Ann Brockington
 Understudy Aviva Lacterman
Tobias Ragg Stephen John Salvati
Pirelli Giovanni Smaldino
The Beadle Mel Eriksen
Judge Turpin Lloyd Burritt
Jonas Fogg Guy Fauchon
The Company Juliette Arato, Sarika Bose,
 Eliza Green-Moncur, Margaret Harding,
 Lori Harris, Aviva Lacterman, Wayne Line,
 Roberta Norman, Nancy Quan,
 Alexandrea Trimble, David Vaisbord, Carl Watson

Associate Music Director Richard Epp
Chorus Conductor James Schell
Chorus Rehearsal Pianist Marie Chan
Musicians Richard Epp, Ken Cormier

PRODUCTION

Technical Director Ian Pratt
Properties Sherry Milne
Costume Supervisor Rosemarie Moore
Set Construction Don Griffiths, John Henrickson
 Robert Moser, John Corrigan

Costume Cutter (Ladies) Jean Driscoll-Bell
Costume Cutter (Gentlemen) Leslie White
Wigs Terry Kuzyk
Stage Managers Erin E. Jarvis, Lisa Roy
Assistant Stage Managers Nancy Lyons, Jeff Rankin
Wardrobe Mistress Michelle Melland
Costume Assistants Celine Boucher, Nancy Canning,
 Jo Howitz

Lighting Operator Jennifer Ames
Set Design Assistants Tom Schaad, Lorraine West, Tania Lazib
Properties Assistants Kristen Johnson, Decima Mitchell,
 Peter Sickert

Scenic Artist Robert Gardiner
Paint Crew Crickett Price, Celine Boucher,
 Nick Davis, Tom Schaad

Sewers Theatre 453 Class
Make Up Nick Davis
Stage Crew Scott Bell, Heidi Bevington,
 Gavin Crawford, Lynn Emde,
 Lynda Phillips, Sandra Young

Box Office Carolyn Preiswerck, Mariascha Wright
 Lisa Beley

Poster Design Richard Prince
Business Manager Marjorie Fordham
Production Manager Robert Eberle

SWEENEY TODD,
 THE BARBER OF FLEET STREET;
 OR, THE STRING OF PEARLS.
 A LEGENDARY DRAMA, IN TWO ACTS.
 BY GEORGE DIBDIN PITT.

First Performed at the Britannia Theatre, 1842.



Dramatis Personæ.

[See page 4.]

SIR WILLIAM BRANDON (a Judge)	Mr. C. Williams.
COLONEL JEFFERY (of the Indian Army)	Mr. J. Reynolds.
JASPER OAKLEY (a Spectacle-maker)	Mr. Elliott.
MARK INGESTRIE (a Mariner)	Mr. S. Sawford.
SWEENEY TODD (the Barber of Fleet Street)	Mr. Mark Howard.
DR. AMINADAB LUPIN (a Wolf in Sheep's Clothing)	Mr. J. Dunn.
JARVIS WILLIAMS (a Lad with no small appetite)	Mr. W. Rogers.
JONAS FOGG (the Keeper of a Mad-house)	Mr. C. Pitt.

No. 499. Dicks' Standard Plays.

*A Note
 from
 The Set Designer*

I try in my design to invent a world in which the only action that can happen is the play. The story of the play and the world of the play should belong together. Of course, most plays and operas could happen in more than one kind of world; so at once I find that I must choose, among the many possibilities, the one I find most suitable.

To help me in this I have the text, the music, the director, and my fellow designers. I try to use these resources to devise a setting for the story that will both support the action, and be a kind of window in which the story's "message" or theme can be seen more clearly.

I think the theme of SWEENEY TODD is plainly stated in the text: "To seek revenge may lead to hell, but everyone does it..." The world is described too: "There's a hole in the world like a great black pit, and it goes by the name of London." The scenery you will see is what these lines conjured up for me.

A theatre event is brought to life by the collaboration of many artists: singers, builders, painters, designers, tailors, crew, director, musicians, and many more. With luck and enterprise we bring you an evening of theatre that we hope you will not soon forget.

Robert Gardiner

1915 - 1990



ANNIVERSARY



*Costume Design
by
Mara Gottler*

As part of UBC's 75th Anniversary the Department of Theatre will be presenting:

- April 28 A Champagne Fundraiser to observe 75 years of fashion: 1915-1990.
- May to August Stage Campus: The student company will once again produce a series of plays for your summer enjoyment.
- June to August Students from the Department of Theatre will be producing "Theatre for all Ages" on the grounds of the UBC campus.



The Department of Theatre wishes to extend its thanks to the "75th Anniversary-Committee".

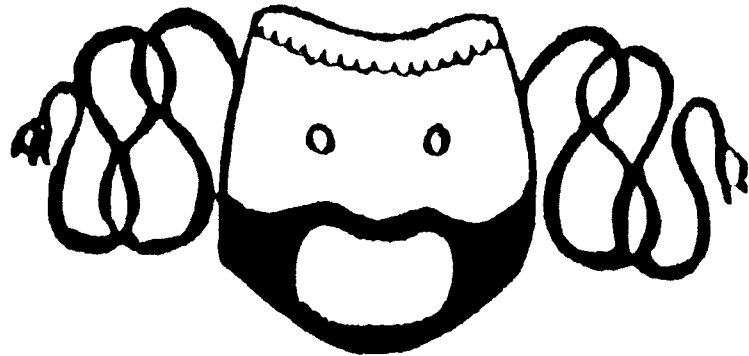
*Poster Design SWEENEY TODD
by
Richard Prince*

Frederic Wood Theatre
Coming Attractions

**HERR PUNTILA
AND HIS
SERVANT MATTI**

by **BERTOLT BRECHT**

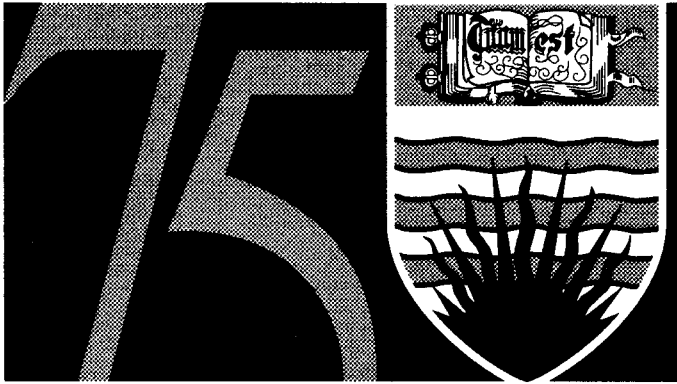
March 7 - 17
Directed by Arne Zaslove



Acknowledgements

The Vancouver Playhouse
Arts Club Theatre
Cissor's Studio
Rose Atkin
Guy Palmer

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ANNIVERSARY
