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Serve the Ones Below: The Dramaturgy of SWEENEY TODD

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SERVE THE ONES BELOW: THE DRAMATURGY OF SWEENEY TODD

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts in Theatre at Virginia Commonwealth University.

by

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Abstract

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A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts at Virginia Commonwealth University.

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Major Director: Dr. Noreen Barnes
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This thesis is a personal journey. My work on VCU’s production of Sweeney Todd began in the Spring of 2012 when I came on board the production as dramaturg. Part of what is contained within is both an explanation of my dramaturgical research method as well as samples of the research I have compiled. However, my role was drastically changed in the Fall of 2012 when I was cast as the primary antagonist in the production. The thesis chronicles the rehearsal process as my role as dramaturg increasingly gave way to my role as actor. It attempts to answer the question, “Is it possible to be both dramaturg and actor on a single production?” Finally, the thesis is a
reflection of the overall process of working on a challenging theatrical production in an academic setting.
INTRODUCTION

My relationship with Sweeney Todd began when I was sixteen. I was cast in the St. John Vianney High School production of the Sondheim musical. I had not auditioned for a school play since two years prior when, as a freshman, I dropped out of my school’s production of *Barnum* because I couldn’t do a somersault. When auditions were announced, a classmate asked me if I was planning on auditioning. He said it was “some musical about a barber.” At the time, the only thing I could think of was *The Barber of Seville* and that was only because I had seen it in a Bugs Bunny cartoon.

I don’t remember what convinced me to audition, but I did and wound up being cast in the ensemble. I’d be lying if I said that I wasn’t disappointed. That is until I found out that I alone would be singing the opening lines of the show:

*Attend the tale of Sweeney Todd.*

*His skin was pale and his eye was odd.*

*He shaved the faces of gentlemen,*

*Who never, thereafter, were heard of again.*

*He trod a path that few have trod,*

*Did Sweeney Todd,*

*The Demon Barber of Fleet Street.*

It was 1988 and I was hooked. This was the show that made me want to spend my life in the theatre. I fell in love with Sondheim’s music and lyrics but also with the story and the characters – the world of Sweeney Todd. At that point in my life, I was only familiar with Hugh Wheeler’s libretto, having no idea what a long and rich history there was
behind my new favorite musical. Though I would later become aware of this history, it would be 25 years before I would explore it in any depth. It would prove to be a fascinating journey.

My relationship with dramaturgy began much later. In the winter of 2012, I worked as dramaturg on VCU's production of The Elephant Man. As a result of the work I did on that production and since, combined with my studies in theatre, I have come to the conclusion that the word "dramaturg" can mean different things to different people. In fact, it is difficult even to locate a reliable definition of the term. Merriam-Webster defines a dramaturg(e) as, "a specialist in dramaturgy [the art or technique of dramatic composition and theatrical representation]." Oxford Dictionaries defines it as, "1. a dramatist; 2. a literary editor on the staff of a theatre who consults with authors and edits texts." I, on the other hand, choose to define a dramaturg as, "the resident expert and fact-checker" on a production. The dramaturg is there to protect the integrity of the play and to ensure that everything that happens on stage can be understood by the audience. I would come to find out that the job of dramaturg, which is to think, does not always go hand in hand with the job of actor, which is to feel.
CHAPTER ONE: PREPRODUCTION

Last year, when I found out that VCU would be mounting Christopher Bond’s play *Sweeney Todd, The Demon Barber of Fleet Street*, I was immediately intrigued. Though I knew it was the work upon which the Sondheim musical was based, I had never personally read the play, nor had I ever heard of anyone producing it. I believe I had once heard that a company I worked with in California, The Great American Melodrama & Vaudeville, had mounted the Victorian melodrama by George Dibdin Pitt, but I could not recall ever hearing of a single production of Bond’s play. I decided I would approach the director, Barry Bell, and ask if he was interested in having a dramaturg for this production. Barry and I had a relationship already, since, at the time the play was announced, I was serving as his TA for his Acting II class. I felt that we had a nice working relationship and he agreed to have me on board after seeing the work that I had done as dramaturg on VCU’s production of *The Elephant Man* in February of 2012.

In the summer of 2012, while working on a stage play for freshmen orientation, Barry gave me my first dramaturgical assignment. At this point, the play was still almost a year away. He was starting to think about how he wanted the play to look and found himself thinking about the work of legendary French director, Jacques Copeau. He was particularly interested in Copeau’s minimalistic set designs. I put together a small packet of information that I pulled from Brockett and Findlay’s *Century of Innovation* and I presented it to him. He was also toying with the idea of doing the entire play in black and white with the only color being the red of the blood. He said he envisioned the show looking something like the Edward Gorey Broadway production of *Dracula* starring Frank Langella. I was intrigued by this concept and found a couple of nineteenth-
century drawings of Sweeney Todd that I gave to him for inspiration. By the time I saw the costume and set designs in January of 2013, I wondered how helpful my earliest efforts had been. The designs looked very different than I had imagined after those preliminary discussions with Barry. For one thing, there was quite a bit of color, a far cry from the black and white concept that Barry had originally described to me. Granted, these were only designs and not finished products. By the time the set was finished, the colors were still present. However, Barry had to prompt the set crew to "dirty" the set to mute the colors.

Barry also informed me that the setting for this production would be moved from early nineteenth century (Bond having already moved the setting of his play from the late eighteenth century where Dibdin Pitt set his play) to late nineteenth century. According to Barry, this change was suggested by Toni-Leslie James, the head of the costume design program, who felt that the fashion of the first half of that century was inferior to that of the latter half. I don’t know how much this decision was prompted by the fact that the graduate student costume designer, Isabela Tavares, had also designed last year’s production of *The Elephant Man*, which was set in Victorian London. From my perspective, this created a problem as the play would now be set during a time long after barber and surgeon become two separate professions. When I expressed this to Barry, he said that no one in the audience would know that and that wouldn’t matter. While Barry’s assertion about the audience would prove to be correct, I felt obliged to voice my concerns and I believe they were well received.
CASTING

In October of 2012, auditions were held for the Spring VCU mainstage productions of George C. Wolfe’s *The Colored Museum* and *Sweeney Todd*. I did not attend the initial round of auditions, despite Barry asking me if I was planning on auditioning. I was surprised he had asked. I had no desire to participate in this play aside from acting as dramaturg. I told Barry that I would like to observe callbacks, and he allowed it. Most of callbacks went smoothly, but the evening would prove to be quite interesting when it was over. The first role cast was that of Judge Turpin. There was only one actor who was called back, and they read him first because he was rehearsing another mainstage show, *Avenue Q*, which was opening in a few weeks. He did a fine job and was released to go to rehearsal. His name was written down on the cast list and we moved on to other roles.

A few other roles were also easily cast. There were about a half dozen women called back for the role of the Beggar Woman, but there was one clear standout. This was also the case with the role of Johanna. Both roles were easily cast. Barry had decided before auditions that the role of Jonas Fogg, the owner of the asylum in which the Judge imprisons Johanna, would be changed to a woman. After reading a number of women, this role was also fairly easily cast. The same held true for the role of Sweeney’s first victim, the fraud of a barber, Pirelli. One actor clearly stood out as the best to play Pirelli. The easiest role to cast was that of the Gentleman who comes to Sweeney Todd’s shop looking for a cure for baldness only to be killed in the process. Only one man was called back for this role, and he earned the part handily. He was the only one willing to shave his head.
Two people were called back for the Beadle – one, a male grad student and the other, a female sophomore. Though the female student gave a very strong audition, Barry wasn’t yet sold on a female Beadle. He asked the assistant director, also a grad student, to read for the role. After the two actors were dismissed, Barry asked the AD if he would consider playing the role, but he said he would rather focus on ADing and would rather not be considered for the part. It was then decided that the Beadle would indeed be played by the female undergrad. It would remain to be decided in rehearsals whether or not the Beadle would be expressly portrayed as a man or woman, or if it would be left to the audience’s imagination.

Another role that was cast against gender was that of the tragic hero of the piece, Tobias Ragg. Only a handful of actors were called back for this role, but the one who stood out was actually female. Unlike with the Beadle, Barry did not hesitate casting a woman as Tobias, presumably because of the youthfulness of the character, but also, I suspect because of the deep booming voice of the young lady who was cast in the role. Both she and the actress who was picked to play the Beadle have rather deep voices for such young women.

The remaining roles, that of Anthony, Mrs. Lovett and Sweeney Todd, were not so easy to cast. There were several young men who were called back for the role of Anthony Hope, the young sailor who catches the eye of Johanna. Among them was a first-year actor who Barry had remembered from his school audition. Barry was quite fond of this young man’s acting and was looking forward to his callback. Unfortunately, the young man did not live up to Barry’s expectations, so he was forced to consider the other actors more closely. He eventually settled on a first-year actor whom, while his
acting was good, Barry feared might come off as a bit on the young side considering Johanna was to be played by a senior.

There were four actresses who were called back for the role of Mrs. Lovett. Of the four, there was one that Barry was leaning toward before callbacks. Yet, her performance was lacking when she read for the part, so Barry was forced to consider the other three. One of the remaining three, who actually gave a nice reading, was dismissed, I suspect, because she was a first-year. She was ultimately cast in the ensemble, which would consist of four men and four women who played various roles. One of the next tasks that Barry asked of me was to create a list of Victorian street characters. He used this list to assign parts to the ensemble. Of the remaining two actresses being considered for Lovett, one was clearly better than the other.

By far, and not surprisingly so, the most difficult role to cast was that of the title character, Sweeney Todd. Only two actors were called back for the part. One actor was called back because Barry was very impressed with his audition. Barry had serious reservations about the second actor. However, after reading both actors, it was clear that neither of them was going to work. At this point, everyone present was at a loss. There was no one else under consideration for the part. It was the chair of the department, also the producer of the play, who suggested the actor who had been cast as the Judge – an actor who had been released hours earlier to attend rehearsal. The chair arranged for him to be brought back in and, after reading him for the role, it was decided that he would be the best person for the part. His name was moved from Judge Turpin to Sweeney Todd. Only now, we had no one to play the Judge. One of the two actors called back for Todd, who wrote down on his audition sheet that he would
only accept that one role, was asked one more time if he would accept any other role. He said that he would not. There were no actors left, and what happened next is a bit of a blur to me.

Barry asked me, all kidding aside, if I would play the Judge. He had asked me once or twice already but I had laughed it off. Now he was asking for real. At first, I didn’t know what to say. Sweeney Todd has always been my dream role, but in the musical, of course. I had never seen myself playing the Judge, and I didn’t know if I had it in me. He is such a despicable character, not to mention depraved, that I wasn’t sure if I could go where I would need to go with this role. It scared me a little. (To say nothing of the fact that this would be happening during my last semester of grad school and I was supposed to writing my thesis as dramaturg, not actor.) The pressure increased when the chair returned to see how things were going. When Barry told him that we didn’t have anyone to play the Judge, he immediately said, “Michael can play it.” When I hesitated to reply, he added, “Michael, let me put it another way: You want to graduate?” He was joking, of course, but I no longer felt that saying no was an option. So I agreed to play the part, and the final name was written down: mine.

The next day, the cast list went up and there was no turning back. People started congratulating me. The Chair took to calling me “Judge” around the departmental offices where I worked as part of my assistantship. In the hall I ran into Barry who stopped me to say that he had an idea about one of my scenes. In the scene where the Judge is peering through a keyhole at Johanna and flogging himself, “You’re not going to whip yourself,” he said. “I’m gonna have the Beadle whip you!” He also mentioned something about a “gimp” suit, alluding to the infamous scene from Pulp
Fiction. He seemed so happy about the idea that I did not have the nerve to tell him that I thought it was a bad idea. I was afraid he would think that I was speaking to him as the actor and not the dramaturg. In my opinion, the Judge is not a masochist who gets pleasure from being whipped. He is a pious man who is plagued by his deviant sexual desires. He whips himself, while praying I might add, in an attempt to rid himself of his demons. Once he realizes that this will not work, he decides his only alternative is to marry the object of his lust: his ward, Johanna - the daughter of Sweeney Todd. The fact that I said nothing at that time would ultimately be of little importance. Barry would eventually change his mind about the Beadle whipping the Judge during our month of table work.

This instance of the flogging scene would be the first of several occurrences when I would have to reconcile my role as dramaturg with that of actor. It would ultimately change the focus of my thesis. No longer would I be writing just about my research methods and sources. I was entering into something that I had never experienced before. I had been a dramaturg and I had been an actor, but I had never been both at the same time. Normally, this probably wouldn’t be a big deal, but I was writing my thesis on this show. So, I decided that my thesis would have to change slightly and be about wearing different hats while working on a show. I didn’t know it at the time, but as I got into rehearsals, it would become increasingly difficult to swap hats. The farther along I went in the process, the harder it would be to lose the actor hat.
CHAPTER TWO: REHEARSAL, PART ONE

TABLE WORK

Rehearsals began at the end January 2013, approximately nine weeks before the show was scheduled to open. At first, this seemed excessive, but we would be taking a week off for spring break at the beginning of March and after that we would have two weeks of rehearsal before going into tech. I had a suspicion that tech for this show was going to be quite daunting. On Tuesday, January 29th, we had our first rehearsal. This was to be the first time I was seeing the “new” script. Apparently, over break, Barry and his assistant director got together to rewrite the script. They added in dialogue and scenes inspired by the Sondheim musical. In retrospect, I wish that I could have been included in the rewriting process as dramaturg. I would have to resort to “suggestions” during rehearsals that may or may not be well received. It was not the most ideal arrangement for me but I made do with it.

The first read through went rather well. I could tell right away that it was a pretty solid cast. What stood out the most for me that first day, however, was not the work of the actors, which was quite good, but rather that of the technicians. Two undergraduates were tasked with creating, as Barry called it, a “soundscape” for the play. With music and sound effects, they put together a three-minute sample of what would be the soundtrack for the show. After they played it, they received a resounding ovation from the cast and crew. What they created was on par with any professional score I have heard. It was beautiful and terrifying at the same time. I later learned that the music was pulled from various movie soundtracks and cobbled together. Despite this fact, it was still an impressive undertaking.
After it was over, I felt compelled to speak as the dramaturg. During this, my second and final year of grad school, I have been fortunate to have been given the opportunity to teach the undergraduate Theatre History class. Though my background has been in acting and directing, I have always had a passion for theatre history and I was extremely honored to be given this opportunity. During the second semester of the class, we would be studying melodrama as well as reading Augustin Daly’s *Under the Gaslight*. I am a big fan of melodrama. When I worked at The Great American Melodrama & Vaudeville, my first professional acting job out of college, I was cast as the villain, Derrick Von Beekman, in *Rip Van Winkle*, as well as a buffoonish Shakespearean actor in an original musical melodrama, *The Madman’s Daughter, or Floodtide at Rio Magdalena*, a spoof of western American melodramas like Belasco’s *The Girl of the Golden West*. I told the cast that the literal definition of melodrama is drama with music. I said that this was precisely what Barry was trying to create with this soundtrack – a drama with music, hence a melodrama.

Speaking of music, one of the things Barry wanted to do, in the spirit of Sondheim, was incorporate songs into the Bond play. In fact, many of Sondheim’s lyrics were lifted directly from Bond’s dialogue. For Barry, this worked in some places but not in others. In the case of the Beggar Woman, he wanted to find a limerick that would evoke Sondheim’s naughty lyrics:

*Hey, hoy, sailor boy,*

*Want it snuggly harbored?*

*Open me gate, but dock it straight,*

*I see it lists to starboard.*
Ultimately, Barry wound up scrapping the idea of portraying the Beggar Woman as a deranged sex maniac. He felt that it made the character unsympathetic.

Another instance where Barry wanted a character to sing was when Pirelli entered to address the crowd. In this case, Pirelli is performing, as was the case with street mountebanks in history. Many of them employed the techniques of commedia dell'arte to gather a crowd and pique their interest. Barry originally had Pirelli comically sing his lines when he entered, much like the Sondheim musical. However, this bit was cut as well because it wasn't quite working the way Barry had intended.

One glaringly obvious place where singing was needed was when Johanna is leaning out her window admiring the Bird Seller’s caged birds. Barry wanted the actress who was playing Johanna to sing because she had a nice singing voice, but also because he liked the moment in the musical. Because we did not have a song at first, the actress would sing Sondheim’s lyrics in rehearsal:

Green finch and linnet bird,
Nightingale, blackbird,
How is it you sing?
How can you jubilate, singing in cages,
Never taking wing?
Outside the sky waits,
Beckoning, beckoning,
Just beyond the bars.
How can you remain, staring at the rain,
Maddened by the stars?
How is it you sing anything?
How is it you sing?

She also sang it in the second act when she was imprisoned in Fogg’s Asylum, albeit a more melancholy rendition. When I asked Barry what she would be singing in the actual show, he said he didn't know and asked me to find another song. I quickly found a traditional English folk song about birds and courtship. It turns out it is a fairly well-known song, having been covered by such famous singers as Burl Ives and Peter, Paul and Mary. Everyone agreed that it was the perfect song. She even had two distinct verses to sing. During the first act when Johanna meets Anthony, she sings:

*Hi! says the little mourning dove,*
*I'll tell you how to gain her love;*
*Court her night and court her day,*
*Never give her time to say "O nay."*

In the second act, we hear Johanna, who is locked away in Fogg's Asylum, singing,

*Hi! says the little leather winged bat,*
*I will tell you the reason that,*
*The reason that I fly in the night*
*Is because I lost my heart's delight.*

Barry also had the Beggar Woman sing the first verse in the barbershop as she starts to get her memory back before Sweeney Todd kills her. It could not have worked out better, and I was very glad I said something.

The table work period, though longer than I am used to, was a productive one for the most part. Some valuable bonding and discoveries were made by the cast. We
also got off-book fairly quickly as a result of this work. I had my iPad out for every rehearsal in case there were any questions about what was being said or done, though these questions were few and far between. I found that the deeper we got into rehearsal the more I had to pay attention as an actor rather than a dramaturg. I occasionally had notes that I typed up and emailed to Barry. This seemed to be the best way to express my ideas to him. I emailed him my observations and concerns, and he used what he wanted and ignored the rest. This seemed to work well for both of us.

One of the most important revelations to come out of the table reading, as I alluded to earlier, was Barry rethinking having the Beadle whip me. He turned to me one night and asked, “Is this working or am I trying to force something on this scene that doesn’t belong?” I told him how I felt about the scene and the assistant director echoed my feelings, so the bit was cut. I was glad for this.

One of the drawbacks to the lengthy table sessions, something that Barry would ultimately address in blocking rehearsals, was that certain cast members were getting locked into line readings. They were allowing themselves less and less freedom to explore their characters organically. Another thing that was happening was that certain performers were allowing the reactions of friends in the cast to reinforce questionable acting decisions. Spontaneous and funny things that happen in rehearsal because we are all having fun with each other might not serve the play best. Barry ultimately addressed this with the cast as well. He told them that one of the things they need to develop as theatre students is their ability to see and hear things critically. They need to know when something is funny because our friends are doing it and when things are funny because they serve the play. This was a valuable lesson for me as well because,
having worked in theatre as long as I have, I have seen this phenomenon with casts that have history together even as adults. It is something that has often annoyed me, but hearing Barry address it the way he did made me understand what it was that was happening. More importantly, he taught me how to address it with students.

At some point during the first part of rehearsals leading up to spring break, I expressed to Barry my concern about not having done much dramaturgy up to that point. I reminded him that I was writing my thesis on dramaturgy, this being before I decided to shift the focus of my thesis. He told me that I could do a dramaturgical presentation for the cast after spring break. He said that it was his opinion that if a dramaturg presents to the cast too early in rehearsals, it often falls on deaf ears. On the other hand, he feels that if it’s done after the cast has been rehearsing for some time, it’s more likely to make an impression. I told him that I would prepare something. He also said that he would like a program note and a lobby display. I was glad for this.

It was amazing to me to see how many actors in the cast were saying lines and had no clue what they meant. I had always been the type of actor that would look up any word in my script that I did not know. Perhaps that is why I enjoy dramaturgy so much. Once, when I was cast as the Major General in *The Pirates of Penzance*, I looked up every single word in the “Modern Major General” song. This being before the advent of the internet, I had to go to the library to do my research. It was clear that most of the actors in *Sweeney Todd* did not do this. Every once in a while, Barry would ask an actor what he or she was saying and they would say they did not know. At one point in the play, the hero, Anthony Hope, says that he is sure the Judge is "off to the Old Bailey by now." When Barry asked the actor playing Anthony if he knew what the
Old Bailey was, the actor replied, "A place where judges hang out?" I decided to go through the script and write a glossary, just in case.

**BLOCKING**

About a month into the rehearsal process, we were ready to begin blocking. Barry does blocking a bit differently than I am used to. Starting with Scene One, all actors in a scene would sit in front of Barry and he would read each actor’s blocking to them, allowing for the actors to write their blocking into their scripts. After a month of table work, we were all (theoretically) off-book at this point, so we were only referring to our scripts for blocking purposes. After receiving our blocking from Barry, we would then get up and walk through it a couple of times before moving on to the next scene. The entire show was blocked in two days. It was very efficient and worked for the genre.

For the most part, blocking my scenes went rather smoothly. There was however one incident that caused a bit of tension between Barry and me. In the scene where I was to be flogging myself, I am supposed to be spying my daughter, Johanna, through a keyhole. However, I was blocked to be down center while Johanna was standing atop a twelve-foot platform up-left and behind me. Barry originally had me facing her but he eventually changed me to be facing down center so as not to have my back to two-thirds of the audience. This confused me because I felt it was important for my character to be able to see Johanna for the scene to work. I questioned Barry off to the side about this and told him that I was worried that the audience might be confused about the scene. When I told him it might be better for the scene if I was able to look at her, he said, “You need to stop being a dramaturg and start being an actor.” He was
right. Though I don't believe I was "acting like a dramaturg," I was neglecting my acting duties while hiding behind an intellectual barricade that I had created myself. Looking back, I think part of the reason for this was that I was intimidated by the role. It was, by far, one of the hardest roles I have ever had to play. I know now that this was an actor problem. I was having a hard time giving myself over to the character.

Once blocking was done, things began to change within the cast and not for the better. I'm not entirely sure what this change could be attributed to. My first inclination was to blame the approaching spring break. The show was beginning to fall apart a bit. The actors seemed to have very little energy in rehearsal and all the wonderful choices and relationships that developed as a result of the table work seemed to disappear. Barry did not hide his frustration, which seemed to extend to virtually every member of the cast. He had every right to be frustrated. The show was hard to watch at times. To this day, I am completely baffled as to what happened to the cast. Part of me wonders if they were bored after a month of rehearsals. Whatever the reason, one thing was clear. We needed a break. I would come to be amazed by the difference that having off the first week of March would make. Yet we still had a long way to go before we would be ready for an audience. There was still one very large hurdle to cross.
CHAPTER THREE: REHEARSALS, PART TWO

TECH

The cast returned from break refreshed and rejuvenated. The energy was back and we had two weeks to polish what we had created before moving into tech, which we had no doubt would be a nightmare. One major change in the overall tone of the show occurred during this two-week period. Perhaps it was prompted by a visit by David Leong, chair of the department and producer of the play. Regardless of why, Barry informed us one night after rehearsal that he wanted to heighten the melodrama of the show. This was a major departure from the beginning of the rehearsal process when Barry went through the script and painstakingly removed all of the melodramatic elements, such as asides to the audience and the like. This new take on the play would mean that the acting styles of everyone in the cast would need to become broader and more exaggerated. As I mentioned earlier, I had done melodrama before so I was accustomed to melodramatic acting. I was also playing the villain, the easiest part for me to play in melodrama. This, more than anything, helped me find my character. It was much easier for me to play the villain — to terrorize people and plumb the depths of depravity — than to attempt to realistically portray such a horrific human being. I found this new approach to the play quite refreshing. There were others, however, who struggled, most notably, the actors playing the romantic leads, Anthony and Johanna. It’s much harder to play the virtuous characters in melodrama without having them come off as comical or unsympathetic. One of the characteristics of melodrama is the assault on virtue. In its heyday, audiences had a sense of pathos for the heroes and damsels who were being terrorized by the villains. People who attended melodramas
were accustomed to broad acting, formulaic plots, clearly defined stock characters, jaw-dropping effects and battles of good versus evil. However, today’s audiences are far too cynical for that. They view these types of characters as corny and unrealistic — in short, melodramatic. Barry worked quite a bit with these two characters who, in the case of Anthony, was coming off as a bit too comical and, in the case of Johanna, a bit too tough.

Another of the more difficult characters was that of Tobias Ragg, the long-suffering apprentice to Pirelli (apprentice to Sweeney Todd in the earlier incarnations of the story.) In the Bond play, as in the Sondheim musical, Tobias is a young (sometimes played as dim) innocent boy who, when he starts to get wise to Todd and Lovett’s crimes, gets himself imprisoned in the grisly bakehouse to keep him quiet. At the end of the play, it is Tobias, having been driven insane, who puts an end to Todd and his killing spree. Only after Todd is dead do the authorities show up to catch Toby red-handed, as it were. They watch in horror as Toby continues grinding up the meat of Todd’s victims, looking very guilty indeed. Other than Todd’s unfortunate wife Lucy, who did nothing to deserve her fate, Tobias is one of the only true innocents in the show. Yet it is he who, we are left to believe, will take the fall for the entire grim affair. The actress who played Tobias had a hard time finding the melodrama in the character. She was aiming a bit too much for realism and Barry was trying to push her more toward an over-the-top melodramatic character. I felt in the end, that she landed somewhere in the middle and her performance was still enjoyable.

With all of the acting and staging in place, it was time to add some of the technical elements into the mix. The two undergraduates who had been working on a
soundtrack for the show began attending rehearsals and playing music while we were acting. This brought the performances to a whole new level. Just like the relationship between actors and musicians in melodramas of old, our characters were transformed by the music. Personally, I instantly found my character when I entered for my first scene with the music they selected for me. I could also see other actors playing under the influence of the new music like youngsters who have just learned to swim in the deep end. It was a joy to watch.

We also started to use more and more props in the rehearsal space. One of the most important props in the show, which Barry referred to as a character onto itself, was Sweeney Todd’s infamous barber chair. The piece was rented from a nearby college that recently mounted the musical. It was relatively well built, though a tad on the temperamental side. The chair was constructed out of metal and wood and designed to unfold into a slide when a lever was pushed. The chair's design necessitated a slide lock to prevent the chair from unfolding on its own. Consequently, the chair needed to be unlocked in order to unfold it and drop the person sitting in it. The only problem with this was that if a person was not seated in the chair just so, then the actor playing Sweeney Todd was not able to unlock it. This took some practice on the part of myself and the other two actors who had to be dropped from the chair through the trapdoor. The trap would prove to be another problem altogether.

Another collection of props that Barry referred to as characters in the play were Sweeney Todd’s beloved razors, without which there would be no story. Unlike the chair, these props were not rented or bought, but rather built by the undergraduate props manager. They were beautifully designed and constructed. While they looked
great, the look of the razors is only one part of the equation. Not only do they need to look believable but they need to work properly, that is, they need appear to make people bleed. If the characters don’t bleed it is hard for the audience to believe in their deaths. Since we needed to kill multiple people over a number of performances, it was important that the props crew find blood that could easily wash out of the costumes. Unfortunately, the blood that they found, which was called “blood jam” was rather thick and needed to be significantly watered down in order to flow out of the plastic pipettes that were built into the razors. Also, the pipettes themselves required quite a bit of pressure by both Todd and Tobias to shoot enough blood out to achieve the desired effect. Though they did eventually work, the razors never quite made the impact that I feel they should have to live up to the reputation of the story. I’m not quite sure who made the decision to build the razors rather than buy them, or why the decision was made but I feel in retrospect it was an unwise decision.

With two weeks left before opening, we were scheduled to move into Hodges Theatre to start spacing on the set. However, the set wasn’t nearly close to ready for us to work on. The crew was seriously behind schedule. We were forced to go back down to the rehearsal hall and we ultimately had to move back the opening two days to Saturday, April 6th. Yet the incomplete set was only part of the problem. There were also design flaws. Sight lines were one major problem as there were several seats on both house right and left with obscured views. My biggest problem with the set was the trap door in the barbershop, as I was one of the people dropping from the chair. After a failed first attempt which sent actors down a virtual eight-foot, ankle-breaking free fall, the final design was less than perfect. From the chair, we dropped down three feet into
a small, albeit padded space. Once inside, we quickly had to turn 180 degrees, while
crouching, and then slide down a five-foot slide. Only then could the trap door be
closed and locked again. Being a rather large individual, I broke through the walls of
the set at least twice. I was told by virtually everyone who had seen me fall through the
trap that it looked good. In fact, my girlfriend told me that I was, “the only one who
moved” as I was being killed. She was referring to my hands, which came up in a
defensive way as a reaction to having my throat slit. In reality, I brought my hands up in
that way so they were there to catch me when I fell through the trap. After doing it
several times, I eventually got used to the process and made my peace with it. I just
wished it were easier.

One of the other problems with the trap door was walking on it. In order for
scenes to be played in the barbershop, the trap would need to be locked so that actors
could walk on it. In Act One, the trap was never unlocked, so this was not a problem. It
became a problem in the climactic scene when two people drop down the chute in rapid
succession, myself being one of them. In the story, Anthony and Johanna, after fleeing
Fogg’s Asylum where Johanna was imprisoned by the Judge, come to Todd’s shop to
hide. Anthony leaves to arrange passage out of London and Johanna, who is disguised
as a boy, is left alone in the shop. The Beggar Woman, who saw two men enter the
shop, but only one leave, gets suspicious and enters the shop. Johanna, hearing
someone coming, hides in a trunk. The Beggar Woman looks around the shop and
begins to recognize the room. Her memory starts to return as she clutches her dirty rag
doll and begins to sing to it the very song that Johanna sings to the birds in Act One. At
this point, Sweeney Todd enters and tells the woman to leave. She repeats the line she
says when she first encounters him in Act One, “Hey, don’t I know you, mister?” Todd sees the Judge, who he has invited there using Johanna as bait, coming toward the shop and, believing he has no other choice, kills the Beggar Woman, sending her body down the chute. The Judge walks in immediately after this and asks to see Johanna. The Judge is also killed.

The issue, at this point, became getting the Beggar Woman into the chair, unlocking the trap, dropping her, locking the trap again and getting me into the chair as quickly as possible. The way the scene was blocked, the Beggar Woman was standing looking out the window when she started rocking her doll and singing. Then Sweeney Todd would enter and shove her aside to look out the window. When he saw the Judge, he would push the Beggar Woman into the chair and kill her. This was not working because the crew could not unlock the trap, which took about seven seconds to do, until she was in the chair. I suggested to Barry that perhaps the Beggar Woman could sit in the chair and then start singing. This solved everything, prompting Barry to exclaim that I “saved the day”. In my dramaturgical opinion, it not only solved a technical problem, it also worked better theatrically. The Beggar Woman looked so sad and vulnerable in that chair. Inspired by this picture, Barry went back to Act One, when the actress playing the Beggar Women was playing Todd’s wife in the flashback, and had the actress sit in the chair as if foreshadowing her own death. It was just another example of turning lemons into lemonade.
PERFORMANCE

Our final dress rehearsal on Friday, April 5th, left much to be desired. For one thing, our Mrs. Lovett was out sick, so her understudy went on for her. Also, the set was not complete. I left the theatre that night with very little hope for the set, but I knew that the cast would be fine. We had put in a lot of work and I knew we had something great to show for it. Our call on Saturday was 5:00pm so that we could work a few things before getting into costume for the show. I was stunned when I walked into the theatre that afternoon. Apparently, the set crew had been up all night, and the amount of work they accomplished was staggering. The set was literally transformed. The painting, detailing and dressing that they did in such a short amount of time was the cherry on the sundae. We were ready to open. The actors, the costumes, the props, the music, the lights and now the set were all ready and I felt we had a very good show on our hands.

There was one final ingredient that needed to be added – the audience.

Opening nights at TheatreVCU are rowdy affairs, to say the least. The entire department comes out to support each other with a reception following the show. The crowd is usually very responsive, laughing a bit too enthusiastically, applauding a bit too long, cheering a bit too loudly, and there is always a standing ovation whether deserved or not. Yet, this opening was different somehow. For most of Act One, the audience was completely silent. I don’t think I have ever heard such a quiet house. At first, it was a bit unsettling, especially for some of the younger cast members. I, on the other hand, have been doing this for 30 years, and I can tell when an audience is bored. This audience was far from bored. I don’t know if they were surprised because they were
expecting something else or if they were simply riveted, but they were paying attention, of that I was certain.

It wasn’t until about halfway through Act One, during Todd’s shave-off with Pirelli, that the audience felt like they had permission to make noise. Once they started laughing everything changed. They became much more vocal. When I was sitting in the barber chair for the first time and Anthony interrupted Todd in the act of killing me, I could hear the audience’s reaction. They were so into it that they were gasping as Anthony was running up the stairs exclaiming that he was going to marry my daughter. In Act Two, when Todd sent his first bloody victim down the chute, the audience applauded. It was a very successful opening night — exactly what everyone needed to get us through the next three weekends.

Looking back on the run of Sweeney Todd, I am proud of the show that we created. Everyone did their part to bring a quality show to the stage. I am particularly proud of how we were able to work our way out of problems and in some cases end up with something better as a result. Barry created an air of collaboration, which allowed for the flow of ideas. I respect him for that. There are far too many directors out there who are trapped in their own vision and refuse to listen to other people’s ideas. Looking at this production, I see the work of so many individuals and, while Barry always had the last say, he always let people have theirs. It made for a better show and, I feel, a very enjoyable night of theatre for those who attended.
CONCLUSION

The role of dramaturg is a mystery to many who work in the theatre. There are some directors who don’t even know what a dramaturg does let alone how best to utilize their talents. The dramaturg’s job becomes even more confusing when they have to play double duty. During Elephant Man, my role was somewhat clear. I was the sole dramaturg who sometimes acted as an Assistant Director. I was comfortable in that role and feel that the director accepted me in that role. Sweeney Todd was a very different experience for me. I came in as a dramaturg, working for a director who was very receptive to me in that role, but then I was offered the role as an actor in the play.

To say that everything changed would be an exaggeration, but my role as dramaturg did take a back seat as we got farther along into rehearsals. In retrospect, this seems like a perfectly logical turn of events, but it was jarring as it was happening. I was still sitting in rehearsals with my dramaturg hat on and I was not fully present as an actor. I see that now. It was not possible to wear two hats at the same time. I could not be both actor and dramaturg. As dramaturg, I would stand in for the audience and watch the play as a whole to ensure its integrity. However, as actor I had to focus on my character and not worry so much about the rest of the show. It was a difficult transition but a necessary one. I do not believe I will ever attempt to wear these two particular hats again in the future.

It is not that the roles of dramaturg and actor are all that different. Just like everyone involved in a production, their goals are the same – to create good theatre. But the work of dramaturg and actor are antithetical to each other. The dramaturg must always remain objective and act as the production’s first critic, constantly ensuring the
integrity of the play. On a production staff, the dramaturg is the one who needs to have all of the answers. The actor, on the other hand, is more concerned with the questions than the answers. An actor with too many questions answered delivers a stale, over-rehearsed performance. Actors must make discoveries daily, even well into the run of a show. Every night that the actor steps on stage must be like the first night – fresh and new. Ultimately, the dramaturg works with the brain; the actor works with the gut. Sometimes the brain and the gut don’t work well together, as I have discovered.

 Working on this show has been a truly rewarding experience. I learned quite a bit from Barry, not only as a director but also as an educator. He cares deeply about his craft and his students, and it shows in his work. I often wonder how I, as a director, would work with a dramaturg. Having worked as a dramaturg, I think I would have an understanding of how to best utilize that person’s talents and skills as a researcher and fact checker. Yet I also understand the role of dramaturg as the first audience for a show. They can be very useful as a somewhat more objective eye to ensure that the playwright’s story is being well represented. However, if the dramaturg is also an actor in the play, that objective eye cannot be possible without sacrificing that actor’s performance. It is perhaps the best lesson that I have learned from this entire process. Acting and dramaturgy should not be mixed.
SWEENEY TODD TIMELINE

[The following timeline was created for a lobby display that never happened due to time constraints. The primary sources are Robert Mack’s book, IBDB.com and adelphitheatre-london.com/sweeney-todd. MJH]

1846-7: (November 21 - March 20) The String of Pearls: A Romance serialized in Edward Lloyd’s The People’s Periodical and Family Library. Published in 18 weekly parts (issues nos. 7-24) and variously attributed to Edward P. Hingston, George Macfarren, Thomas Peckett Prest, James Malcolm Rymer and Albert Richard Smith; the publication of the narrative marks the earliest appearance of Sweeney Todd, the barber and his pie-maker accomplice, Mrs. Lovett.

1847: (February 22) The String of Pearls, written by George Dibdin Pitt, first produced and performed as a drama at the Britannia Theatre, Hoxton. The role of Sweeney Todd was played by Mark Howard; Samuel Sawford, another popular young actor of the day, was featured as Mark Ingestrie. Dibdin Pitt’s stage, significantly premiered even before publication of Lloyd’s original serial had reached its completion. It is through the many later versions and variations of this original dramatic adaptation that the words most often associated with the barber - “I’ll polish him off” - are definitively associated with Todd, and effectively become his “catchphrase”.

1850: Bound, single volume edition, running to a total of 732 pages, of an expanded version of the original 1847 tale published by Edward Lloyd. This lengthier (and apparently inferior) version of The String of Pearls (now for the first time subtitled “The Barber of Fleet Street: A Domestic Romance”) appears originally to have been published as a stand-alone penny-part serial, probably beginning sometime in 1847-8.
The part work ran for 92 eight-page numbers; the earliest chapters are virtually identical
to those originally printed by Lloyd three years earlier. As was then typically the
practice, numbers 2, 3 and 4 were “given away” with the first number. This “penny
blood” serial thus ran for a full 89 weeks. The British Library Catalogue suggests that
the work was begun by George Macfarren and possibly completed by Thomas Peckett
Prest (see 1846-7, above), although such an attribution is now considered unlikely.
Includes several illustrations by J. Reading.

c. 1852-3: *Sweeney Todd: or the Ruffian Barber. A Tale of the Terror of the Seas
and the Mysteries of the City* by “Captain Merry” (pseudonym of American author Harry
Hazel [1814-89]) published in New York by H. Long and Brother, Nassau Street. Hazel’s
work is a rough and hastily written version (essentially a plagiarism) in 36 chapters of
Lloyd’s expanded text of 1850

c. 1860: Anonymous dramatic adaptation of *The String of Pearls* submitted to the
Lord Chamberlain, and performed in the East End at the recently rebuilt (1856) Pavillion
Theatre, Whitechapel.

1861: (March) Alfred Rayner’s “popular drama” of *The String of Pearls* performed
at London’s Victoria Theatre.

(April) London’s Marylebone Theatre in the West End (Manager Mr. J.H. Cave)
announces performance of “a new Drama, entitled *the String of Pearls; or, Sweeny Tod [sic], The Barber of Fleet-street ... Occurred in London [sic], based on fact*”.

(June) Anonymous dramatic adaptation of *The String of Pearls* performed at the
Grecian Saloon, City Road, Hoxton (formerly the “Eagle” Saloon), in London’s East End.
1862: (July) *The String of Pearls; or, The Life and Death of Sweeny Todd* [sic]
adapted for the stage by “Mrs. [Henry] Young” performed at the Effingham Saloon,
Whitechapel Road. The role of Todd was played by Charles Morton; the role of Mark
Ingestrie undertaken by G. Yates.

c. 1865 *Sweeney Todd, the Barber of Fleet Street: or, the String of Pearls*, a new
dramatic adaptation by Frederick Hazleton (c. 1825-90) first performed at The Old
Bower Saloon, Stangate Street, Lambeth. Hazleton was later alleged to have produced
an alternative prose version or ‘novelisation’ of the story at about the same time,
although it is highly unlikely that such a prose version by Hazleton every existed. A
fraudulently edited and modernized “version” of the this “novel” (essentially a redaction
of Lloyd’s 1846-7 text) was reprinted with an “Introduction” by Peter Haining in 1980. A
version of Hazleton’s drama eventually appeared (as vol. 102, in 1875) as only of Lacy’s
Acting Edition of Plays, a series originally intended to provide reliable acting play-texts
of both “classic” and popular dramas for provincial and amateur theatricals. Throughout
the latter half of the nineteenth century, a number of other versions of *Sweeney Todd* -
many based to some extent on the texts originally established by Dibdin Pitt and
Hazleton - were advertised for performance both in London and in the provinces; these
included “new” versions attributed to Mat Wilkinson, William Latimer, Andrew [sic]
Melville, Frank Fortescue, Geoffrey Hewitson, and Fred G. Brooke and Dora Dean.

c. 1880: George Dibdin Pitt’s adaptation of *Sweeney Todd* published as on of
“John Dicks’ Standard Plays” in a version substantially different from the first submitted
to the Lord Chamberlain in 1847. This edition asserts that the play was first performed
in 1842 - a mistake of some consequence, insofar as it has resulted in the frequent
attribution by later critics of the story itself to Dibdin Pitt, rather than to the anonymous author of the 1846-7 *People’s Periodical* narrative published by Lloyd. Puppet versions (typically featuring marionettes) of *Sweeney Todd, the Demon Barber of Fleet Street*, using play-texts adapted from the original George Dibdin Pitt melodrama, staged in London and throughout England by puppet troupes and popular showmen including Henry Wilding, Ambrose Tiller, Brown (Hull) and Testo (South Wales).

   c. 1892: *Sweeney Todd the Barber of Fleet Street. A Thrilling Story of the Old City of London. Founded on Facts* published in a shortened version of 13 chapters by A. Ritchie of Red Lion Court, London. The text is based on that originally published by Edward Lloyd in 1846-7.

   1898: (December 31) The *London Journal* begins to reprint a slightly abridged version of the text of *The String of Pearls* as it had originally appeared in Lloyd’s 1846-7 *People’s Periodical and Family Library*.

   1910: Publication by the Manchester-based Daisy Bank Press of a short version of the Sweeney Todd story, based on Edward Lloyd’s original 1846-7 tale. Between 1910 and 1922 the press brought out some 50 illustrated publications, each of 32 pages, many of which reprinted familiar tales of crime and murder.

   1915: Short “biography” of Todd published by Felix McGlennon.

   1925: (March 21) A melodramatic production entitled *Sweeney Todd, the Barbarous Barber* featured as the first radio play to be produced and broadcast in Australia (from Melbourne); the text of the play may have been J.P. Quaine’s version, published in 1932 (see below).
1926: The earliest film version of *Sweeney Todd* produced by New Era
Productions as “a comedy burlesque stage play” and filmed for the “Kinematograph
Society Garden Party”. The short film - now lost - was directed by British film pioneer
George Dewhurst, and starred G.A. Baugham in the title role.

1928: The second (and earliest surviving) film version of *Sweeney Todd*,
produced by Harry Rowson (QTS Productions), directed by Walter West, and
distributed by Ideal Films Limited. This film - which advertised itself as having been
specifically “adapted from the famous ‘Elephant and Castle’ melodrama - featured the
well-known actor Moore Marriott as Todd, Iris Derbyshire as Amelia [sic] Lovett, Charles
Ashton as Mark Ingestrie, and Zoe Palmer as Johanna.

1932: Radio play by J.P. Quaine (*Sweeny* [sic] Todd, *The Demon Barber of Fleet
Street*, “an entirely original version for the radio” and set “in the Reign of George the
Second”) printed in *The Collector’s Miscellany*, N.S. nos. 11-14 (May-December 1935).

1936: Tod Slaughter stars in *Sweeney Todd, The Demon Barber*, directed and
produced by George King and released by Ambassador Pictures. Slaughter had already
made a specialty of playing such villainous roles to great effect on stage. The film - a
much simplified version of the story is credited to Frederick Hayward and H.F. Maltby
and notionally based on the earlier dramatizations of George Dibdin Pitt and Frederick
Hazleton - also featured are Stelle Rho as Mrs. Lovett, Eve Lister as Johanna Oakley
and Bruce Seton as Mark Ingestrie.

1946: (January 28) “The Strange Case of the Demon Barber” - a half-hour-long
radio play based in part on an incident included in Arthur Conan Doyle’s original Holmes
story “The Yellow Face” (1893), and featuring an encounter between Sherlock Holmes
and an actor playing the role of Sweeney Todd who seems to be identifying rather too closely with his strange role - broadcast as part of “The New Adventures of Sherlock Holmes”. The role of Sherlock Holmes was played by Basil Rathbone, and the production also featured Nigel Bruce as Dr. Watson and Luis Hector as Professor Moriarty. The original radio play was written by Dennis Green and Anthony Boucher, and produced by Russell Seeds. An expanded prose version of the text used for the broadcast (by Ken Greenwald, based on the original script prepared by Green and Boucher) was included in *The Last Adventures of Sherlock Holmes*, published in 1989.

c. 1947: A radio version of George Dibdin Pitt’s *Sweeney Todd, the Demon Barber of Fleet Street* broadcast on the Canadian Broadcast Corporation, starring the popular radio and television actor John Drainie and Canadian radio pioneer, Mavor Moore. Marionettes designed and constructed by John Bickerdike for a new puppet-play production of *Sweeney Todd* featured on the cover of *The Pupper Master*, the journal of the British Puppet and Model Theatre Guild. The marionettes are currently in the collection of the V&A’s Museum of Childhood in Bethnal Green, London. Glove puppets of the characters in Todd’s story, crafted by Mary Bligh Bond, exist from roughly the same period.

1952: William Kent devotes the final pages of his collection examining some of the most popular and persistent beliefs regarding the capital - *London Mystery & Mythology* (London: Staples Press) - to the question: “Was Sweeney Todd a Fleet Street Barber?”

1956: “Sweeney Todd the Barber” - already a popular comic song by R.P. Weston (1906-34) in the tradition of the music-hall monologue - recorded by the actor Stanley
Holloway, and included on his album ‘Ere’s ‘Olloway (Columbia Records, 1956).

Holloway’s version of Weston’s so-called cante fable (which began “In Fleet Street, that’s in London Town / When King Charlie wore the crown, / There lived a man of great renown / ‘Twas Sweeney Todd the Barber”) continued for some time to feature on the radio as a popular audience request. The number was re-released when it was included on An Evening at the English Music Hall (Front Hall Records) in 1984.

1959: (December 10) World premiere of a one-act ballet adaptation - Sweeney Todd - with music by the well-known composer Malcolm Arnold (Opus 68a) and choreography by John Cranko at the Shakespeare Memorial Theatre, Stratford. The role of Todd was danced by Donald Britton. The ballet's first London performance was to take place several months later at the Royal Opera House, Covent Garden, on August 16, 1960. The duration of Arnold's score for the piece was just under half an hour.

(December 10) Premiere of The Demon Barber at the Lyric Theatre, Hammersmith, a musical version of the story with book and lyrics by Donald Cotton and music by Brian Burke; based on George Dibdin Pitt’s original play and produced by Colin Graham. The musical starred Roy Godfrey as Sweeney Todd and Barbara Howitt as Mrs. Lovett; the role of Jonas Fogg was played by Barry Humphries.

1962: (May) The World of Sweeney Todd, book and lyrics by William Scott and Ken Appleby (with additional lyrics by Alan Collins and Mike Burke, music by Peter Satterfield; arranged by Alan Johnson) staged at the People’s Theatre in Newcastle-Upon-Tyne. The production was revived in 1970, and again represented in April 1995 by the Redditch Opera Society, at the Palace Theatre, Redditch.
(June) Brian Burton’s *Sweeney Todd, The Barber. A Melodrama* adapted “from George Dibdin Pitt’s Victorian version of the legendary drama” first presented at the Crescent Theatre, Birmingham, on June 16. Featuring Frank Jones as Sweeney Todd and Frances Bull as Mrs. Lovett.

1969: *Sweeney Todd: The Demon Barber of Fleet Street* (subtitled “A Victorian Melodrama”) by Austin Rosser performed at the Dundee Repertory Theatre, Scotland. *Bloodthirsty Butchers*, a film directed by Andy Milligan, and written by John Borske and Andy Milligan. An updated and - for its day - exceptionally violent and graphic retelling of the tale, starring the pantomimist Berwick Kaler as Todd, with John Miranda, Jane Helay and Annabella Wood.

1973: (March 5) Christopher G. Bond’s *Sweeney Todd, The Demon Barber of Fleet Street* opens at the Theatre Workshop, Theatre Royal, Stratford East. Well-known British television actor Brian Murphy starred as Sweeney Todd, and Avis Bunnage as Mrs. Lovett. The text of Bond’s play would be published by Samuel French (London) in 1974; this version of the story was to serve as the primary source for Stephen Sondheim and Hugh Wheeler’s 1979 “musical thriller” of the same name (see 1979, below). *The True Life of Sweeney Todd: A Collage Novel* by Cozette de Charmoy published in London by the Gaberbocchus Press. Charmoy’s retelling of Todd’s narrative expands the barber’s life story by means of fragmented illustrations and images, many taken from late nineteenth- and early twentieth-century engravings. Subsequent identical editions of Charmoy’s “sheets” were published by the Oberon Press in Ottawa, Canada, and (in 1977) by De Capo in New York.
1974: Text of an original nineteenth-century version of George Dibdin Pitt’s adaptation *The String of Pearls (Sweeney Todd)* included in Michael Kilgarrif’s *Golden Age of Melodrama* (pp. 237-72); the volume also includes a valuable descriptive passage from Thomas W. Erle’s 1880 *Letters From a Theatrical Scene-Painter* describing an actual nineteenth-century audience at a performance of Dibdin Pitt’s drama at the Britannia Theatre, Hoxton.

1978: Publication of Tim Kelly’s *Sweeney Todd, The Demon Barber of the Barbary Coast*, “freely adapted from the Classic Stage Melodrama of George Pitt and the Novel *The String of Pearls* by Thomas Prest” {sic} (Schulenberg, Texas: I.E. Clark, Inc.).

1979: *Sweeney Todd, The Demon Barber of Fleet Street. A Musical Thriller*, with music and lyrics by Stephen Sondheim and a book by Hugh Wheeler, premieres on March 1 at the Uris Theatre in New York under the direction of Harold Prince. The cast includes Len Cariou as Sweeney Todd, Angela Lansbury as Mrs. Lovett, Victor Garber as Anthony Hope, Sarah Rice as Johanna, Edmund Lyndeck as Judge Turpin, and Merle Louise as the Beggar Woman. The musical is awarded the 1979 Tony and Drama Critics Circle Award for “Best Musical”. The original cast album was recorded by RCA on March 12 and 13 and released as a two-record set. The work initially attracted less attention when it was first staged at the Theatre Royal, Drury Lane, in London the following year (featuring Dennis Quilley and Sheila Hancock). Sondheim’s version would, however, be successfully revived by the New York City Opera as soon as October 1984 (having first been staged as an operatic production by the Houston Grand Opera in July of that same year.)

1982: (September 12) Television version of the original Hal Prince, Broadway production of Sondheim and Wheeler’s *Sweeney Todd*, directed for the small screen by Terry Hughes and starring George Hearn as Todd and Angela Lansbury as Lovett aired in America. Hughes won an Emmy Award (1983) for “Best Direction of a Theatrical-Musical Program”.

1989: (September 14) Broadway revival of Sondheim’s *Todd* opens at Circle in the Square under the direction of Susan H. Schulman and starring Bob Gunton and Beth Fowler. This scaled-down production earned it the nickname “*Teeny*” *Todd*.

1991: The small-scale touring company Pimlico Opera - founded by Wasi Kani in 1989 - stages Sondheim’s 1979 *Sweeney Todd* in London’s Wormwood Scrubs prison. The prison collaboration serves as the inspiration for the BBC’s TV film (see 2002, below) *Tomorrow La Scala!*, featuring D-wing prisoners, who had been incarcerated for life.
1992: *Taboo 6 - The Sweeney Todd Penny Dreadful* issued as a proposal for a limited edition, collaborative “work in progress” uniting award-winning graphic novelist Neil Gaiman with Michael Zulli. Although promotional pamphlets for the project featuring “A Brief Introduction”, excerpts from earlier texts, as well as reproductions, pastiches and original sketches and other artwork by Gaiman were published, they did not receive wide circulation, and neither Gaiman nor Zulli followed through on the project.

1993: Malcolm Arnold’s score for John Cranko’s 1959 ballet *Sweeney Todd* (Opus 68a) recorded by the Royal Philharmonic Orchestra, conducted by Vernon Handley.

1998: *The Tale of Sweeney Todd*, directed by John Schlesinger and featuring Ben Kingsley, Joanna Lumley and Campbell Scott. The film was written by Peter Buckman with executive producer Peter Shaw (credited specifically with story adaptation). Originally produced for Showtime and Third Row Center Films as a made-for-television movie in America (first aired in the US on April 19).

2000: (May 4-6) Performance and recording of Sondheim’s *Sweeney Todd “Live in Concert”* by the New York Philharmonic at Lincoln Center, New York. Featuring George Hearn as Sweeney Todd and Patti LuPone as Mrs. Lovett. This successful concert version of Sondheim’s *Todd* was filmed by Ellen M. Krass Productions (in 2001), as performed by the members of the same cast with the San Francisco Symphony. The filmed concert premiered on American television in October 2001.

2002: Director Francesca Joseph’s made-for-television film *Tomorrow La Scala!* - in which a small opera company undertakes to mount a production of Sondheim’s
Sweeney Todd in a maximum security prison, featuring criminals sentenced to life-imprisonment in the major roles - is premiered at the Cannes Film Festival. Starring Jessica Stevenson and Samantha Spiro, the critically acclaimed film was nominated for two BAFTA awards.

2003: Sondheim’s Sweeney Todd - featuring Thomas Allen as Todd and Felicity Palmer as Lovett - receives its first staging at the Royal Opera House, Covent Garden, London. The production, by Australian director Neil Armfield, with designs by Brian Thomson, had in fact originated at the Lyric Opera in Chicago in 2002-3. (Sondheim’s version of Sweeney Todd had first been staged in England specifically as an opera by director David McVicar for Opera North, in Leeds, in 1998.)

2004: Sondheim’s Sweeney Todd - in a revival directed by John Doyle and originally staged as a chamber piece, with the actors playing instruments, at the Watermill Theatre in Westbury, West Berkshire - transfers to London’s West End and eventually (in 2005) to Broadway’s Eugene O’Neill Theatre. Doyle would receive a Tony award for the Broadway staging of the production in 2006.

2005: John Doyle’s 2004 revival of Sondheim’s Sweeney Todd recorded in New York, featuring members of the original Broadway cast, including Patti LuPone, Michael Cerveris, Benjamin Magnuson and Lauren Molina (Nonesuch Records, 2005). Ray Winstone, Essie Davis and David Warner star in Sweeney Todd, an entirely new version of the story written for BBC1 film productions by Joshua St. Johnstone and directed by David Moore; originally aired on British television on January 3, 2006.

2007: Tim Burton’s film adaptation of Sondheim’s Sweeney Todd is filmed at London’s Pinewood Studios for DreamWorks and Warner Bros., with a screenplay by
John Logan based on Hugh Wheeler’s libretto. The film stars Johnny Depp as Sweeney Todd, Helena Bonham Carter as Mrs. Lovett and Alan Rickman as Judge Turpin. Depp was nominated for an Oscar and the film won the Oscar for “Best Achievement in Art Direction” (Art Director: Dante Ferretti).

2010: *Penny Dreadfuls: Sweeney Todd*, a “hidden object” video game is developed by pixelStorm Inc and published by PlayPond. The premise has the player take on the role of a member of the city watch investigating local disappearances. The extremely thin story that ties the various puzzles together seems to be loosely based on the original story published by Edward Lloyd in 1846-7.

2012: London revival directed by Jonathan Kent and starring Michael Ball as Todd, Imelda Staunton as Mrs. Lovett and John Bowe as Judge Turpin. It originally played at The Chichester Festival Theatre, from 24 September to 5 November 2011. It was notably set in the 1930s instead of 1864 and restored the often-cut song "Johanna (Mea Culpa)". After receiving positive reviews the production moved to the Adelphi Theatre in the West End in 2012 for a limited run from March 10 until September 22.
SWEEENEY TODD GLOSSARY

Act 1, scene 1

transportation (Todd, p. 3): Removal or banishment, as of a criminal to a penal settlement; deportation. OED

Act 1, scene 2

fortnight (Lovett, p. 4): A period of fourteen nights; two weeks. OED

Cheapside (Lovett, p. 4): a street in the City of London, the historic and modern financial centre of London, which forms part of the A40 London to Fishguard road. It links St. Martin’s Le Grand with Poultry.

Inns of Court (Lovett, p. 5): the four sets of buildings in London (the Inner Temple, the Middle Temple, Lincoln’s Inn, and Gray's Inn) belonging to the four legal societies which have the exclusive right of admitting persons to practice at the bar, and hold a course of instruction and examination for that purpose; hence, these four societies themselves. OED

chased silver (Lovett, p. 7): Ornamented with embossed work, engraved in relief. OED

Act 1, scene 3

six pence (Bird Seller, p. 9): A British silver (subsequently cupro-nickel) coin worth six pennies. OED

Act 1, scene 3 (part 2)

bald as a novice’s knees (Tobias, p. 11): A novice is a young nun whose knees are “bald” from praying so much.
tuppence (Tobias, p. 11): An English silver coin of the value of two pennies. OED

Battle of Pistolero (Tobias, p. 12) no reference found.

Medici (Tobias, p. 12) wealthy and powerful medieval/renaissance Italian family

charnel house (Todd, p. 12): A house for dead bodies; a house or vault in which the bones of the dead are piled up. OED

Act 1, scene 4

maidenhood (Johanna, p. 17): The state or condition of being a maiden or young girl; the time of life during which one is a maiden or virgin. OED

Act 1, scene 5

bellissima signorina (Pirelli, p. 20): Italian for beautiful young lady. Google Translate

lawks (Lovett, p. 20): Lord, Lord have mercy. OED

crimping (Todd, p. 21): Cheating; dishonest. OED

Act 1, scene 8

quid (Lovett, p. 27): One pound sterling. OED

Providence (Todd, p. 27): Foresight; anticipation of and preparation for the future; prudent management, government, or guidance. OED

Act 2, scene 1

ambrosial (Tobias, p. 31): Divinely fragrant, divinely beautiful. OED

scotched (Tobias, p. 32): To put an end to, bring to nothing, quash; to refute conclusively (a rumour, report, etc.); to frustrate (a plan or hope). OED

Cor (Tobias, p. 33): Vulgar corruption of God. OED
halfpenny (Tobias, p. 33): pronounced hay-penny, a coin (formerly of copper, subsequently of bronze) of half the value of a penny; a sum equivalent to two farthings. OED

Act 2, scene 2

Newgate (Gentleman, p. 35): (pronounced NEW-gate or NEW-git) A prison in London. OED [It was decided to use the first pronunciation MJH]

Act 2, scene 4

black puddings (Lovett, p. 37): A large sausage made of blood and suet, sometimes with flour or oatmeal. OED

scrag-end (Lovett, p. 38): A neck of mutton or veal, as a joint. OED

nit bag (Tobias, p. 40): Nit: Of a louse, etc.: to lay or deposit nits. (essentially: flea bag) OED

Bedlam (Todd, p. 41): The Hospital of St. Mary of Bethlehem, used as an asylum for the reception and treatment of the mentally ill; originally situated in Bishopsgate, in 1676 rebuilt near London Wall, and in 1815 transferred to Lambeth. OED

summat (Tobias, p. 42): A certain undefined or unknown thing, quality, amount, etc. OED

Act 2, scene 11

cudougan (Tobias, p. 56): no definition found. The only source identified is Bond's script.
PROGRAM NOTE

The character of Sweeney Todd, The Demon of Barber of Fleet Street, made his first appearance back in 1846 in *The String of Pearls* by Anonymous. Published in 18 weekly parts, these thrillers, and others like it, came to be known amongst London readers as "penny dreadfuls". The stories of the murderous barber-thief and his pie-making accomplice, became so popular that before the serial was even completed, *The String of Pearls* was adapted into a melodrama for the London stage by George Dibdin Pitt.

Over the next century, numerous incarnations of this story were published and performed, each with its own twist on the tale. Yet they all centered around the despicable central character of Sweeney Todd. In 1936, during the height of Hollywood monster movies, George King directed *Sweeney Todd, The Demon Barber* starring a then-famous stage villain in the title role: the appropriately-named, Tod Slaughter. The film was a significantly simplified adaptation of the Dibdin Pitt melodrama.

It wasn't until this play that you are about to see premiered in 1973, that Sweeney Todd found his true purpose. It was playwright, Christopher G. Bond who was inspired to combine melodrama with Elizabethan and Jacobean tragedy providing the Demon Barber with a much nobler motive for murder: revenge. For the first time, audiences could feel something for Sweeney Todd other than dread. One such audience member was so inspired that he reached for his own pen. It was this play that served as the basis for what some say is Stephen Sondheim's greatest work. Now, it is time for you to witness the story that so many have known for so long. "Sit you down."
BIBLIOGRAPHY


Appendix A

(The following excerpts are from PBS.org and were created in conjunction with the George Hearn/Patti LuPone concert which aired in 2001. MJH)

ATTEND THE TALE OF SWEENEY TODD

PART I: PENNY DREADFUL: FROM TRUE CRIME TO FICTION

TRUE OR FALSE?

Sinister, depraved, monstrous ... true? Was Sweeney Todd a real person, or was he an invented bogeyman? The character has gone from a minor madman in a 19th-century newspaper serial to the melancholy murderer in Stephen Sondheim's beloved Broadway musical. His macabre career as a maniacal frightener of young and old has spanned two centuries, but is it grounded in fact?

For generations, scholars and historians have debated the existence of the Demon Barber. Sweeney Todd's first known appearance in print was in an 1846 "penny dreadful," a type of horror tale of the era published in serial form, The People's Periodical. The razor-wielding barber who turned his victims into meat pies was a secondary character in the short story The String of Pearls: A Romance, written by Thomas Prest. [My research suggests several authors have been credited with writing this story, which led me to attribute it to “Anonymous”. MJH] With its bloody killing spree, ghoulish villain and macabre recipe for disposing the evidence, "The String of Pearls" was perfect fodder for the Victorian imagination.

George Dibdin Pitt, a hack playwright of the time who commonly purloined other people's ideas, immediately dramatized Prest's story for the stage. Retitling it The String
of Pearls: The Fiend of Fleet Street, Pitt advertised his production one year later as "Founded on Fact." The play, set in the reign of George II (the late 18th century), debuted on March 1, 1847, at the Hoxton Theatre, a London "bloodbath" - a theater specializing in sensational melodramas. Ever since, speculation has raged about whether the Demon Barber was man or myth.

There are no clear answers. No public records substantiate the existence of a London barber named Todd in the late 18th century or, for that matter, of a barber shop located on Fleet Street. But there were certainly enough bits and pieces of real-life horror floating around at the time, reported in "The Old Bailey" section of the London Times, as well as other daily newspapers. The public had an enormous appetite for all things gruesome and devoured local news accounts of wicked deeds and nefarious crimes. And because news commonly traveled by word of mouth (much of the population was still illiterate), stories of shocking criminal exploits passed from person to person (with probable embellishment along the way) and were asserted to be "true fact."

To add to the confusion, many penny dreadfuls were fictionalized accounts of real crimes. And Thomas Prest, the writer who first set down Sweeney Todd's name in print, was known to hunt regularly through newspapers for his story ideas.

TRUE CRIMINALS

There are several well-documented contemporaneous crimes that share similar themes with the Sweeney Todd legend and could possibly have served as inspiration for Thomas Prest. In December 1784, The Annual Register reported on a barbarous barber near Fleet Street who, in a jealous rage, cut his victim's throat from ear to ear before disappearing into the night.
The Newgate Calendar (or Malefactor’s Bloody Register), a five-volume biographical record of notorious criminals housed at Newgate Prison published in the late 1700s, recounted the gruesome story of the renowned (and curiously, similarly named) mass-murderer Sawney Bean, the "Man-Eater of Scotland." Bean was executed along with his entire family for robbing passers-by, then murdering the victims and eating the corpses.

Joseph Fouche, who served as Minister of Police in Paris from 1799 to 1815, graphically documented in his Archives of the Police a series of murders committed in 1800 by a Parisian barber. Fouche wrote that the barber was in league with a neighboring pastry cook, who made pies out of the victims and sold them for human consumption. While there is some speculation about the authenticity of this account, the story was republished in 1824 under the headline "A Terrific Story of the Rue de Le Harpe, Paris" in The Tell Tale, a London magazine. Perhaps Thomas Prest, scouring publications for ideas, read about the Paris case and stored it away for later use.

Or perhaps Prest was inspired by a libel suit in 1818 against scandalmonger James Catnatch. Catnatch regularly published rumors, innuendo, false stories and outrageous headlines to drum up business for his one-page news sheets. One banner declaring "A Number of Human Bodies Found in the Shop of a Pork Butcher" nearly drove Drury Lane butcher Thomas Pizzey out of business. Pizzey filed a libel suit against Catnatch in retaliation, which focused a great deal of attention on the publisher's corrupt catchpenny tricks. Court documents described Catnatch as an "evil, wicked" person with a "malicious mind and disposition." The butcher's good name was ultimately
restored when the Clerkenwell Court found the publisher guilty and sentenced him to six months in the House of Correction for his crime.

NEWSPAPER, NOVEL, BLOOD

Fleet Street, the supposed home of the dreaded barber, has long been associated with newspapers, booksellers and the printing industry. Most English people could neither read nor write at the beginning of the 18th century, though literacy grew as printed materials became more readily available. The first newspaper, or "one-sheet," to be published in London was the *Daily Courant*, which ran from 1702 to 1735. Mass publications like the *Courant* found an increasing audience, and London had upwards of eight daily newspapers in publication at the century's close.

Books in the 1700s were terribly expensive, being printed and bound by hand, and sold in very limited editions. Few people could afford them, so they were available to the mass market only in serial form or in cheap pirated copies. Episodic stories, which eventually evolved into the English novel, were distributed to the public through newspapers and other printed entertainments. The novel as we know it actually materialized between 1715 and 1750, and was largely the achievement of four professional writers, all of them Londoners. These pioneering works include Daniel Defoe's *Robinson Crusoe* and *Moll Flanders*, Samuel Richardson's *Pamela*, Tobias Smollett's *Humphrey Clinker* and *Roderick Random*, and *Tom Jones* by Henry Fielding.

This period witnessed a rising interest in the natural sciences. Rather than relying on theories passed down through generations, barber-surgeons began dissecting bodies; botanists went out into fields to collect samples; geologists dug up fossils with their own hands. The more bizarre the discovery, the more the public's curiosity was aroused. So-
called Books of Wonder became highly popular, chronicling "strange but true"
phenomena such as dwarves, hermaphrodites, and other "memorable accidents and
unheard-of transactions."
A generation later, when readers were illuminating their books with flickering oil lamps
that cast spooky shadows across their heavy Victorian rooms, horror tales became an
immensely popular form of entertainment. Monsters, vampires, ladies in distress,
sensational criminals and unspeakable acts of terror populated a new type of
publication geared toward the masses - the penny dreadful. Also known as bloods and
shilling shockers, penny dreadfuls were inexpensive novels published in serial form,
usually eight pages at a time. Distributed at newsstands and dry goods stores, they
were cheaply made so they could be sold for a penny per copy, hence their name.
Penny dreadfuls were gory and violent, with graphic, lurid illustrations. Henry James'
*The Turn of the Screw* was a penny dreadful serialized in 1888. Michael Anglo notes in
his book *Penny Dreadfuls and Other Victorian Horrors*, "There were dark dungeons and
torture chambers, sepulchral vaults, secret panels and stairways, cobwebs, and bats.
The eerie atmosphere, reeking of the charnel house, was designed to make the hackles
rise, the flesh creep, and the blood curdle - no easy task in the days when people were
inured to the gruesome and the macabre by the frequent public hangings and floggings,
and the sight of criminals' decomposing corpses dangling on gibbets."
Like tabloid newspapers today, penny dreadfuls were churned out at a furious pace.
Publishers unscrupulously culled their ideas from whatever sources they could find -
popular fiction, legendary tales, newspaper accounts of petty crimes - and embellished
these stories with as many gruesome details as possible. The sinister Sweeney Todd
made his print debut in issue number 7 of *The People's Periodical and Family Library*, dated November 21, 1846. He appeared as the villain, an evil, murderous barber, in a serial written by Thomas Prest with the improbable title "The String of Pearls; or the Sailor's Gift. A Romance of Peculiar Interest." Todd was only a secondary character in this story, but his activities earned him the moniker of "the Demon Barber of Fleet Street" right from the first publication.

**PART II: THE MADDENING CROWD: 18TH-CENTURY LONDON**

I've omitted this section as our production is set in the nineteenth-century. MJH

**PART III: BLOODLETTING: BARBER SURGEONS AND EARLY MEDICINE**

**EARLY PRACTITIONERS**

For centuries, surgery was a craft rather than a profession, and it was often practiced by barbers. In fact, up until the time of Sweeney Todd, a London resident would commonly visit a barber-surgeon for the treatment of a health problem. Besides providing grooming services, barber-surgeons regularly performed dental extractions, bloodletting, minor surgeries and sometimes amputations.

The association between barbers and surgeons goes back to the early Middle Ages when the practice of surgery and medicine was carried out by the clergy. But in 1215, a papal decree ruled that priests could no longer partake in any shedding of blood. Because barbers were accustomed to using a razor, it was presumed that they would be skillful in carrying out any treatment that involved cutting the skin, and so the practice was taught to them.

During the 14th and 15th centuries, the Black Plague wiped out a vast number of university-trained physicians, and barbers became increasingly relied upon for medical
procedures. "Flying barbers" traveled from town to town, setting up tents and offering their services. In 1540, Henry VIII united the Company of the Barbers and the Fellowship of Surgeons with a royal decree and created one unified trade guild - the Company of Barber-Surgeons. Barbers and surgeons remained joined in this way for more than two centuries.

The practice of surgery was still in its primitive stage, but new discoveries were being made often. Barbers and surgeons regularly performed anatomical dissections on corpses to further their knowledge and master their craft. Though the guild ultimately divided, associating blood and dissection with the barber could have contributed to the lingering fear of barbers during this period.

In many versions of the Sweeney Todd story - including the 1973 Christopher Bond play - Sweeney Todd is identified as a barber-surgeon. In Bond's version, when Sweeney returns to London, he stages a public competition against another tradesman to see which of them could perform not only the best shave, but also the most deft tooth-extraction.

THE HUMOURS [section omitted MJH]

SURGICAL PROCEDURES

Surgery in the 18th century was hazardous for everyone involved. There were no anesthetics and very little understanding of infection, so even if a patient survived the operating table, they very often died during recovery.

Pain management came in the form of a whisky bottle - most patients got drunk to prepare themselves for their operations. Surgeons’ assistants often had to physically restrain the patient from leaping off the table and running away. Speed was essential in
performing surgery. William Cheldson, the most expert surgeon of his generation, was documented as extracting a stone from a bladder in less than 30 seconds. Nevertheless, the writhing patient screaming, vomiting, fainting, splattering blood and moaning incoherently were the standard sights and sounds of the 18th century surgical theater. One surgeon, John Abernathy, almost never managed to operate without vomiting.

BARBERS & SURGEONS PART WAYS

The alliance between barbers and surgeons was always an uneasy one. For centuries, barbers were not interfered with in the practice of surgery and dentistry. But as knowledge progressed and surgeries became more complicated, it became evident that they were attempting too much. It was impossible to expect ordinary human beings to competently practice surgery, dentistry and the various tonsorial operations. People began to complain that the barber-surgeons were making them sick instead of well. Many barber-surgeons resorted to quackery in order to cover up their ignorance of medicine and anatomy. These abuses came to the attention of the mayor and council of London. The surgeons began to forge to the front of the guild and became increasingly jealous of the privileges accorded the barbers. Every time a surgeon was given a diploma entitling him to practice his profession, the diploma had to be signed by two barbers. The surgeons resented this, but the barbers were very much favored by the monarchs and preserved their privileges until the middle of the 18th century. Henry VIII, Charles II and Queen Anne presented the barber-surgeons with valuable gifts and raised many of them to high offices. As the practice of medicine advanced, the barbers became less and less capable of performing the triple functions of barber-surgeon-
dentist. The surgeons wished to be separated entirely from the barbers, and they petitioned Parliament to sever the ancient relationship. By an act of Parliament, which received the sanction of the king, the alliance between the barbers and surgeons was dissolved in June 1745. *[Moving our production to Victorian times may be chalked up to artistic license. MJH]*

DISSECTIONS & CORPSE TAKING *[section omitted. MJH]*

PART IV: THE PLAY’S THE THING: FROM MELODRAMA TO MUSICAL *[The only parts that I’ve included from this section are the character descriptions. MJH]*

SWEENEY TODD

*The barber himself was a long, low-jointed, ill put-together sort of a fellow, with an immense mouth and such huge hands and feet that he was, in his way, quite a natural curiosity; and what was more wonderful considering his trade, there was never such a head of hair as Sweeney Todd's. We know not what to compare it to; probably it came close to what one may suppose to be the appearance of a thick-set hedge in which a quantity of small wire had got entangled.*

- *The String of Pearls* by George Dibdin-Pitt

Up until Christopher Bond's 1973 retelling of his story, Sweeney Todd was a cartoonish, outrageous monster, slashing his way through customers with the exclamation "I'll Polish Him Off!" In early versions of the story, many characters are morally bankrupt, but Sweeney is downright wicked. He kills his first victim for a necklace brought from an exotic land by a sailor. This is the String of Pearls of the original penny dreadful title.
Following standard melodramatic conventions, George Dibdin-Pitt's play of the Sweeney tale contains shocks, thrills and several false endings. Constantly lurking about and cackling, the demon barber eludes capture and escapes at the brink of doom on nine different occasions. At one point, driven mad by what he thinks are the ghosts of his victims, Sweeney breaks down on the witness stand and confesses his wicked deeds to the judge. Sentenced to prison, he leaps at the last minute from the clutches of justice, returning to his shop in search of his treasures. While rooting around in the cellars, he is confronted and overtaken by the surprisingly still-alive romantic sailor-hero of the play's opening, but Sweeney outsmarts him and escapes - again - this time through a secret trap door.

It was Christopher Bond who added another dimension to the Sweeney character and gave him a dose of humanity. The barber's evil plot made more sense when seen as a twisted revenge fantasy being perpetrated against the corrupt society that destroyed his family and deprived him of his freedom. The cruel irony he faces as he holds the beggar woman at the end of the play causes Sweeney to tearfully repent and offers the character some redemption. Bond shows us that he is a madman, but he is human after all.

MRS. LOVETT

In all of the early versions of the Sweeney Todd story, including the Dibdin Pitt melodrama, the depraved acts of murder and mayhem are Sweeney's twisted plot alone. Mrs. Lovett is a secondary character, an unfortunate neighbor and reluctant accomplice whom the barber intimidates into helping him. She is greedy, no doubt - she expects half of all the profits from their evil trade - but she is no mastermind. In fact, in
Prest’s original *String of Pearls*, Sweeney cuts up the bodies himself, a pieman who never leaves the basement kitchen does all of the cooking, and Mrs. Lovett is simply the oblivious sales force. She is a business partner and has no romantic interest whatsoever in Sweeney Todd.

In later versions of the story, Mrs. Lovett is a collaborator in Sweeney's dreadful business. But though she enjoys the notoriety brought on by her delicious pies, she is plagued by a guilty conscience, which causes her to "seek solace" in the occasional glass of brandy. In these tales, Sweeney poisons Mrs. Lovett's drink, and she conveniently drops dead just as the secret ingredients of her pies are revealed to the gobbling public.

In Dibdin-Pitt's melodrama, Mrs. Lovett turns out to be one of Sweeney's early victims. When she tries to collect her share of the profits and get out of the business, Sweeney stabs her in a rage and throws her into the bakehouse fire. In fact, Mrs. Lovett is disposed of before the halfway mark of the play - she dies in the second act of a four-act production.

Christopher Bond fleshes out Mrs. Lovett in his retelling, giving her a sneaky intelligence. It is she who preserves Sweeney's barbering tools after he is sent away, and she is the one who informs him about the fate of his family upon his return. And it is Mrs. Lovett who is the architect of the devious pie-making plot. Bond also gives her an open romantic interest in the barber, which better explains her willingness to cook up his victims.
TOBIAS RAGG

In George Dibdin-Pitt's melodrama, there is a bit of class warfare brewing under the surface, and Tobias Ragg becomes one of many heroes at the end of the play. He begins as Sweeney's apprentice, sold into pseudoslavery by his destitute mother. Sweeney treats him terribly, and when Tobias begins to notice the extraordinary number of unclaimed hats and umbrellas piling up in the barbershop, Sweeney locks him up in Jonas Fogg's lunatic asylum. Tobias eventually escapes with the help of another young apprentice, Jarvis, who has broken out of his own entrapment in Mrs. Lovett's dungeon kitchen. In the original play, it is Jarvis who is offered all the pies he can eat by Mrs. Lovett, and who discovers their true recipe when he bites down on a hair and a button. In the Bond version, the Tobias character subsumes all of the other apprentices and minor-heroes, and he unearths the ghastly truth alone.

Interestingly, it is the two apprentices - Tobias and Jarvis - who successfully bring Sweeney to justice in Dibdin-Pitt's melodrama. The play ends with the boys wrestling Sweeney into his evil, trick barber chair. At that same moment, the romantic hero - the sailor with the original string of pearls - enters the shop, revealing himself to still be alive despite having been dumped twice in earlier scenes by the demon barber's chair. Sweeney meets his final demise with a cacophonous shriek as he is flung into the dungeon by his very own chair, acting of its own accord. The lovers, Johanna and the sailor, are restored to one another, and Tobias Ragg and his fellow apprentices are set free.

In Christopher Bond's play, Tobias becomes the street-hawking apprentice of a rival barber-surgeon, Alfredo Pirelli. After Pirelli turns up missing, Mrs. Lovett offers the boy a
job helping to sell her pies. Ignorant of their true contents, Tobias is a masterful promoter, and works eagerly for all the pies he can eat. He is, however, bothered by the strange smell coming from the piehouse cellars. When Mrs. Lovett begins to fear he may suspect the truth, she asks Sweeney to get rid of him. Instead, Sweeney convinces her to enlist his help with the making of the pies. Once he is locked in the cellar, Tobias' curious nose leads him to his staggering, gruesome discovery.

JOHANNA

The heroine and fiancée of the sailor in Prest's *String of Pearls*, Johanna originally had no relation to Sweeney Todd other than circumstance. Nevertheless, through all the retellings over the years, Johanna has consistently been portrayed as an intelligent, strong-minded and courageous girl. In most versions of the story, she sets out on her own to find her missing lover, hiding her true identity, eavesdropping and digging up clues. In some early penny dreadfuls, Johanna, disguised as a boy, is even hired by Sweeney to be his apprentice after Tobias has been packed off to the asylum.

Christopher Bond strengthens the relationship between Johanna and Sweeney Todd, making her his long-lost daughter, though she is not aware of their relationship until the final moments of the play. Imprisoned in the house of the disgusting Judge Turpin, her self-appointed guardian, she refuses the old man's overtures of marriage and pursues, with characteristic single-mindedness, her true love, Anthony Hope. When the despicable Beadle locks her up in the lunatic asylum, she is the one who shoots Jonas Fogg, enabling her and her lover to escape. Though she is no damsel-in-distress, it is important to note that Bond unravels the plot in such a way that Johanna is never fully aware of Sweeney's heinous crimes.
JUDGE TURPIN

In many penny dreadful versions, Sweeney Todd is ultimately captured, and a judge sentences him to death for his crimes. In the Dibdin-Pitt melodrama, a lazy, corrupt judge appears in the final act, but he has very little significance to the story. More prominent is Dr. Aminadab Lupin, a lecherous preacher who is often drunk and chasing after women, while acting pious and quoting scriptures. He is the precursor of Judge Turpin. Dr. Lupin lusts after Johanna and flirts recklessly with Mrs. Lovett, at one point promising to marry her. Described in the credits as "A wolf in sheep's clothing," he is the comic element in the midst of Dibdin-Pitt's horror-tragedy. Late in the play, a minor character reveals that Dr. Lupin is actually married already - to a woman from the West Indies. The hidden wife then makes a surprise entrance with her five dark children - at which point the stage directions call for Lupin to "run about, followed by blacks."

THE BEADLE

The Beadle does not exist in any of the early versions of the demon barber story, nor does he appear in the Dibdin-Pitt melodrama. But he is clearly born out of the duplicity and hypocrisy displayed by such penny dreadful characters as Dr. Lupin and Jonas Fogg. In the Christopher Bond play, the Beadle is a cunning ally of the judge in his plot against Sweeney Todd, and he achieves an equal level of dastardliness himself. The Beadle also serves as another tasty victim for the demon barber. As in the original String of Pearls, the growing intensity of the odor rising from the basement kitchen underneath Mrs. Lovett's pie shop begins to arouse suspicion, so the Beadle is sent to investigate. It doesn't take long for Sweeney to even the score.
ANTHONY HOPE

Originally called Mark Ingestrie in Prest’s String of Pearls, Anthony Hope is the hero of the play and Johanna’s true love. In early dreadfuls, Mark Ingestrie is a mariner who has been five years at sea. He returns with a valuable necklace, which Sweeney covets and (apparently) kills for. Once Ingestrie disappears over the back of Sweeney's trick barber chair, the main story is set into action, with Johanna hot on the trail of her missing lover, and other minor-heroes continually on the brink of uncovering the evil deeds of the demon barber. As in all melodramas, the romantic hero is indestructible. After three seemingly catastrophic confrontations with the razor-wielding barber (one in each act), Mark Ingestrie reappears alive and well in the final scene of the play. Right is restored, Sweeney Todd is disposed of and the lovers are reunited. A happy ending for all.

Bond makes his hero more complex. Anthony Hope is still a sailor, but he is no longer Sweeney's adversary. He is a sympathetic friend to the barber, helping him to re-establish his life and grooming trade. And even though he catches glimpses of Sweeney's darker side, he is never fully aware of the barber's deadly rampage.

Likewise, Sweeney does not view Anthony Hope as a threat. Unlike earlier penny dreadfuls, the barber never tries to get the sailor into his terrible chair. Anthony's main concern is outmaneuvering the crooked Beadle and the conniving Judge Turpin so that he can be with Johanna. Sweeney and Anthony even devise a plan together to rescue Johanna from Jonas Fogg's asylum. Ultimately, it is Anthony who breaks the news to his love about who her father is and, out of respect for Sweeney, insists that the two of them pay a call on the barbershop to ask for his blessing on their marriage.
ADOLFO PIRELLI

Adolfo Pirelli does not appear in early versions of the Sweeney Todd legend. Christopher Bond invented this quack barber-surgeon [who he called Alfredo Pirelli. MJH] to give Sweeney a way to show off his barbering prowess. Later in the play, Pirelli, a corrupt and contemptible inhabitant of London (like so many of the characters), tries to blackmail Sweeney, setting off the demon barber's killing spree. Pirelli is also the inspiration for (and presumably the initial filling of) Mrs. Lovett's meat pies.

THE BEGGAR WOMAN

The Beggar Woman is original to the Christopher Bond play, though she may have some roots in earlier versions of the legend. In the Dibdin-Pitt melodrama, there is a minor character named Mrs. Oakley who is Johanna's mother. While Mr. Oakley, Johanna's father, helps bring about Sweeney's downfall, Mrs. Oakley is more of a device to show how effective Dr. Lupin has been in fooling his neighbors into thinking he is a decent, upstanding man. Another minor female character in the Dibdin-Pitt play is Mrs. Poorlean, who is a serving wench in the prison where Sweeney is briefly incarcerated. She is described in the credits as being "an unfortunate woman." Her misfortune seems to be that she has lost two husbands and enjoys the attentions of the degenerate Dr. Lupin.

In the Bond play, the Beggar Woman is a mysterious oracle whose warnings herald the dark intrigues of the pie shop. And the revelation of her true identity brings about the climactic transformation of Sweeney Todd at the end of the play.
Appendix B

(The following “A Brief History of Pie” by Laura Mayer was obtained from time.com. MJH)

They're simple, they're American and come Thanksgiving, everybody saves room for them. But the pies we know today are a fairly recent addition to a history that goes back as long as mankind has had dough to bake into a crust and stuff to put inside it. In medieval England, they were called pyes, and instead of being predominantly sweet, they were most often filled with meat — beef, lamb, wild duck, magpie pigeon — spiced with pepper, currants or dates. Historians trace pie's initial origins to the Greeks, who are thought to be the originators of the pastry shell, which they made by combining water and flour. The wealthy Romans used many different kinds of meats — even mussels and other types of seafood — in their pies. Meat pies were also often part of Roman dessert courses, or secundae mensea. Cato the Younger recorded the popularity of this sweet course, and a cheesecake-like dish called Placenta, in his treatise De Agricultura.

Contrary to grade school theater productions across the United States, there was no modern-day pie — pumpkin, pecan or otherwise — at the first Thanksgiving celebration in 1621. Pilgrims brought English-style, meat-based recipes with them to the colonies. While pumpkin pie, which is first recorded in a cookbook in 1675, originated from British spiced and boiled squash, it was not popularized in America until the early 1800s. Historians don't know all the dishes the Pilgrims served in the first Thanksgiving feast, but primary documents indicate that pilgrims cooked with fowl and venison — and it's not unlikely that some of that meat found its way between sheets of dough at some
point. The colonists cooked many a pie: because of their crusty tops, pies acted as a means to preserve food, and were often used to keep the filling fresh during the winter months. And they didn't make bland pies, either: documents show that the Pilgrims used dried fruit, cinnamon, pepper and nutmeg to season their meats. Further, as the colonies spread out, the pie's role as a means to showcase local ingredients took hold and with it came a proliferation of new, sweet pies. A cookbook from 1796 listed only three types of sweet pies; a cookbook written in the late 1800s featured 8 sweet pie varieties; and by the 1947 the Modern Encyclopedia of Cooking listed 65 different varieties of sweet pies.

There are few things as American as apple pie, as the saying goes, but like much of America's pie tradition, the original apple pie recipes came from England. These pre-Revolutionary prototypes were made with unsweetened apples and encased in an inedible shell. Yet the apple pie did develop a following, and was first referenced in the year 1589, in Menaphon by poet R. Greene: "Thy breath is like the steeme of apple pies." (500 years later, we have "I'm Lovin' It", thanks to McDonald's and its signature apple pie in an individual-serving sleeve.) Pies today are world-spanning treats, made with everything from apples to avocados. The winners of this year's annual APC Crisco National Pie Championship included classic apple, pumpkin and cherry pies, but citrus pies, banana foster crème and Wolf Pack trail mix pies have all made the awards list. Pies have come a long way since the days of magpie and pepper, but many bakeries — including The Little Pie Shop in New York City — say a classic apple pie is still their top holiday seller.
Appendix C

*From “The Dictionary of Victorian London” (victorianlondon.org)*

Fleet Street. — Fleet-street and its neighbourhood take good care that Londoners shall find London all the world over. However the tide of active life in town may ebb and flow elsewhere, Fleet-street is always busy, and its London is always full. The centre of the great newspaper enterprise of England can be marked on a London map very near the middle of Fleet-street and within a radius of little more than half a mile from that point some of the greatest newspapers in the world work and think for millions of readers. It is curious to contrast the way in which newspaper work is done now, with that admirable description of the newspaper office of his time that George Warrington gives Pendennis in one of the most graphic chapters of that wonderful London book. There is no dashing up now of late expresses; there is none of the pomp and circumstance of the old press days. Electricity and railways have taken the romance out of that, as out of most things. But although it is not so much on the surface as of yore, good honest hard work is done in and about Fleet-street, and goes forth to the whole English-speaking race. That this is nothing new, every student well knows. Fleet-street may almost be called the nursing mother of English literature. Shakspere [sic], Ben Johnson [sic], Raleigh, Dryden, Dr. Johnson, Goldsmith, and countless names, brilliant even in brilliant times, are associated with Fleet-street. A tavern-street, as well as a literary centre, Fleet-street was and is. The newest-fashion newspaper and the oldest-style tavern still jostle each other now as they did a century or more ago. It would be rude, perhaps, to compare the ‘Fleet-streeter” of today with the” Grub-streeter” of the olden time; but as in Grub-street
there was no literary work that could not be got for money, so it would be difficult to find any kind of literary work that could not be done in and about Fleet-Street.

Charles Dickens (Jr.), *Dickens's Dictionary of London*, 1879

**FLEET STREET, LOOKING EAST.**

Our view shows this narrow, though main, thoroughfare, the headquarters of London journalism, in a characteristic state of bustle. On the loft is the resplendent office of the Daily Telegraph, marked by an electric lamp on the other side is the advertisement office of the Daily Chronicle, with the passage to Salisbury Square beyond. The figure of Atlas a little further on calls attention to the office of the World, and in the same court, which leads to St. Brides church, Mr. Punch is at home. Fleet Street terminates at Ludgate Circus, and the beginning of Ludgate Hill is crossed by the bridge of the London, Chatham and Dover Railway; while the slender spire of St. Martin's brings into relief, the dimensions of the mighty dome of St. Paul's Cathedral.

George Birch, *The Descriptive Album of London*, c.1896
Appendix D

(From Victorian Crime & Punishment (http://vcp.e2bn.org), the following article helps to shed light on what life might have been life for Sweeney Todd before returning to London. MJH)

CONVICT LIFE IN AUSTRALIA

After the convicts had been formally handed over into the charge of the governor, the prisoners were often segregated, with the most hardened criminals being sent to special prisons or areas. The rest acted as servants to the settlers or carried out hard labour in gangs.

By day, the prisoners were supervised by a military guard and convict overseers and, at night, they were locked up in small wooden huts behind stockades.

Convict discipline was harsh. For those convicts who committed further offenses in the colony, punishments were brutal. There was the cat o'nine tails: fifty lashes was a common punishment. Equally feared was time on the chain gangs where, shackled in ankle irons or chains (weighing ten pounds or more), convicts were employed in the back-breaking work of making new roads.

If convicts continued to cause trouble in Australia, they were sent to more isolated penal colonies or prisons. At remote places such as Norfolk Island, Port Macquarie and Moreton Bay, discipline could be very severe. There they were forced to work from dawn to dusk at backbreaking tasks. If they disobeyed or tried to escape, they were whipped, chained in irons or sometimes executed. At Norfolk Island the 'harshest possible discipline short of death' was imposed. So unpleasant were the conditions, that rebellions and uprisings were a regular occurrence.
Most convicts were assigned to settlers and 'emancipated' (freed) convicts, after an application for a convict servant or worker was lodged with the Governor. Well behaved convicts could apply or petition the governor to have their families brought out from England and, in some cases, they could be assigned to work for their free settler families.

Female convicts were usually assigned to domestic service. Troublesome female prisoners were sent to the Female Factory, where they made rope and span and carded wool. The accommodation was very basic and barrack like. In time, the work done in the female factories became less difficult with needlework and laundry becoming the main duties.

Many women would marry as quickly as possible. Martin Cash described how this would happen in 1828 in Sydney. "... any man wanting to marry one of the girls would apply. The girls were lined up at the Factory and the man would drop a scarf or handkerchief at the feet of the woman of his choice. If she picked it up, the marriage was virtually immediate."

Large numbers of boy convicts aged between 9 and 18 were sent to Tasmania in the early 1830s. They were often too small for the rough work of land clearance and road building. As their number grew, a separate Boys' Establishment was built at Point Puer. Conduct registers were kept and convicts that worked hard could obtain their 'ticket of leave' (a document given to convicts when granting them freedom to work and live within a given district of the colony, before their sentence expired or they were pardoned). Under a TOL, church attendance and appearance before a magistrate was compulsory, but they could own property.
Conditional Pardons freed convicts and were granted on the condition that convicts did not return to England or Ireland. Absolute Pardons allowed convicts to return to England as their sentences were totally cleared. Certificates of Freedom were introduced in 1810 and issued to convicts at the completion of their sentence.
(Regarding Fogg’s Asylum, the following article by Stefano Ambrogi for Reuters [reuters.com], describes the facilities and conditions at Bethlem Royal Hospital [Bedlam] MJH.)

(Reuters Life!) - Archaeologists have unearthed hundreds of skeletons at a 16th Century burial ground in the heart of the city that once served London's most notorious psychiatric hospital, the original "Bedlam."

The bones are expected to yield valuable information about mortality, diet and disease in the period.

They were discovered while experts surveyed a site that is destined to become a new ticket hall for the capital's huge Crossrail project at Liverpool Street Station.

Opened in 1247, the Bethlehem Royal Hospital began admitting the mentally ill in the 14th Century, eventually becoming known by its middle-English abbreviation Bedlam. The name became synonymous with disorder and confusion and struck fear into the heart of Londoners. The horror of its conditions, were immortalized in a painting by William Hogarth in 1735.

The picture is the last in a series of eight depicting "A Rake's Progress" -- a moral tale of a spendthrift young heir who squanders his money on drink, prostitutes and gambling. He is eventually thrown into the old Fleet Prison close to the River Thames and ends up in Bedlam.

The burial ground was used from 1569 to the mid 19th century for Bedlam's patients and local residents when other cemeteries became overcrowded.
Jay Carver, lead archaeologist for the huge Crossrail project which bisects the old city of London, said the well-preserved bodies were discovered after trial pits were dug.

"We've identified at least 100 individual burials within our small trial pit and, extrapolating that, it is very likely there will be several hundred if not a thousand plus.,” he told Reuters.

The corpses, many found just 1.5 meters (5 ft) below street level, will be studied by experts at the museum of London, before being reburied.

"It's interesting on the archaeological side because the 16th century is a time of immense poverty really in the outer areas of the city of London. Sites of this type haven't always been fully investigated," Carver said.

The team also uncovered pottery fragments, clay pipes, animal bone artifacts, including knife handles, and, as yet, unidentified implements in association with the burials.

Toward the end of the 17th Century, the hospital moved to Moorfields in north London, now the site of Finsbury Circus.

Despite the new buildings with their well-kept gardens, the treatment of the mentally ill did not greatly improve -- in the 18th Century, the public could visit Bedlam to stare at the patients for the price of one penny.

That practice died out long ago but the institution, now called the Bethlem Royal Hospital, still exists, in Bromley, southeast of London.
Appendix F

The following article, by Katherine Kam and reviewed by Louise Chang, MD, was retrieved from webmd.com to give examples of quack doctors and mountebanks in Victorian times. MJH.

A Look Back at Old-Time Medicines

Antique medicines contained everything from arsenic to opium -- and promised instant cures.

Pity the poor Victorian-era family whose bottle of Mrs. Winslow's Soothing Syrup ran dry. It was touted as an indispensable aid to quiet bawling babies and teething tots, and it packed a wallop of an ingredient: morphine.

Today, no one would dream of calming an infant with morphine, but the museum of medicine is littered with such discarded remedies. Some were fanciful potions that quacks concocted to make a buck, while others were legitimate -- even revered -- treatments that eventually yielded to more enlightened science.

For example, opium suffers a tainted reputation these days. But doctors have favored it throughout history, especially to control coughing and diarrhea.

"It was regarded as an all-purpose drug. One physician called it 'God's own medicine,'" says James C. Whorton, PhD, a medical historian and professor at the University of Washington School of Medicine.

'Legitimate' Medicine of an Earlier Era

Doctors used arsenic and mercury to treat syphilis before the introduction of penicillin in the 1940s.

One company sold heroin tablets to relieve asthma symptoms.
Cocaine drops for toothache came on the market after doctors discovered its pain-relieving qualities. One Belgian company even promoted cocaine throat lozenges as "indispensable for singers, teachers and orators." Dentists and surgeons also used cocaine as an anesthetic.

While doctors of the late 1800s considered these drugs legitimate, a whole range of shady patent medicines, sometimes called "nostrums," also flourished during that period.

Traveling Medicine Shows

People bought nostrums from traveling medicine shows, and the cures beckoned boldly from billboards and newspaper and magazine ads. "You couldn't get away from them," Whorton says. "They were inescapable."

Many nostrums targeted vague "female complaints." The delicate dames of yore didn't mention menstrual cramps and hot flashes in polite company. But they were lining up to buy Lydia E. Pinkham's Vegetable Compound, one of the most popular women's remedies of the time.

Plenty of other patent medicines flooded the American landscape, according to a history posted on the web site of the FDA. They included: Fatoff Obesity Cream, Make-Man Tablets, and Antimorbific Liver and Kidney Medicine. Also touted for "weak hearts, weak blood, weak nerves" was a product called Anglo-American Heart Remedy. And Dr. Bonker's Celebrated Egyptian Oil was available for "colic, cramps in the stomach and bowels, and cholera."
Another classic: Mack Mahon the Rattle Snake Oil King's Liniment for Rheumatism and Catarrh. Catarrh? Not as weird as it sounds. Just an old-fashioned way of saying congestion -- the kind that comes with the common cold.

Good for All That Ails You

Some patent medicines simply took a scattershot approach. In 1862, Mixer's Cancer and Scrofula Syrup claimed to treat "Cancer, Tumors, Erysipelas, Abscesses, Ulcers, Fever Sores, Goiter, Catarrh, Salt Rheum, Scald Head, Piles, Rheumatism, and ALL BLOOD DISEASES." [sic]

Others favored open-ended labeling. Cerralgine Food of the Brain boasted of being "a safe cure for Headache, Neuralgia, Nervousness, Insomnia, Etc."

Hucksters didn't just limit themselves to elixirs and pills. They also invented a dizzying array of devices, such as electric insoles and magic shoes, to cure sore feet and crippling conditions.

Consider, too, the Health Jolting Chair of the 1880s. It resembled a garden-variety armchair--only rigged with springs and levers. Its advertising promised that the chair would give "efficient exercise to the essentially important nutritive organs of the body."

According to the manufacturer, all that jiggling and jolting was essential for "millions of human beings who may be living sedentary lives through choice or necessity." The chair was, "For certain classes of invalids a veritable Treasure-Trove." [sic]

End of an Era

The golden age of patent medicines ended in the early 1900s, notes the FDA web site, when muckraking journalists wrote exposes and the federal government cracked down
with new legislation to prohibit adulteration or misbranding of foods and drugs, as well as false advertising.

Also, as the state of legitimate medicine evolved, new cures replaced the old. When doctors began treating syphilis with penicillin, a grateful generation was spared the toxic effects of arsenic and mercury, including inflammation of the gums, destruction of the teeth and jaws, and organ damage.

Opium and other addictive drugs also fell by the wayside once scientists realized their pitfalls. Novocain replaced its predecessor, cocaine, as an anesthetic.

Looking Ahead

No doubt, more medical advances on the horizon will make some of today's medicines outdated. So perhaps it’s wise to avoid smugness.

After all, will sophisticated new cancer treatments make today's harsh chemotherapy agents look like the arsenic and mercury of the past? "I'm sure people will wonder why we put up with it," Whorton says.

Will future generations be aghast that we pumped people's foreheads full of Botox? "I think it's pretty strange now," Whorton adds. "I don't think we have to wait."

And in the year 2250, will folks be chortling over our antiquated Internet, purveyor of fad diets, bust developers, male enhancers, and overnight baldness cures?
Appendix G

Visual References
Requested by Barry, this is an illustration of the basic set that Jacques Copeau used at the Théâtre du Vieux-Colombier. MJH
Requested by Barry, this is a photograph of the set from the Edward Gorey inspired Broadway production of DRACULA from the 1970s. MJH
Colored plate created for original penny dreadful. Submitted to Barry for inspiration, summer of 2012. MJH.
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 Personae.

Sir William Brandow (a Judge) ... Mr. G. Williams.
Colonel Jeffrey (of the Indian Army) ... Mr. J. Reynolds.
Jasper Oakes (a Spectaclemaker) ... Mr. Gilbert.
Marie Ingers (a Housewife) ... Mr. S. Sawford.
Sweeney Todd (the Barber of Fleet Street) ... Mr. Mark Howard.
Dr. Mirabilis Lofis (a Wolf in Sheep's Clothing) ... Mr. J. Dean.
Jarvis Williams (a Lad with no small appetite) ... Mr. W. Rogers.
Jonas Fogg (the Keeper of a Mad-house) ... Mr. G. Pitt.


Cover page from the published melodrama script. Submitted to Barry for inspiration, summer of 2012. MJH.
Visual reference: St. Dunstan’s Market from londonancestor.com. MJH.
Vita

Michael J. Hegarty was born on July 18, 1971, in Hackensack, New Jersey, and was raised in Old Bridge, New Jersey. He graduated from St. John Vianney High School in Holmdel, New Jersey. He received his Bachelor of Arts in English with a Theatre Option from York College of Pennsylvania in 1994 and subsequently worked in various theatres throughout the country. He received a Master of Arts in Speech and Theatre with a concentration in Theatre from Montclair State University in Upper Montclair, New Jersey, in 2002 and subsequently worked as an Adjunct Instructor at Middlesex County College in Edison, New Jersey. While earning his Master of Fine Arts at Virginia Commonwealth University, Michael served as an Adjunct Professor teaching Acting, Speech and Theatre History. He also worked on various departmental productions as an actor, director and dramaturg.