



SWEENEY TODD

THE DEMON BARBER of FLEET STREET

A Musical Thriller



UNCG School of Theatre

presents

Sweeney Todd

The Demon Barber of Fleet Street

A Musical Thriller

Music and Lyrics by **Stephen Sondheim**

Book by **Hugh Wheeler**

From an Adaptation by **Christopher Bond**

Directed by **Tug Watson**

Fight

Music Director
Bryan McAdams

Choreographer
David Sebren

Choreographer
Ashlyn Hall

Intimacy Director
Laura Rikard

Scene Designer
Caitlyn Baldwin

Lighting Designer
Joyce Liao

Costume Designer
Clare Parker

Sound Designer
Ashton Bryant

Hair & Makeup
Designer
Kaylee La Pean

Stage Manager
Laura Stone

The UNCG School of Theatre is an accredited member of the National Association of Schools of Theatre (NAST).

Originally directed on Broadway by Harold Prince.

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

Sweeney Todd is presented through special arrangement with Musical Theatre International (MTI).

All authorized performance materials are also supplied by MTI. www.mtishows.com

Any video and/or audio recording of this production is strictly prohibited.

CAST

Sweeney Todd.....	Jayson Altieri
Mrs.Lovett.....	Riley Sharp
Toby.....	Bowie Werran
Beggar Woman.....	Valentine d'Arabian
Anthony.....	Patrick Mullen
Johanna.....	Tati Ramirez
Judge Turpin.....	Tom Butler
Beadle Bamford.....	Ryan Liebowitz
Pirelli.....	Kaleb Bell
Bird Seller.....	Dylan Underwood
Mr. Fogg.....	Whit Jury
Ensemble/Opening Soloist.....	Christian Bartney
Ensemble/Opening Soloist.....	Eli Fischer
Ensemble.....	Grace Boudah
Ensemble/Onstage Swing.....	Anya Maschmeier
Ensemble.....	Micah Hughes
Ensemble.....	Whit Jury
Ensemble.....	Sabrina Liberatore
Ensemble.....	Samantha McInturff
Ensemble.....	MacKenzie Moore
Ensemble/Onstage Swing.....	Preston Smith
Ensemble.....	Kya Stein
Ensemble.....	Dylan Underwood
Ensemble.....	Joey Urgino

Understudies

Sweeney Todd.....	Tom Butler
Mrs.Lovett.....	Sabrina Liberatore
Toby.....	Dylan Underwood
Beggar Woman.....	Grace Boudah
Anthony.....	Joey Urgino
Johanna.....	Kya Stein
Judge Turpin.....	Whit Jury
Beadle Bamford.....	Christian Bartney
Pirelli.....	Preston Smith

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“Headshots & Bios” QR Code:



Run time:

Approximately 2.5 hrs with a 15 min. intermission

Age Rating: PG-13

Content Note: Gunshot, violence, and sexual imagery

Setting:

London, 1802

MUSICAL NUMBERS

Act 1

<i>The Ballad of Sweeney Todd</i>	Company
<i>No Place Like London</i>	Sweeney, Anthony, Beggar Woman
<i>The Worst Pies In London</i>	Mrs. Lovett
<i>Poor Thing</i>	Mrs. Lovett
<i>My Friends</i>	Sweeney
<i>Green Finch and Linnet Bird</i>	Johanna
<i>Ah, Miss</i>	Anthony, Beggar Woman
<i>Johanna</i>	Anthony
<i>Pirelli's Miracle Elixir</i>	Tobias, Mrs. Lovett, Sweeney, Company
<i>The Contest</i>	Pirelli
<i>Ballad of Sweeney Todd</i>	Ensemble
<i>Wait</i>	Mrs. Lovett, Beggar Woman
<i>Pirelli's Death</i>	Pirelli
<i>The Ballad of Sweeney Todd</i>	Ensemble
<i>Kiss Me Pt. 1</i>	Johanna, Anthony
<i>Ladies In Their Sensitivities</i>	Beadle
<i>Kiss Me Pt. 2</i>	Johanna, Anthony, Beadle, Judge
<i>Pretty Women Pt. 1</i>	Sweeney, Judge
<i>Pretty Women Pt. 2</i>	Sweeney, Judge, Anthony
<i>Epiphany</i>	Sweeney, Mrs. Lovett
<i>A Little Priest</i>	Sweeney, Mrs. Lovett

Act 2

<i>God, That's Good!</i>	Mrs. Lovett, Tobias, Sweeney, Ensemble
<i>Johanna - Act II Sequence</i>	Sweeney, Beggar Woman, Anthony, Johanna
<i>I Am A Lass</i>	Mrs. Lovett
<i>By The Sea Pt. 1</i>	Mrs. Lovett
<i>By The Sea Pt. 2</i>	Mrs. Lovett, Sweeney
<i>Wigmakers Sequence</i>	Sweeney, Anthony, Eli, Whit, Christian, Kya, Mackenzie
<i>The Letter</i>	Eli, Whit, Christian, Kya, Mackenzie
<i>Not While I'm Around</i>	Tobias, Mrs. Lovett
<i>Parlor Songs</i>	Mrs. Lovett, Tobias, Beadle
<i>Fogg's Asylum</i>	Ensemble
<i>City on Fire</i>	Johanna, Ensemble
<i>Searching</i>	Sweeney, Mrs. Lovett, Beggar Woman, Anthony, Johanna, Ensemble
<i>Judges Return</i>	Sweeney, Judge, Turpin
<i>Final Scene</i>	Sweeney, Mrs. Lovett
<i>The Ballad of Sweeney Todd</i>	Company

PRODUCTION SUPPORT

Vocal Coach.....	April Hill
Rehearsal Accompanist.....	P. Blake Moran
Dramaturgs.....	Molly Ansel, Ashley Campos, Jo Finn, Sav Bruett
Assistant Director.....	Crystal Kachevas
Fight Captain.....	Preston Smith
Dance Captain.....	Anya Maschmeier, Preston Smith
Assistant Stage Managers.....	Grey Jonas, Lauren Foyles
Assistant Scene Designer.....	Jaquan Cooper
Technical Director.....	Ashlyn Hart
Carpenters.....	Parker Johnson, Elliot Hoppins, Kat Jones, Jade Griffin, THR 140L & THR 491 Students
Prop Director.....	Poppy Garner
Paint & Prop Artisans.....	Sam Tucker, Liliias Przybyowski, Jennie Carrera, Emily Hodges, THR 140L & THR 491 Students
Assistant Production Electrician.....	Hunter Austin
Production Electrician.....	Aaron Parelli
Electricians.....	Adam Jahrsdoerfer, Percy Sluder, Kai Hamby, THR 146L & THR 370 Students
Assistant Costume Designer.....	Sonia Levin-Metcalf
Wardrobe Supervisors.....	Amarah Pearson, Jayde Grant
First Hand/Cutter/Draper.....	Mackenzie Jackson
Costume Artisans.....	Henri Richardet, Luca Jackson, Oliver Alward, THR 244 & THR 492 Students
Costume Crafts/Millinery.....	THR 346 Students
Hair & Makeup Artisans.....	Ant Thompson, Jennifer Hunt, Dez Morrow, Jack Lasley
A1.....	Sofia Diaz
Production Sound Engineer.....	Tiana Pressley
A2s.....	Ari Craig, Victoria Spencer
Stage Crew.....	THR 146L Students
Wardrobe Crew.....	THR 147L Students

Musicians

Music Director/Conductor.....	Bryan McAdams
Associate Music Director/Organ/Synth.....	P. Blake Moran
Musician Coordinator/Reed 1.....	Taiki Azuma
Reed 2.....	Nicky Lazzara
Reed 3.....	Ronnal Ford
Trumpet.....	Hannah Markun
Trombone.....	Joseph Ciampi
Horn.....	Monet Jowers
Violin 1.....	Charley Shafer
Violin 2.....	Emmeline MacMillan
Viola.....	Melissa Bonilla Parra
Cello.....	Davis Lingner
Bass.....	Andrew Beech
Percussion.....	Justin Johnson
Keyboard Programming.....	P. Blake Moran

ANTI-RACIST/BIAS STATEMENT

The School of Theatre acknowledges the mistakes we have made dealing with systemic racism, bias, and prejudice, much like the rest of America. We wholeheartedly believe in the following words of Ibram X. Kendi: “The opposite of racist isn’t ‘not racist.’ It is anti-racist.” To the School of Theatre, this means that we will educate our faculty, staff, and students about anti-racist practices. This looks like creating systemic change through workshops, continuing education, and professional development centered around anti-racist practices, theatrical intimacy, and bettering ourselves in service of our diverse and intersectional student body. This feels like educating and empowering our students, faculty, and staff to recognize and speak out against racism and damaging, outdated theatre practices. We are committed to this daily practice of unlearning, growth, and change.

FACULTY/STAFF PRODUCTION SUPPORT

Director of Production.....	Chip Haas~
Theatre Manager.....	Joshua S. Ritter
Voice & Accent Consultant.....	Natalie Blackman
Dramaturgy Advisor.....	Anna Dulba-Barnett
Technical Direction Supervisor.....	Tom McCoy
Scenery & Prop Studio Supervisor.....	Tannis Boyajian
Lighting Supervisor.....	Joyce Liao
Overhire Electricians.....	River Trent, Chase Fontaine
Design & Production Graduate Assistants.....	Poppy Garner, Frenchie Slade, Aaron Parelli
Sound Supervisor.....	David Greenberg
Wig & Makeup Supervisor.....	Jehann Gilman~
Costume Design Supervisor.....	Clare Parker
Costume Technology Supervisor.....	Tara Webb
Costume Director.....	Amy Holroyd
CVPA Box Office Manager.....	Abigail Harris
Graphic Design.....	Judith Briand

~International Alliance of Theatrical Stage Employees

STUDENT THEATRE MANAGEMENT SUPPORT

Audience Services Managers.....	Esanga Eteni
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Box Office Managers.....	Joey Urgino, Keagan Cook, Alexa Fields, Maya Diaz, Calla Boerger, Riley Sharp, Christian Bartney
Box Office Staff.....	Niyah Bennett, Jack Kanaris, Whit Jury
Theatre Management Practicum.....	THR 493 Students

DIRECTOR'S NOTES

This production holds a special place in my heart. It marks my second time directing here at UNCG, and my second journey with *Sweeney Todd*—the first being an actor in the most recent Broadway revival. I vividly remember standing on that stage, imagining how thrilling it would be to one day explore this story with my future students in Greensboro. And thrilling it has been.

Sweeney Todd is a demanding piece on many levels. The music is intricate, the themes are dark, and the characters are deeply complex. The challenge lies not only in the technical execution but in asking actors to uncover the humanity within characters who commit unspeakable acts.

It's tempting to paint Sweeney simply as a villain—but I believe that would be a disservice to the story. This musical is as much about revenge as it is about love; as much about fear as it is about justice. It's a tale of obsession, of two people so consumed by their desires that they lose sight of everything else. Sweeney's unwavering focus is driven by vengeance, yes, but mainly by the love he has for his wife and daughter. Mrs. Lovett, by contrast, is possessed by her passion for Sweeney—equally fierce, equally blinding. In many ways, she is the mastermind behind this tale, and he is its tragic heart.

In today's world, *Sweeney Todd* remains a vital piece of theatre—one that invites us to examine how pain, injustice, and longing can distort the human spirit. We live in a time where people so easily dehumanize others and then look to the Heavens for their justification. We find ourselves captivated by stories like this—stories of violence, and moral ambiguity. What does it say about us that we empathize with a murderous barber and a pie-maker with a twisted dream? Why are we drawn to narratives where justice and monstrosity blur? Perhaps it's because, at its core, *Sweeney Todd* reflects the darkness we all carry, and the dangerous comfort we sometimes take in believing that our pain justifies our actions. It challenges us to confront not just what we fear in others, but what we might recognize in ourselves.

Tug Watson, Director

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Director of the School of Theatre.....**Jennifer Vellenga**

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Dominick Amendum
Robi Arce-Martínez
Rebecca Bailey
Caitlyn Baldwin
Natalie Blackman
Tannis Boyajian
Rachel Briley
Mya Brown
Ashlee Dance
Julie Devore
Anna Dulba-Barnett
Rob Eastman-Mullins
Andrew Eisenman
Christina Elkins
Matthew Emerson
Dana Fear
David Furr
Jehann Gilman
David Greenberg
Chip Haas**

**Brandon Hicks
April Hill
Jessica Holcombe
Amy Holroyd
Hugh Hysell
Joyce Liao
Bryan McAdams
Thomas McCoy
Patrick Osteen
Clare Parker
Joshua Purvis
Joshua Ritter
Meris Robinson
Amy Shope
Aaron Sparks
Michael Tourek
Abigail Van Patter
Tug Watson
Tara Webb
Jim Wren**

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General School of Theatre Policies

- NO RECORDING OF ANY KIND DURING THE PERFORMANCE. Recording distracts the performers and is strictly against industry practices for live performances. No photography, video, or audio recordings are permitted during the show. Anyone observed recording may have their access to the production revoked by house management.
- We accept cash, checks, Visa, and Mastercard as forms of payment.
- The College of Visual and Performing Arts does not allow ticket refunds.
- Late seating is at the discretion of House Management. Late patrons will be seated in the closest available seat for their safety.
- Patrons who arrive more than 20 min. late must wait until intermission to be seated. If the production does not have an intermission, they will not be admitted.
- Food and drink are not permitted in School of Theatre venues.
- Only service animals are permitted in School of Theatre venues. All other animals are not allowed to enter during performances.
- All guests must have a ticket for entry.
- Babies are only permitted at North Carolina Theatre for Young People productions.
- It is the sole responsibility of the parent or guardian to research and judge if the content of a performance is appropriate for their child's age and level of maturity.
- Please take a moment to locate the nearest emergency exit to your seating area. In the unlikely event of an emergency, please remain calm and follow the instructions from the ushers (dressed in white and black with a name tag) and the house manager (dressed in all black with a name tag).

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Phone: 336-334-4392

Hours: 1 p.m. to 5 p.m.,
Monday through Friday

Online Tickets:

www.uncgtheatre.com