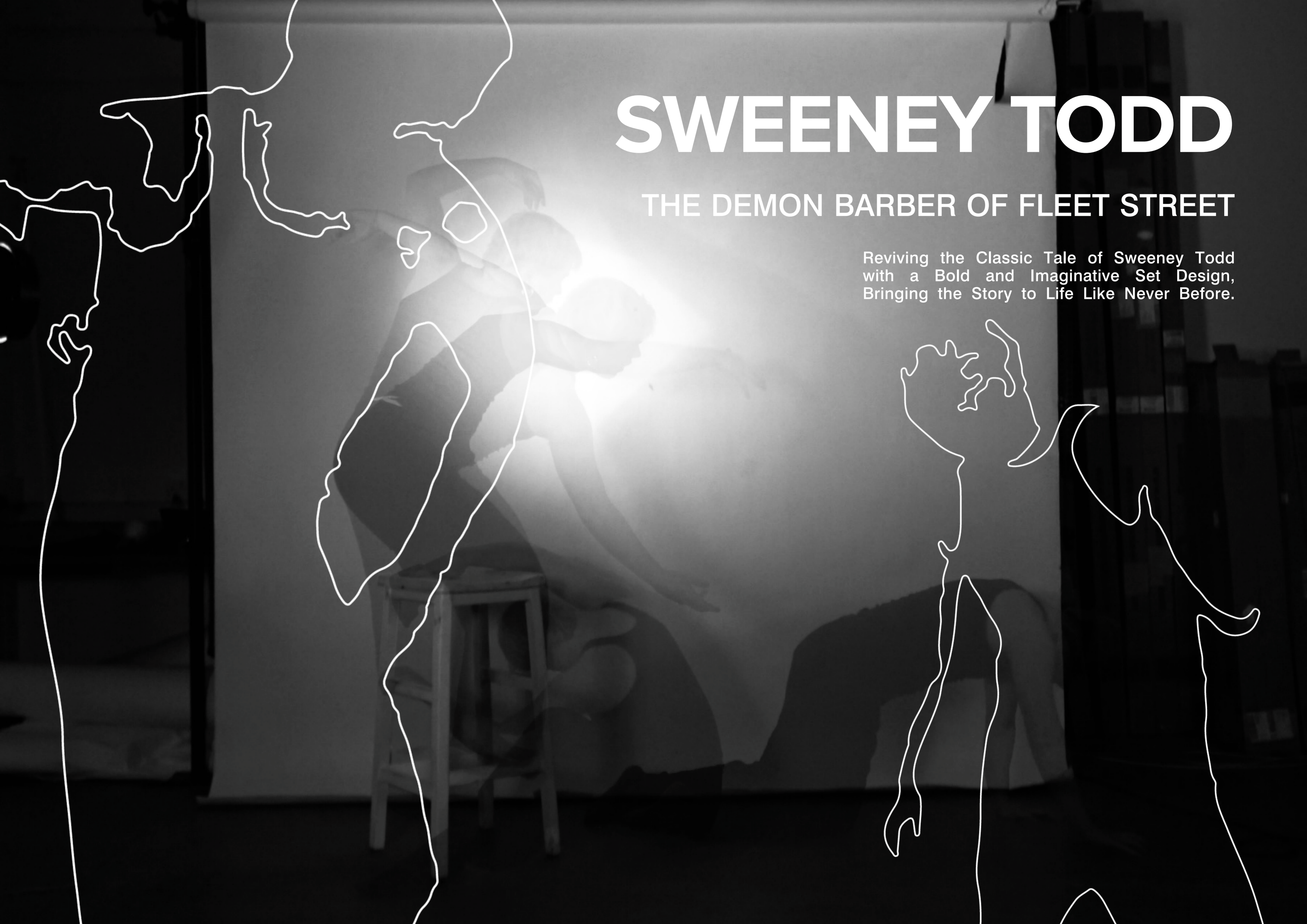
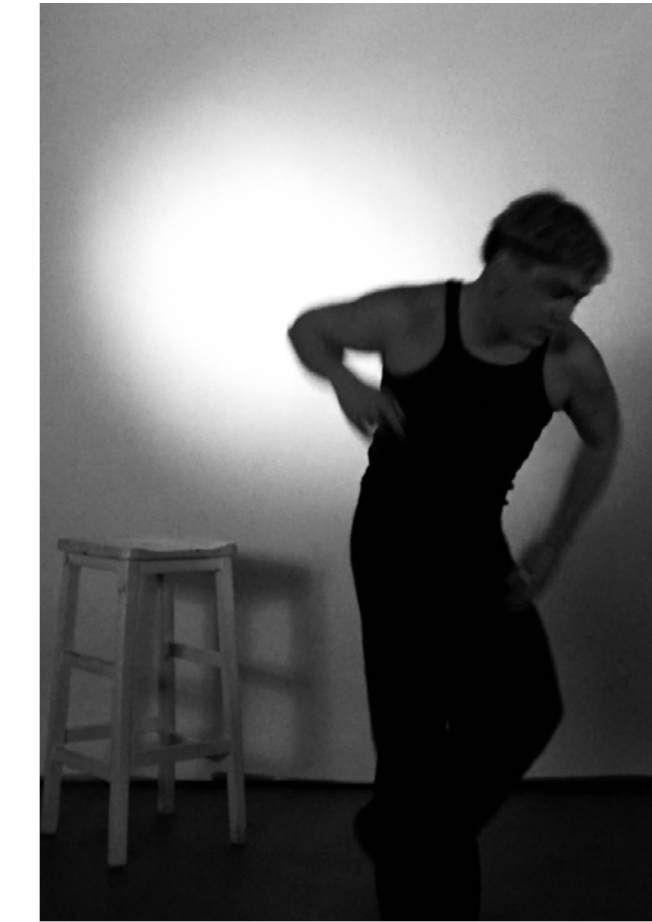
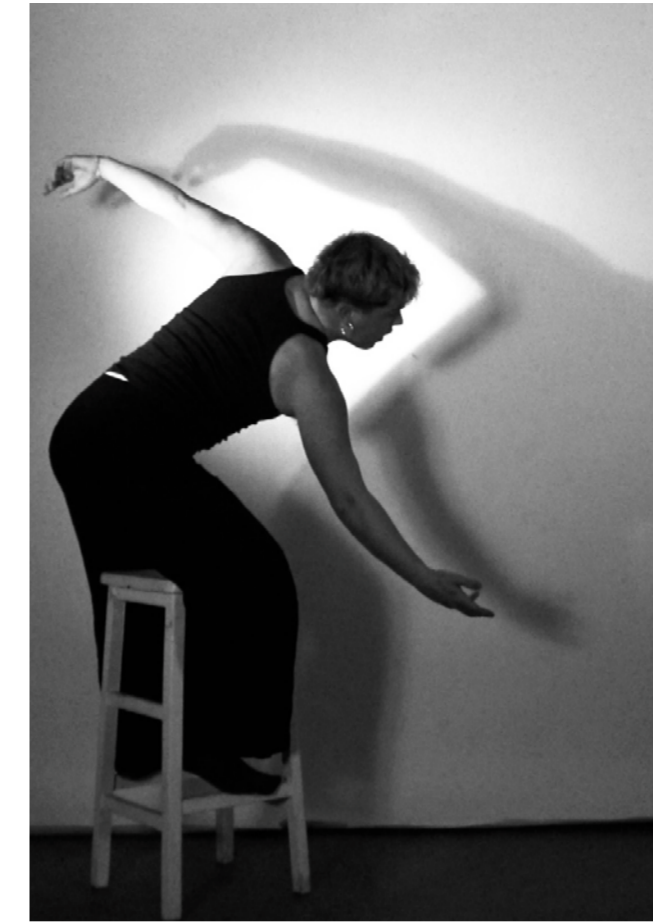
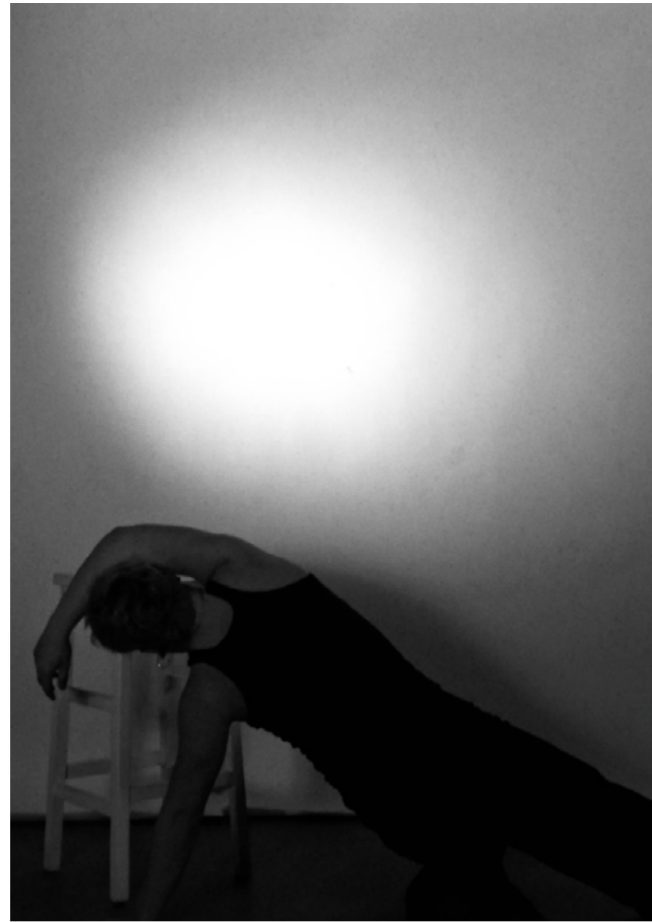


# SWEENEY TODD

THE DEMON BARBER OF FLEET STREET

Reviving the Classic Tale of Sweeney Todd with a Bold and Imaginative Set Design, Bringing the Story to Life Like Never Before.





# DEVELOPMENT

② ③ ④ ⑤ ⑥

Die Stadt. Barker.

Ah sir,  
Times is hard. Times is hard.  
(She finishes one of the crusts with a flourish, then notices TODD having difficulty with his pie, speaks)  
Spit it out, dear. Go on. On the floor. There's worse things than that down there.  
(As he does)

That's my boy.

TODD: Isn't that a room up there over the shop? Times are so hard, why don't you rent it out? That should bring in something.

MRS. LOVETT: Up there? Oh, no one will go near it. People think it's haunted. You see, — years ago, something happened up there. Something not very nice.  
(Sings)

There was a barber and his wife,  
And he was beautiful,  
A proper artist with a knife,  
But they transported him for life.  
(Sighs)

And he was beautiful...  
(Speaks, music continuing under)

Barker, his name was — Benjamin Barker.

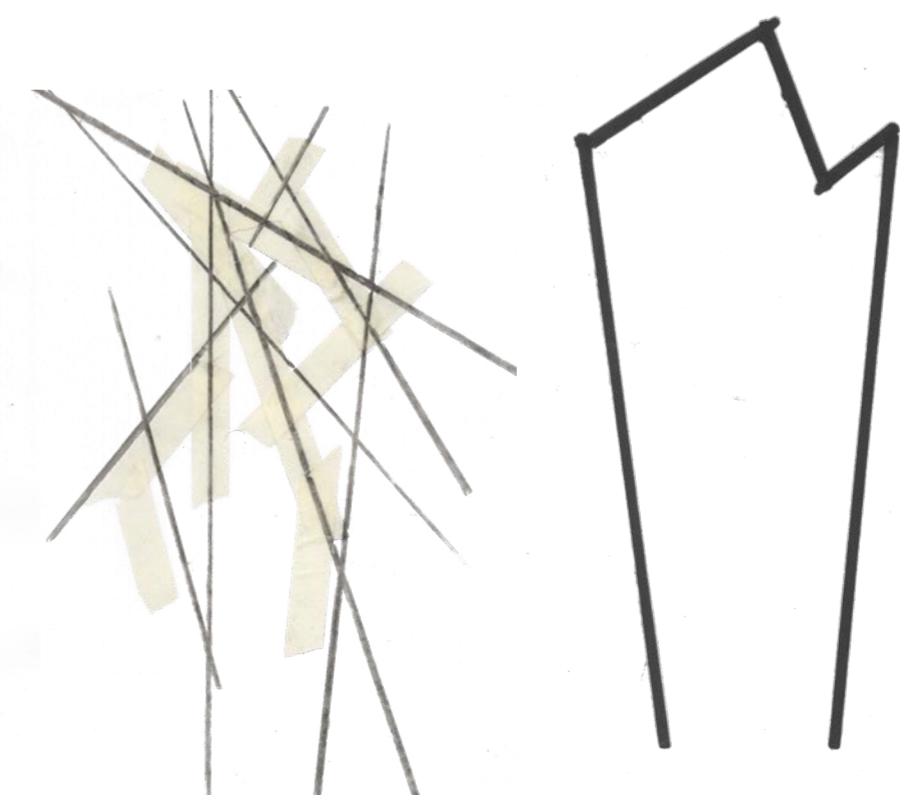
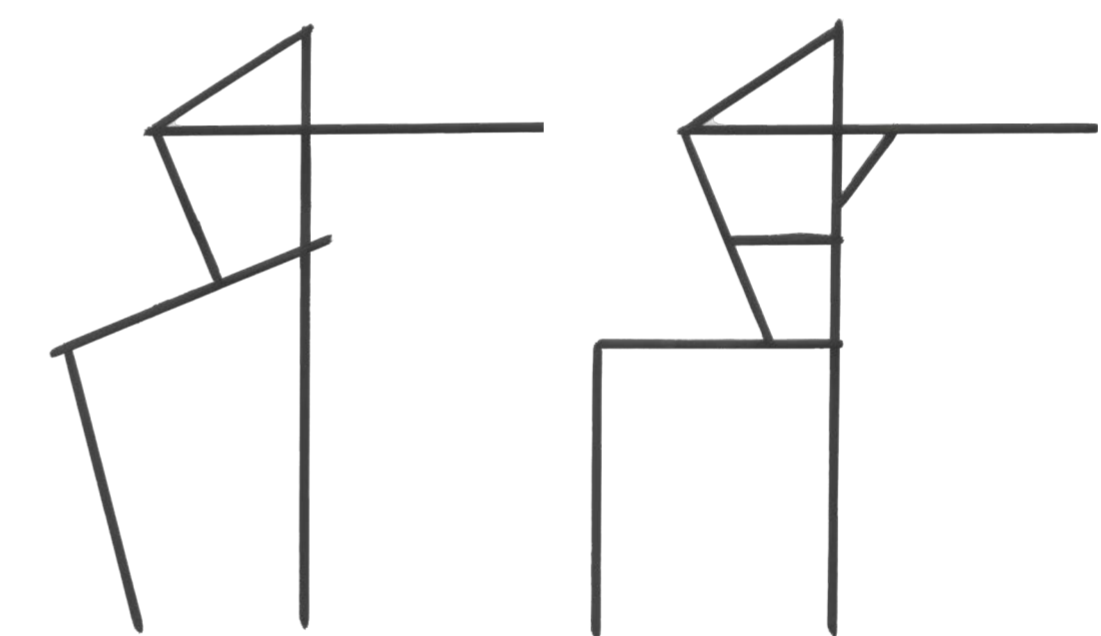
TODD: Transported? What was his crime?  
MRS. LOVETT: Foolishness.  
(Sings)

He had this wife, you see,  
Pretty little thing,  
Silly little nit  
Had her chance for the moon  
Poor thing. Poor thing.  
(As she sings, her narration is acted out. First we see the pretty young WIFE in the empty upstairs room dancing her household chores. During the following the JUDGE and his obse-

Walk through to settable stage  
Where flashbacks  
is acted out?

downstairs goes dark, upstairs is lit in warm light as Mrs L sings, acting out the song upstairs.

Whole stage is just one room, Todd & Lovett watch from sidelines.



To kick off the development process, I began by analysing the script. I went through and took note of each time a new location was mentioned. I then broke the script down into 12 acts, including the opening scene on the docks. Following this I looked at the dimensions of the site, The Old Dry Dock, and worked out how much space I would have to accommodate the different stages.

I then attended a performance masterclass with Punchdrunk, one of the worlds leading immersive theatre companies. During this class, I was able to develop my physical and non-verbal devising skills, and my performance skills in response to site, sound and source material.

Using the techniques learnt at the masterclass I used my body as a development tool in the design process. I went back through the script and created a playlist for each location that I found, as well as **allocating prompts for each of these locations to inform the way that I would use my body as I responded to the music.** The prompts were words that described the characters or energy of the spaces at that point in the story. This process was filmed and had stills taken from the moments which I found most inspiring. The stills from the video were then simplified into linear shapes to emphasise the forms of my body. These shapes were then worked into the design for the corresponding stages.

# FINAL OUTCOME

The final design is a sprawling structure at over 100 meters long. The design is a linear experience, taking the audience on an immersive journey from start to end. As the audience follows the story from stage to stage the sets will keep the same design, but the colour of red within the stages will intensify as the story progresses, building up to the bloody climax of the play. Throughout the play the colour red is used to elude to the stories sinister nature. The final outcome consists of 4 different stage designs which repeat throughout the design a total of 11 times, with three story high audience walkways on either side to view the action.

PIE/BARBER SHOP  
STAGES 01/03/07/09/11

