



The Guide

A Theatergoer's Resource

Edited by Taylor Wallau with the Education & Community Programs department at Portland Center Stage

Sweeney Todd

The Demon Barber of Fleet Street

Music & lyrics by Stephen Sondheim

Book by Hugh Wheeler

From an adaptation by Christopher Bond

Directed by Chris Coleman

Table of Contents

Synopsis 2

Introduction: An Appetite for Horror 3

The Demon Barber of Fleet Street

 History of the Street 3

 The Victorian Serial Killer 4

Adaptations of the Myth (“Print the Legend”) 5

Baking with Ms. Lovett: Pie Recipes 6

Discussion Questions 8

Local Connections 8

Education & Community Programs Staff

Kelsey Tyler
Education & Community Programs Director

Sarah Mitchell
Education & Community Programs Manager

Matthew B. Zrebski
Resident Teaching Artist

Taylor Wallau - Intern

PCS's 2012/13 Education & Community Programs are generously supported by:



This project is supported in part by an award from the National Endowment for the Arts

with additional support from

Macy's
Evelyn Crowell
Rick & Sue Horn Caskey
Michael E. Menashe
Vikki Mee & Steve Cox

Synopsis

from L.A.'s Center
Theater Group

Spoiler Alert! Plot and/or ending details follow!

The story opens in a madhouse in Victorian London. There, crazed inmate Tobias Ragg relates the tale of Sweeney Todd, “the demon barber of Fleet Street”:

Todd and Anthony Hope, a young sailor, disembark at the London docks, happy to be back in their bustling hometown. Though much older, Todd is grateful to Anthony for rescuing him at sea after his escape from prison. Immediately Todd heads for Fleet Street and visits with Mrs. Lovett, the owner of a failing pie shop. Mrs. Lovett, who admits to selling the “worst pies in London,” recognizes Todd as Benjamin Barker, the barber-surgeon who used to live upstairs from her shop with his beautiful wife Lucy and infant daughter Johanna. Fifteen years before, we learn, Todd was arrested falsely and shipped to a penal colony by the lecherous Judge Turpin, who desired Lucy and wanted Todd out of the way. Mrs. Lovett tells Todd that after he was sent off, Turpin raped Lucy when she refused his advances. In shame, Lucy swallowed poison, and Johanna became Turpin’s ward.

Upon hearing his family’s fate, Todd fills with rage and vows revenge against Turpin and his police accomplice, Beadle Bamford. With the razors that Mrs. Lovett, who has long loved Todd, kept during his

absence, Todd opens a barbershop above Mrs. Lovett’s pie shop, hoping to attract Turpin and Bamford to his business. His plans go quickly awry when a rival barber named Pirelli figures out Todd’s true identity and tries to blackmail him. Todd kills Pirelli with his razors, and Mrs. Lovett suggests they dispose of his body by grinding it up and baking it into her pies.

After Mrs. Lovett’s “corpse” pies become the culinary rage of Fleet Street, Todd starts killing his customers to keep up with the demand. Anthony, meanwhile, has met and fallen in love with the teenaged Johanna, who is guarded carefully by Turpin. Johanna agrees to elope with Anthony, but the judge, who plans to marry Johanna himself, sends her to an insane asylum to keep the young couple apart. Todd then conspires with Anthony to free Johanna and use her to lure Turpin to his barbershop. Matters come to a head when Tobias, Pirelli’s young assistant who now works for Mrs. Lovett, becomes suspicious and complaints about bad odors spewing from the building bring Bamford to Todd’s door.

Also complicating affairs is a strange but familiar Beggar Woman who has been lurking around Todd. While Mrs. Lovett maneuvers to keep her criminal ways a secret, Todd races to unite Anthony with Johanna and exact his revenge on the judge. 🍷



Introduction: An Appetite for Horror

Although *Sweeney Todd* essentially tells a story of revenge, it also retains elements of humor; perhaps we laugh at the absurdity of the method by which our dangerous protagonist chooses to exact his revenge. But somehow, as witnesses, we find ourselves rooting for this poor, deranged serial killer, and indulging in the same satisfaction that he finds from shedding the blood of unsuspecting Londoners. The musical aspect of this dark tale emphasizes the irony of audience enjoyment in response to the horror and prolific gore at the “meat” of the show (pun intended). There is something slightly cruel and disturbing about tapping your foot and singing along to the cries of cannibalism. However, from “penny dreadfuls” to Edgar Allen Poe and modern indulgences, such as Stephen King, human nature has proven to delight from fear and gruesome thrills. *Sweeney Todd* is an odd breed of theater, and therefore it becomes difficult to categorize either as simply a “musical,” or as a “thriller.” Even so, *Sweeney Todd* is not in a league of it’s own; in August 2011, Portland’s own Broadway Rose theater premiered *Ripper*, a musical that is set against the backdrop of the famous Jack the Ripper murders of 1888.

Another gory genre of performing arts arose from Le Théâtre du Grand-Guignol, a theater in the Pigalle area of Paris. The type of theater that was performed there is often referred to as Grand Guignol; the full translation of the name is “The Theater of the Big Puppet.” This playhouse, which was open from 1897 to 1962, specialized in naturalistic horror shows (probably extreme versions of *Sweeney*’s stage executions). The original Parisian building was an old church, and with only 293 seats, it was the smallest and most intimate venue in Paris. Although it was



difficult for many audience members to witness the gruesome and realistic performances, some people attended because it actually caused them to experience a sensation of arousal. Eventually, the legacy of Grand Guignol travelled to London, which is also the homeland of our beloved butcher.

The exaggerated goriness of *Sweeney Todd* may also be attributed to a more modern genre often referred to as “campy horror.” Though the myth of the demon barber has existed for centuries, Sondheim and Wheeler were the first to set the story to music, for the Broadway musical that premiered in 1979. Shortly thereafter, another iconic horror story was created with a score, when *Little Shop of Horrors* ran off Broadway in 1982; this musical was also adapted, but from the 1960 comedic film. *Little Shop of Horrors* may not maintain the intensity of Todd’s revenge plot, but the two do share the irony that results from combining humor, serial murder, and Broadway flare. 🍷

The Demon Barber of Fleet Street

History of the Street

Fleet Street begins at The Strand and leads up to Ludgate Hill in London, linking the East end and the West end. It originally connected the metropolis to the open country, and received its name from the nearby River Fleet, London’s largest underground river. In addition to serving as a main thoroughfare for the city, Fleet Street is considered one of London’s most historically significant streets. Law courts are located near one end of Fleet, with the British Royal

Courts of Justice on Strand, and St. Paul’s Cathedral marks the ecclesiastical history at the other end of the street. When clergymen migrated to London, they settled on Fleet and the Thames, which brought a clerical culture to the street; this clerical presence is supplemented by landmark churches such as St. Brides, St. Dunstan’s, and the Temple Church. However, Fleet Street is probably most commonly associated with the British press, because the majority of British newspapers were established there. The

first printshop was built on Fleet in the 15th century, and major newspapers did not relocate until the 1980's. "Fleet Street" still refers to the British National Press, in the same way that "Wall Street" is used to refer to the Financial Industry in the United States.



The Victorian Serial Killer:

For a serial killer living in 19th century London, life was probably much easier than it is for a modern-day murderer. Law, in addition to individual morals, was driven by personal gain and desperate poverty, as opposed to black and white regulations. Petty crime was common, and corruption of the law was expected by most citizens, so large-scale criminals were able to blend in with the regular pick-pockets. In fact, the "criminal class" of Victorian London is difficult to define, because forgers and burglars pervaded the so-called professional class. The increased crime and poverty of London was largely a result of industrialization, and thus rapid urbanization during the mid-1800's. Although many people moved to London in search of work, the Industrial Revolution also brought congested slums. Some of these slums included the Devil's Acre in Westminster, Jacob's Island in Bermondsey, and the "Holy Land" at St. Giles's.

Urban life for the lawful working class was no doubt brutal, but the punishment for convicts proved to be even more harsh. In 1800, more than 160 crimes warranted the death penalty, and public hangings were a form of free entertainment. With

brutality being promoted by the authorities, it is no mystery that the public had a thirst for blood in literature and fiction; they could probably relate to the fear and villainy that was illustrated in "penny dreadfuls." Furthermore, despite the "Bloody Code" that encouraged harsh punishments, Britain had no detective force until 1842, when the Detective Police in Scotland Yard was established. Prior to that, many citizens feared police corruption in investigations, and thus resisted such a specialized force. The weakness and irrationality of the British justice system would explain how Sweeney Todd's murder rampage could be so believable for the contemporary audience. 🏰



Adaptations of the Myth (Print the Legend)

from L.A.'s Center Theater Group

Sweeney Todd made his first literary appearance in 1846, in a story by Thomas Peckett Prest. Titled “The String of Pearls,” Prest’s bestselling story was adapted

from a French short story and ran in installments in a penny dreadful, a type of cheap magazine that specialized in horror tales. A year later, George Dibdin-Pitt penned the first play version of the Todd story. Also called *The String of Pearls*, the melodrama claimed to be “founded on fact.”

Other stage versions of the Todd legend were written and performed all through the 19th century. The first confirmed film version, a silent movie based on Dibdin-Pitt’s play, opened in British theatres in 1928. Another



movie adaptation, *Sweeney Todd: The Demon Barber of Fleet Street*, hit the British screens in 1936. In 1973, English playwright Christopher Bond wrote his version of the Sweeney Todd legend, also titled *Sweeney Todd: The Demon Barber of Fleet Street*. Bond’s version fully embraced the melodramatic aspects of the story, while making Todd a somewhat sympathetic character. After seeing Bond’s play in London, playwright-composer Stephen Sondheim decided to turn it into a musical. Sondheim, who as a young man had worked with such renowned composers as Leonard Bernstein and Oscar Hammerstein II, collaborated with Hugh Wheeler, who wrote the musical’s book, and director Hal Prince. The resulting show won a slew of Tonys and opened to rave reviews in London. The musical has been revived twice on Broadway, filmed for television and has even been performed by opera companies. And it found an even broader audience through the film version, directed by Tim Burton and starring Johnny Depp. The demon barber of Fleet Street lives on. 🍷

Baking with Ms. Lovett

VEGGIE POT PIE

Ingredients:

2 tablespoons olive oil
1 onion, chopped
4 ounces mushrooms
1 clove garlic, minced
2 large carrots, diced
2 potatoes, peeled and diced
2 stalks celery, sliced 1/2" wide
2 cups cauliflower florets
1 cup fresh green beans, trimmed
and snapped into 1/2" pieces
3 cups vegetable broth
1 teaspoon kosher salt
1 teaspoon ground black pepper
2 tablespoons cornstarch
2 tablespoons soy sauce
1 recipe pastry for double-crust pie

Directions

1. Preheat oven to 425° F (220° C).
2. Heat oil in a large skillet or saucepan. Cook onions, mushrooms, and garlic in oil for 3–5 minutes, stirring frequently. Stir in carrots, potatoes, and celery. Stir in cauliflower, green beans, and vegetable broth. Bring to a boil, then turn heat down to a simmer. Cook until vegetables are barely tender, about 5 minutes. Season with salt and pepper.
3. In a small bowl, mix the cornstarch, soy sauce, and 1/4 cup water until cornstarch is completely dissolved. Stir into vegetables, and cook until sauce thickens, about 3 minutes.
4. Roll out 1/2 of the dough to line an 11x7" baking dish. Pour the filling into the pastry lined dish. Roll out remaining dough, arrange over the filling, and seal and flute the edges.
5. Bake in preheated oven for 30 minutes, or until the crust is brown.



ENGLISH PORK PIE

This traditional Lancashire pork pie recipe is typically served cold, often with a dollop of English mustard. Serves 8-10.

Ingredients for the Pastry

- 1 cup lard, cubed and chilled
- 4½ cups flour
- ½ tsp. kosher salt
- 1 egg, lightly beaten

Ingredients for the broth and filling

- 1 lb. pig's feet
- 8 oz. pork bones
- 6 whole black peppercorns
- 1 large yellow onion, chopped
- 1 large carrot, chopped
- 1 rib celery, roughly chopped
- 1 bunch flat-leaf parsley
- 2 lb. pork shoulder, trimmed and cut into ¼" cubes
- 8 oz. pork belly, cut into ¼" cubes
- 8 oz. slab bacon, cut into ¼" cubes
- 1 ½ tsp. kosher salt, plus more to taste
- ½ tsp. freshly grated nutmeg
- ½ tsp. ground mace
- ½ tsp. ground black pepper
- ½ tsp. ground white pepper

Directions

1. Make the pastry: Rub lard into flour and salt in a bowl until pea-size crumbles form. Add 1 cup cold water; stir until dough forms. Shape into a disk; wrap and chill.

2. Make the broth and filling: Bring feet, bones, peppercorns, onion, carrot, celery, parsley, and 3 qts. water to a simmer in a 6-qt. saucepan over medium-low heat; cook for 1 hour; strain into a 4-qt. saucepan. Bring to a boil; cook until reduced to 2 cups, 25–30 minutes. In a bowl, toss together shoulder, belly, bacon, salt, nutmeg, mace, and peppers; cool broth and filling separately.

3. Heat oven to 350°. Roll two-thirds of the dough into a ¼"-thick circle; transfer to an 8" springform pan and line bottom and sides. Place filling in pan; brush dough edge with egg. Roll remaining dough into a ¼"-thick circle; place over filling. Trim and fold under edges; crimp to seal. Cut out a 1¼"-wide hole in center of top pastry. Bake for 30 minutes, reduce oven temperature to 325°, and bake for 90 minutes. Brush pie with egg; bake until golden, 25–30 minutes. Let pie cool, then gradually pour reserved broth into the hole in top of pastry, waiting occasionally for it to distribute through the pie, before adding more. Chill pie to set broth into a jelly before serving.



Discussion Questions/ Group Activities

1. Can you identify with Benjamin Barker's desire for revenge? Do you think that any of his violence is justified by his past?
2. Do you find the violence in the show disturbing? How is your reaction to the show affected by the element of music?
3. Do you feel that the corruption of Judge Turpin's character speaks to the British justice system during the Victorian era? Why or why not?
4. If you could set this show in another time period, when would it be, and how would does the setting change the effect of the show?
5. Is Ms. Lovett and Todd's relationship sincere? Which characters appear to have the most genuine bond?

Local Connections

Whether you're craving meat pies or want to be pampered with a close shave, you can live like Ben Barker right here in Portland. Gentlemen, treat yourself to a quality shave and cut at one of Bridgetown's traditional barber shops. Then, check out Whiffies for some delicious deep fried hand pies (open until 3am for those late night street crawlers), or explore the other sweet and savory pie offerings around the city... just make sure the meat isn't *too* local.

Whiffies Fried Pies:

Corner of SE 12th & Hawthorne, Portland
(503)946-6544
<http://www.whiffies.com/>

Random Order Coffeehouse & Bakery

1800 NE Alberta, Portland
(971)340-6995
<http://www.randomordercoffee.com/>

London Pasty Company

SE 82nd & Springwater Trail, Portland
<http://www.foodcartsportland.com/2011/07/06/london-pasty-company/>

Hair M

101 SW Main Street, Portland
(503)517-0570
info@hairMgrooming.com

Rooks Traditional

2935 NE Broadway Street, Portland
(503)287-3399
<http://www.rooksbarbershop.com/>

The Modern Man Barber Shop

5018 NE 22nd Ave, on the corner of Alberta, Portland
(503)284-6008
<http://themodernmanpdx.com/post/10024163596/contact>

Y Chrome

609 SW Washington, Portland
(503)467-4667
<http://www.y-chromebarbering.com/>



Sweeney Todd: The Demon Barber of Fleet Street

The Stage Door Curriculum

PCS Education & Community Programs || 128 NW Eleventh Ave. Portland, Or 97209 || 503-445-3795 || education@pcs.org

The following pages contain activities to help students explore themes found in the PCS production of Sweeney Todd: The Demon Barber of Fleet Street before and after the production. We encourage you to choose the most appropriate activities for your group and adapt as needed.

Goals:

1. To encourage personal connections between the students and the themes of the play.
2. To excite students about *Sweeney Todd* and introduce the theatrical elements of the play.
3. To engage students utilizing the actors' tools (body, voice, and imagination).

Key Concepts:

- Victorian London
- Injustice and revenge
- Status

THEATER ETIQUETTE

Please share the following points with your group of students. Encourage the students to practice these points throughout the workshop. Feel free to remind and review the points as many times as is needed.

Going to see a play is very different from going to the movies. During live theatre, the audience is as important a part of the experience as the actors. The following are things that most experienced audience members know:

- **Live response is good!** If you're telling a story to a friend, and they really respond or listen, it makes you want to tell the story better—to keep telling the story. So, the better an audience listens, laughs and responds, the more the actors want to tell the story. In this way, the audience (as well as the actors) can make a performance great.
- **The actors can hear you talking.** If an audience member is not paying attention, the actors know it. Have you ever had a conversation with someone and felt that they'd rather be someplace else? This is the EXACT feeling actors get when people in the audience are talking.

- **The actors can see you.** Even though actors are pretending to be other characters, it is their job to “check in” with the audience in order to tell the story better. This is another way in which theatre greatly differs from the movies. Film actors can do a take over and over to try to get it right. Theatre actors have one chance with an audience and want to make sure they are communicating clearly. Imagine trying to tell a group of fellow students something only to see them slouching, pretending to be bored, or sitting with their eyes closed in attempt to seem disinterested and “too cool” for what you had to say. Think about it...

- **Cell phones, beepers, candy wrappers, loud gum smacking.** Please turn off all cell phones and do not eat or chew gum inside the theater. These things disturb the people around you as well as the actors. As much as you might be tempted to text a friend how cool the play your watching is, please wait until after it is over to send any texts.

** Thank you Montana Shakespeare in the Parks for these excellent etiquette suggestions.*

ACTIVITY I: WARM UP

“Can I be your barber?”

Form a circle with one person in the middle as the “barber.” The barber will walk up to someone in the circle and ask “Can I be your barber?” to which the person in the circle will reply, “No, go ask my neighbor.” This continues throughout the duration of the game. While the barber is seeking customers from the circle, the circle members will try to switch locations with others across the circle by using a silent clue (a wink, a wave, pointing, or any signal agreed upon by the group). The object of the game is for the barber to steal one of the open spots in the circle, leaving a new person in the center to be the barber.

ACTIVITY II: SYNOPSIS REVIEW

Beginner Activity: Synopsis Slips

Provided at the end of this curriculum is a sheet of plot points from Sweeney Todd. The plot points are listed as to be cut with a paper cutter. The instructors will put all slips in a “hat” and pass the “hat” distributing one slip of paper to each student. The students are then asked to find the student holding the corresponding half of their plot point. To make this exercise smoother, all plot points have been given a number. Staying together as partners, all students will form a circle in the order of their numbers. Starting with the number “1”, students will then read their plot points in order, to each other. For larger groups, feel free to use each fact multiple times, grouping the students in fours instead of twos.

Advanced Activity: Synopsis Slideshow

Provided at the end of this curriculum is a sheet of plot points from Sweeney Todd. The plot points are listed as to be cut with a paper cutter into four sections. The instructors will split the workshop students into four roughly equal groups assigning each group one of the four synopsis sections. Taking approximately 10 minutes, each group will create a tableau, or “frozen picture” for each item on their sheet of paper. It is encouraged that the instructor rotate through the groups to provide guidance, and even to have each group assign a “director” from within their group lead in the creation of each tableau. At the end of the 10 minutes, the groups will present their series of frozen pictures with the “director” reading through the synopsis point describing each tableau.

Connections and Classroom Questions

Are there plot devices in Sweeney Todd that you recognize in other plays? Movies? Are there other stories with themes of injustice or revenge? Which plot points are you most interested or excited to see?

ACTIVITY III: LECTURE/DISCUSSION ON THE WORLD OF THE PLAY

Victorian London

Todd’s London was a dangerous place, the perfect breeding ground for killers and thieves. In the wake of the Industrial Revolution, people flooded into London in search of work, and the city could not handle the influx. Buildings were thrown up in a haphazard, cheap fashion, and housing was overcrowded. Sanitation was nonexistent. The stench of human waste and rotting animals permeated the streets. Whole families worked for pennies a day to make ends meet. Women were viewed as property by their husbands and fathers.

Fleet Street

Fleet Street is where much of the play’s action takes place. It was home to London’s newspapers and many of its courthouses and churches. The street housed writers, publishers and judges like Turpin. Criminals and beggars also resided there. Amid its many taverns lurked shysters and conmen like Pirelli. Police protection was virtually non-existent, but punishments were severe. Sondheim and Wheeler use the grim realities of everyday London life to underline their story. With the exception of Bamford and Judge Turpin, Todd’s victims are disposable citizens. In another time and place, a murderer like Todd would be quickly exposed, but in the tough and tumble world of 19th century London, he is practically invisible.

Madhouses

Not surprisingly, early Victorian society was ill-equipped to deal with the mentally ill. Although the Madhouse Act of 1828 called for the building of asylums to house the mentally ill, these institutions – like Mr. Fogg’s Private Asylum for the Mentally Deranged – resembled jails more than medical facilities. The intent was not so much to treat or cure, but to remove the patient from society.

Barber-surgeons

During Sweeney Todd’s time, men who cut hair and shaved faces were expected to undertake certain medical duties as well. Called barber-surgeons, these men extracted teeth, performed minor surgeries and sometimes even amputated limbs, all without anesthesia. Like Todd, their skills were more physical than intellectual. No special knowledge of the body’s workings was required.

ACTIVITY IV: STATUS CARDS

Divvy out a card to each participant from a traditional card deck making sure they don’t look at it. Explain that each card comes with a social status, with ones through threes being at the bottom of the social structure (criminals and the homeless), fours through sevens lying somewhere in the middle (shop keepers and tradesmen), and eights through tens enjoying power at the top (mayors and millionaires). Ask each participant to hold the card on their forehead as they mingle around the room, introducing themselves to each other with the phrase “nice to meet you.” This phrase is the ONLY phrase the participants can use, however, all participants are encouraged to add tone, gestures, and body language to give others hints as to their own status. Once the instructor determines it is time, ask them to

line up in order of what they think their card/status is.

Connections and Classroom Questions

How were you treated by others and how did it feel to be treated that way? Do you think the people with higher status had the highest morals or lowest morals. What about the people with low status?

ACTIVITY V: PERMIT OR PUNISH

Objective: Values exercise to highlight the sliding scale of justification and consequences.

Point of Contact: Honestly respond to whether you feel the actions deserve permission or punishment.

Preliminary Question: What stops us from stealing, slander and violence? Consequences for sure, but even without consequences, there is a sense of justice, or right and wrong.

Exercise: All the students stand in a clump to start. To the left and right are the sides of a balance scale. One side is "Permit" the other is "Punish." Students will be asked a series of value-comparison questions, and they MUST decide to be on one side or the other. no abstaining, no nit-picking context.

Examples:

Stealing anything from someone else. permit or punish?

Stealing a quarter?

Stealing \$20?

Stealing \$100?

Stealing \$10,000?

Reclump.

Stealing \$20 from someone who stole 25 cents from you. permit or punish?

Stealing \$100 from someone who stole 25 cents from you?

Stealing \$10,000?

Reclump.

Stealing someone's boyfriend?

Stealing someone's boyfriend who stole your boyfriend 10 years ago?

Follow-up Questions: What factors help make your decision? Value? Vengeance? What if right here, right now, we were to apply this classroom justice to the whole school? The state? The galiverse?



SYNOPSIS SLIPS FOR ACTIVITY II – BEGINNERS

1. Fifteen years ago, a barber named Benjamin Barker is living a happy life with his beautiful wife Lucy and daughter Johanna.
1. The evil and corrupt Judge Turpin wants Lucy for his own, so he wrongly arrests the barber, sends him away to jail in Australia, and takes Lucy.
2. Lucy poisons herself to escape the horrible situation and Judge Turpin takes the young daughter Johanna as his ward.
2. The barber returns on a ship fifteen years later in disguise as Sweeney Todd, with his young friend Anthony.
3. The two friends part ways and Sweeney Todd goes to look for an apartment.
3. He finds one above a failing pie shop owned by Mrs. Lovett.
4. Mrs. Lovett tells Sweeney Todd that Lucy is dead and Johanna lives with Judge Turpin.
4. Sweeney Todd, mad with rage, swears revenge on the Judge.

SWEENEY TODD: THE DEMON BARBOR OF FLEET STREET

5. With the razors that Mrs. Lovett kept while he was away, Sweeney opens a barbershop above her pie shop.
- 5 –There he hopes to attract Judge Turpin and the Judge’s friend Beadle Bamford to his business.
6. Todd’s plans go wrong when a rival barber named Pirelli figures out Todd’s true identity.
- 6 –Pirelli uses this information to try and blackmail Sweeney Todd.
7. Todd kills Pirelli with his razors.
7. Mrs. Lovett suggests they dispose of his body by grinding it up and baking it into her pies.
8. Soon after Mrs. Lovett’s “corpse” pies become very popular on Fleet Street.
8. Todd starts killing his customers to keep up with the demand.
9. Meanwhile, Todd’s friend Anthony has met and fallen in love with the teenaged Johanna.
- 9 –However, Johanna is guarded closely by Judge Turpin.
10. Judge Turpin announces that he plans to marry Johanna.
10. Disgusted by this idea, Johanna and Anthony decide to elope.
11. Anthony visits Sweeney and tells him of his sudden romance with Johanna.
11. He asks Sweeney if he can use the barbershop to hide Johanna from the Judge.
12. Judge Turpin learns of the the young couple’s plans and sends Johanna to an insane asylum to keep them apart.
12. Sweeney then conspires with Anthony to free Johanna and use her to lure Turpin to the barbershop.
13. Anthony arrives at the asylum to rescue Johanna.
13. During their escape, Johanna shoots the asylum’s caretaker Mr. Fogg.
14. The asylum’s inmates pour out onto the streets.
- 14 –Johanna runs to Sweeney’s barbershop to hide while Anthony finds a coach on the street.
15. When the Judge arrives at Todd’s barber shop to reclaim Johanna, he asks for a quick face massage and some cologne.
15. Once Todd has the Judge in his chair, he reveals his true identity before quickly slashing Turpin’s throat.

SYNOPSIS SLIDESHOW SECTIONS FOR ACTIVITY II. ADVANCED

Group 1

Fifteen years ago, a barber named Benjamin Barker lived a happy life with his beautiful wife Lucy and daughter Johanna. A lecherous and corrupt Judge named Turpin saw Lucy and wanted her for his own, so he wrongly arrested Benjamin Barker and exiled him to a penal colony in Australia and takes Lucy and Johanna as his own. Lucy poisons herself to escape the horrible situation and Judge Turpin takes the young daughter Johanna as his ward. The barber returns on a ship fifteen years later in disguise as Sweeney Todd, with his young friend Anthony. The two friends part ways and Sweeney Todd, looking for an apartment, finds one on Fleet Street when he meets Mrs. Lovett, the owner of a failing pie shop.

Group 2

Mrs. Lovett tells Sweeney Todd of the fate his wife Lucy and daughter Johanna endured at the hands of Judge Turpin. Sweeney, mad with rage, swears revenge on the Judge. With the razors that Mrs. Lovett kept during his absence, Todd opens a barbershop above her pie shop, hoping to attract Judge Turpin and the Judge's police accomplice, Beadle Bamford to his business. Todd's plans go quickly awry when a rival barber named Pirelli figures out Todd's true identity and tries to blackmail him. Todd kills Pirelli with his razors and Mrs. Lovett suggests they dispose of his body by grinding it up and baking it into her pies. Soon after Mrs. Lovett's "corpse" pies become the culinary rage of Fleet Street, and Todd starts killing his customers to keep up with the demand.

Group 3

Meanwhile, Todd's friend Anthony has met and fallen in love with the teenaged Johanna, who is guarded carefully by Turpin. Judge Turpin, tormented by his lust for Johanna, announces his intention to marry her. Disgusted by the prospect, Johanna and Anthony hatch a plan to elope. Anthony visits Sweeney and tells him of his sudden romance with Johanna. He asks Todd if he can use the barbershop as a safe house for Johanna to hid from the Judge. Learning of Anthony & Johanna's plans, Judge Turpin sends Johanna to an insane asylum to keep the young couple apart. Todd then conspires with Anthony to free Johanna and use her to lure Turpin to the barbershop.

Group 4

Anthony arrives at the asylum to rescue Johanna, and during their escape, Johanna shoots the asylum's caretaker. The asylum's inmates pour out onto the streets, ecstatically proclaiming the end of the world. When the Judge arrives at Todd's barber shop to reclaim Johanna, he asks for a quick face massage and some cologne before reuniting with her. Once Todd has the Judge in his chair, he reveals his true identity before quickly slashing Turpin's throat.