

# **Sweeney Todd**

# **Sound Concept**

# Director's Concept

- Obsession: Obsession left unchecked will destroy you. Sweeney's descent into hell.
- Man reduced to machinery by the industrial revolution: cages, repetitive movement, factory visuals
- Frank theatricality: the ensemble as Greek Chorus commenting on the action

# Sound Concept

- Sound will be used primarily to help emphasize the music everyone is coming to see by ensuring the actors are heard and understood, while still complementing Sondheim's beautiful music. Thematically, sound will explore Sweeney's manic progression as he loses control of everything around him as well as the theatricality of the factory workers and transitions between locations.

# Musicality of story

- The story unfolds in the music -> understanding dialogue is a must
  - Rent DPA for leads
  - Reverb for effect (screams, dreams, musicality) but controlled
- Dynamic contrast - music will stay low when singing is important, explode at key moments
  - “Lift your razor high, Sweeney!” pg. 21
- People see the show because it is Sondheim

# Sweeney's manic progression

- He loses control as the play progresses
  - Factory noises to accompany movement
  - Factory 'turns on' at the start of the show, is shaking itself apart by end of show
- "Like a perfect machine 'e planned" pg. 46/"The engine roared, the motor hissed" pg. 135
  - Sweeney himself is a machine, his function is to kill Judge Turpin

# Theatricality of 'Greek Chorus'

- Factory noises will complement the repetitive actions in cages
- Sounds to establish new scenes
  - Dock at top of show, marketplace at top of Act II,
- Sounds don't have to be real
  - Asylum noises -> reflective of mood, not what it would actually sound like