

Script Treatment

Claire Trevor Theatre

Lighting Designer: Natori Cummings-Haynes

Introduction

The following document is a lighting script treatment for *Sweeney Todd: The Demon Barber of Fleet Street*. This document will present the overall lighting ideas for the show and will go into detail for the three songs 'God That's Good', 'Johanna (Reprise)', and 'Not While I'm Around'. Research images are used throughout the document to help support how lighting will convey certain moments in the show. This is a working document, so I am open to any thoughts and feedback to this document.

Overall

Sweeney Todd: The Demon Barber of Fleet Street is set in London, England in 1850.

Lighting Concept

The overall tone for *Sweeney Todd* is very melodramatic and dark. The set for this production utilizes sharp angular architecture that gives the world that the characters a harsh jagged environment. The lighting will highlight the harsh cruel world of the play by using patterned lighting and atmospherics to help create a textured broken world. Lighting will also use unnatural angles to create an unsettle environment. The color palette for the show will be cold and harsh (Image 1).

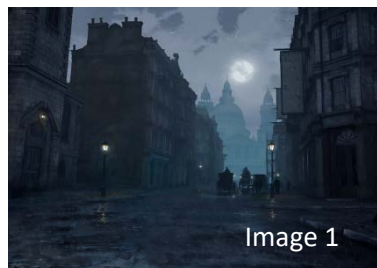


Image 1

God That's Good

God That's Good is the first song at the top Act II. Mrs. Lovett's pie shop is booming with customers and the song centers around her and Toby trying to keep up with the demand of the customers. A spot light will pick up Toby at the top of the song when he does his introduction outside the shop and as we transition to the inside of the shop, another spot light will highlight Mrs. Lovett as she moves along the shop. When Sweeney interjects during the song, lighting will then shift its focus from the pie shop to the action happening with Sweeney and Mrs. Lovett. The tone of the shop is very rambunctious and high energy, so the lighting will provide life and energy (Image 2).



Johanna (Reprise)

Immediately following *God That's Good*, we transition to the streets of London where we find Anthony. He begins to sing the song *Johanna*. At the same time Sweeney is also lamenting about missing Johanna. Lighting will highlight these two moments with spotlights. The color palette for the moments when Sweeney and Anthony are singing about Johanna will be cool blues to not only match with the rest of the world but to also help express their emotions toward Johanna (Image 3). Throughout the song, the Beggar Woman interjects to talk about the smell and her suspicions about what coming from the smoke stacks of the pie shop. Spotlights will pick the Beggar woman when she enters the stage and will also shift to be more textured and shadowed to show her unstable mind and show the ominous events going on at the pie shop (Image 4 and 5).



Image 3



Image 4



Image 5

Not While I'm Around

Not While I'm Around is a very tender song between Mrs. Lovett and Toby. Toby has suspicions that Sweeney is very dangerous and is sharing those feelings with Mrs. Lovett. He vows that he will protect her from people like Sweeney. Spotlights will be used to highlight both Toby and Mrs. Lovett. The tone of the lighting will be cool, soft blues to help emphasize the tender sweet moment between the two (Image 6 and 7).



Image 6



Image 7