

Script Pg (P/S/M/B)	Q#	Q Time	B	F/H	Placement	Lighting Description	Notes
	1					Home fixtures	
	2				Preshow	Characters on stage taking actions	
	3				Preshow	Characters on stage taking actions	
	4	10			Preshow	Characters on stage taking actions	
	5				House to Half		
	6		I		House Out	Full B/O	
PRELUDE							
1 (1/1/1/1)	10	30			Top of Music	Scenery lusters in red, rorange solapix area wash on stage	
	11	5			Pickpocket?	Solapix change to more of an amber?	Cue Placement will be finalized later
	12	5			Sneering onlooker		Cue Placement will be finalized later
	13	5			grabbing the body		Cue Placement will be finalized later
1 (3/4/3/1)	14	0			Factory Whistle	Completely red stage with solapix and scenery lusters, solaframe box	
1 (3)	15	3	I		Factory Whistle End	Downlight comes up on actor DS	
PROLOGUE							
1 (6/1/4/6)	21	1			" He kept a shop in London..."	Up on actor, quick downlight (more amber)	
2 (8/2/4/6)	22	2			Beat before lyrics	for fight at center while crowd jeers, red solapix side light	
2 (10/1/1/1)	23	10			"...the blood of those who <u>moralize</u> "	Restore limbo	
2 (11/2/2/4)	24	5			"A mug of suds and a leather <u>strop</u> "	Fade up on whole stage	
2 (13/3/4/5)	25	10			"Like a perfect machine 'e <u>planned</u> "	Intens. up on whole stage, high contrast w/ red & sat green	
3 (15/2/1/1)	26	0			With downbeat	Bump Contrast, back light-more silhouette?	
3 (18/3/4/4)	27	0	I		With music end	BLKT w/ band highlight	
ACT I							
No Place Like London							
4 (20/1/1/1)	31	20			With Music	Lights up, close to high noon, feel like beat slowly rolling in, add frame for HR Vom entrance	Key From SR
(22/?/?/?)	32	5			<i>When Sweeney Walks onstage</i>	Take out frame in the aisle	
6 (28/1/2/1)	33	3			With Music	Footlights, draw focus to Sweeney, dim upstage	
7 (29/1/3/2.5)	34	5			<i>Caleb's entrance</i>	Bring down fill of DS world + add red sidelight from booms US for dance	
11 (32/2/1/3)	35	5			"And oh, so beautiful!"	Restore	
Transition Music							
8 (35/1/1/1)	36	15			With Music	Bright tranaiton look in middle of city -An effect w/ movment and change direction of key to SL	
9 (36)	37	3			When Pie Shop is set	Establish pie shop w/ window light	
Worst Pies in London/Poor Thing							
(44/4/2/2)	38	0	B		Button	Button down to the pie shop, bump contrast slightly	
	38.5	4			<i>after applause</i>	restore after applause	

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12 (45)	51	0			"...happend up there. Something not very <u>nice</u> "	Red fills in shawdows of the world, add dance focus to SL, side lightig from SR over Sweeney and Lovitt	
12 (46/2)	52	5			"...What was his crime? Foolish <u>ness</u> "	Pie shop is isolated with Red/orange around them -Green SR & Red SL (side and backs? No faces in red)	
(52/2/1/1)	52.5	5			w/ music, just before ensemble enters	exapan from USL to all of Sl is Judge party	
14 (54/1/3/1)	53	15			"Oh, where is Judge Turpin? she <u>asks</u> ."	Pull focus to S+L and J+J	
(56/2/2/1)	54	5			<i>As dancers start to exit</i>	Vignette Out (out on dancers that filled the stage) and top light on space around Lovitt and Sweeney	
14 (56)	55	1			W/ Wild Shout	1 front light/spec. on Sweeney	
14 (56)	55	4			After Wild Shout	Everything but spec. dim	
14 (56/3)	56	3			"Would no one have mercy on <u>her</u> ?"	Restore to pre song	
My Friends							
16 (57/1)	71	5		5	"...chased silver, ain't they? Silver, <u>yes</u> ."	Isolation spot on Sweeney + spot on razor. All else dim + red fill	
	71.1	5			----		
17 (59/4/2/1.5)	72	8			"And we'll do wonders, Won't <u>we</u> ?"	Dimmer spot on Lovett	
(63/1/1/1)	73	4			w/ first harp note/right before ensemble enters the stage	slowly build rest of stage to about 50% in the green of the world	
17 (63/3/2/4)	74	0			With end of crescendo	Isolation Sweeney mover from above + razor spot	
18 (64/1/1/1)	75	1			" <u>Lift</u> your razor high Sweeney"	Illuminate all company w/ red backlight top	
18 (67/2/2/6)	76	10			After "The Demon Barber of Fleet Street..."	Sat. green look w/ key light from SR, sun slowly "rises", it brightens, light balcony with keyt and add 2 giant windows light	note that Johanna's room is the entire SL Balcony, 1 window Us and 1 DS
Green Finch and Linnet Bird							
19 (72)?	91	8			When Johanna starts singing	Focus shift to SL platform, pull down on the deck	
?	91.5	2.99			When Johanna crosses DS	Pull down window on USL platform, add a little area light for Anthony	
?	91.7	8			Anthony's entrance	Balcony goes out	
20 (79/3)	92	3			Johanna exit	Draw focus to BW + A / Spots out?	
Ah, Miss							
22 (81/3)	93	3			"Take it and off with you. <u>Off!</u> "	Pull focus if necessary	
22 (82)	94	3			Johanna Enters	Draw focus to Johanna	On DSL platform
22 (82)	95	3			Johanna Exits	Move focus from window to stage Johanna & Anthony, add fill of love	restore
Johanna (Part I)							
23 (83/3)	96	1			Judge shouts " <u>Johanna!</u> Johanna!"	Remove love focus, return to reality	
24 (84)	97	3			after Beadle's line and exit	balcony up for Judge and Johanna entering the house	
24 (84)	98	3			as Johanna and Judge start to exit	Spot on Anthony, balcony out	pull focus w/ light and a spot
?	98.5				Anthony gets on DSR pillar		
Johanna (Part II)							
24 (87/3)	99	3			Anthony exit	Quick Transition, we are immediatley in the market	
Pirelli's Miracle Elixir							
25 (88)	111	3			Todd and Lovett enter	Lights up on market, sterile off green key	
25 (88)	112	3			Crowd of people run on	Pull focus to Tobias + stage slightly, spot on Tobias?	
29 (98/1/1/1)	113	2			"Pass it by. I'm just passing <u>by</u> "	Spot on Sweeney + Lovett? Dim.	
?	113.5	2.99			When the tempo picks up and Toby starts running in panic	Takes down light on scenery	

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33 (107)	114	0			Pirelli enters and hits DS mark	Spot on Pirelli, bump up DS focus	
Pirelli's Entrance							
34 (108/3/3/1)	115	2			"My elixir is piss! Who says this?"	Spot on Sweeney bump up	
The Contest							
(109)	116	3			On Beadle's blown whistle	focus in on contest chairs SL and SR	
(113/4/3/1)	117	3			With the whistle	restore	
(114)	118	3			On Beadle's blown whistle	focus in on contest chairs on SL and SR	
(117/3/3/1)	119	3			I give-a da <u>up</u>	restore	
42 (118)	120	0			w/ factory whistle	BLKT	
42 (118)	121	2			After whistle	Limbo Look	
Ballad of Swenney Todd ("Sweeney Pondered + Sweeney Planned")							
43 (118/1/4/1)	131	3			before singers start singing	Add limbo look top + backs, lights for singers	
43 (120/1/1/1)	132	3			With music shift	Judge + Johanna window lights + support, low red top/back for Judge? -Only window for Johanna, Judge is in hallway -based in reality, not high contrast	
Johanna (Judge Turpin)							
(123/3/1/1)	151	5			Musical downbeat	enter the song, up contrast and add red backlight	
	151.5					Bring up special on Johanna	
(127/2/1/1)	152	1			God! Deliver me! Filth!	go back slightly towards reality, bring down red on Judge and contrast	
(127/3/1/1)	153	5			Jo -hanna, Johanna. I treasured you in innocence.	restore	
(128/3/3/1)	154	10			No! God!	Back to reality	
(129/4/4/3)	155	5			Jo-hanna , Johanna (onto next page)	restore and up the window on Johanna	
(131/3/1/1)	156	5			God! Deliver me!	back to reality	
(132/2/3/6)	157	20			Jo-hanna , Johanna	Up backlight on Judge	
(135/3/1/2)	158	10			Soft ...white...cool	full restore back to reality	
46 (135)	169	0			Johanna jumps up	Hallway out, Johanna's room brighter	
47 (135)	170	1			Judge drops to his knees	Add red top/back	
47 (136)	171	3/0			3 seconds after Johanna yells "You!!!"	Lights up for both shops. Slowly take down Turbin house	Lo wants balc. to snap out while shops fade up
Wait							
48 (137/2)	191	5			As Lovett hits stairs	Pull focus, dim onstage	
50 (143)	192	10			Gillyflowers , I'd say	Bump up street-visibility	
53	193	5			Lovett says "Then come with me, love "	Bring up pie shop interior	
54	194	20			"...down the street for me pal Beadle Bamford ?"	Slowly add red backlight until Sweeney attacks	
54	194.5				Right before Toby says Pirelli is late for his appointment		
54	194.7				When Toby exits the pie shop		
Pirelli's Death							
54	195	2			Tobias enters	Red back out	
Pirelli's Death Underscore							
56 (146)	196	3			Tobias leaves Sweeney shop	Red back returns	
56 (146)	197	3		3	Tableau freezes (this may have to be finalized in tech)	Fade to Tableau, red backlight on Sweeney	
	197.1	15			<i>Follow</i>		

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The Ballad of Sweeney Todd ("His hands were quick, his fingers strong")							
-					<i>Follow</i>	Backlight front on tenors	
56 (151/2/1/5)	198	5			With end of music fade	3 windows from behind, minimal front	
Underscore							
57 (152)	211	3			Judge and Beadle walking down street	We move outside	
							Judge and Beadle exit the stage, lights up on Jo and A on whole stage (a bit of love)
57 (152)	212	3/8			"...proposal in a more sensible frame of <u>mind</u> "	Lights up on Johanna's room	-Lo made a note that J and A are in a garden. How can I finagle a gobo into this?
Kiss Me (Part I)							
(157/1/2/3)	213	5			Sir I did love you even as I saw you	add fill? color world?	make it feel lovey dovey, might be the only point in the show where it should feel happy and romantic
(158/1/1/2)	214	5			It's <u>me</u> you'll marry on Monday	shrink Jo's room to just USC on thrust	best bet to isolate romantic side light or fill it to hit the lovers from above solapix?
61 (159/3/3/4)	215	3/5			"Kiss me! Oh, <u>sir</u> ..."	Joanna + Anthony dim, Judge + Beadle lights up	J and A are staying DSC while Judge and Beadle are on SL (in line with J and A)
Ladies In Their Sensitivities							
(163/4/2/4)	216	5			<u>fret</u> not my lord (from Beadle)	expand space to all space around J and A?	I might just set up a single key from SL for the whole scene, or start it when Judge and B start walking around the stage
62	217	2			"Perhaps you may be right. Take me to <u>him</u> ."	Up on Joanna + Anthony, bump Judge + Beadle	
Kiss Me (Part II)							
65 (169)	218	3			"Todd? Todd. Sweeney Todd. Todd... <u>Todd</u> "	Bump up fill? color fill, emphasize swell	
67 (175/1/3/1)	219	8			Judge says " <u>Todd</u> ..."	Increase contrast for button	
67 (175/2/3/1)	220	0			<i>With the musical button</i>	Button down	
67 (175)	221	3			After applause	Lights up on Sweeney + Lovett shops (isolate Lovett), Lovett is	
Underscore							
67	231	3			"I'll pop up and see what Mr. Todd <u>says</u> "	bring up focus on stairs	
67	231.5	3			<i>as Lovitt is halfway up stairs</i>	brighter in Sweeney Shop	
68	232	3			"Now, dear, we got to use the old <u>noggin</u> "	Up on Judge + Beadle in street	
69	233	2			"Quick, leave me!"	Fill turns red/darker/saturate, in Sweeney Shop only?	
69	234	3			"Excuse me, your <u>Lordship</u> ."	Up in Pieshop	
70	235	3			On exit	Pieshop out	
70	236	3			"Sit, sir, if you please, sir. <u>Sit</u> ."	Up in Pieshop (Again!)	
70	237	3			"...boy while I get a new bottle from the <u>larder</u> "	Pull focus to Sweeney Shop, Pie Shop out, bright?, spots (x2)	
Pretty Women (Part I)							
71 (180/3/4/5)	251	10			Bum bum bum bum bum (onto next page)	Dim world, razor spot, footlights	
Pretty Women (Part II)							

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72 (183/3/1/3)	252	3			"Revenge can't be taken <u>in</u> haste."	Restore	
(184/3/2)	253	8			May we <u>proceed</u> ?	vignette them with pink top and side light	this mostly happens in the parlor -Lo's note is no silhouettes, so I will use dance lights and front light
73 (187/2/2/1)	254	10			Todd says "They still are there. They're <u>there</u>."	Up contrast, red fill?	
74 (188/3/2)	255	1			Anthony enters	Restore to top of scene	
75	256	4			"...their custom — for you'll have none of mine"	Color drains from world completely	
Epiphany							
76 (190/2/1/4)	271	5			With music (loud)	Add red back light low	
76 (190/3/1/3.5)	272	1			With music (loud)	up the backlight	
76 (191/2/1/4.5)	273	1			With music	add foot lights low	
76 (191/3/2/1.5)	274	1			With music	bump up footlights	
76 (192/1/1/1)	275	10			"Now he'll never come <u>again!</u> "	Sweeney Spot? Lovett spot? depends on blocking - Outside world fades to limbo	descend into insanity, world outside fades away, descend into limbo
77 (196/2/1/1)	276	3			"And I'll never see Johanna"	Human lighting, face visible/ filled in	
77 (197/1/1/1)	277	1			On downbeat	Fill sat red, out? Audience 1, footlights	
77 (197/2/1/2)	277.5	1			On downbeat	Audience 2	
77 (197/3/1/1)	278	2			"Welcome to the grave! I will have vengeance"	Human moment	
77 (198/1/1/1)	279	1			On downbeat	Saturate, contrast look, Audience 3	
77 (198/3/1/1)	279.5	1			On downbeat	Audience 4	
78 (199/1/1/1)	280	3			Gentlemen, now don't be shy! Not <u>one</u> man, no"	Human moment	
78 (199/3/1/1)	281	5			"Can assuage me — I will <u>have</u> you!"	Start to return to reality, night time (green)	
78 (201/1/1/1)	282	2			"And my <u>Lucy</u> lies in ashes"	Human	
78 (201/3/1/1)	283	2			"...never see my girl again, But the <u>work</u> waits"	Footlights	
78 (202/1/2/1.5)	284	10			With the musical cutoff	Fade from SL to SR	
78	285	10			After Applause starts to die down-	Sunset reality, keep spots on!	
78	286	2			"When I left him he was sound asleep in the <u>parlor</u> "	Move focus to stairs, still barely light out. It is night time.	
78	287	4			When Lovitt is at the lower SR stair platform, green scenery	bring up Pie Shop and take out the Sweeney Shop	
78	288	2			When Sweeney is off of the stairs	Green scenery, Take out stairs	
A Little Priest							
(216)	304	5			w/ music beat after "I don't suppose there's any relatives going to come around looking for him"	expand to the rest of the stage, slight bump up in key	whole stage!
80 (217/4/1/1)	304.5	2			Todd says "Ah!"	Comes with revelation, maybe add some red fill	
80 (220/2/4/2)	302	10			Todd says "Ah!"	World fills w/ color, streetlamps, stage is lit	
	303				When sweeney and lovetts walk DS to the pillars	Pull downstage?	
83 (233/2/4/1)	304	120			"that those above will serve those down below"	Fire of oven floods all other nooks and crannies moving out from CL (medium flicker effect)	
86 (241/3/1/1)	305	90			"It's fop"	Move into limbo look, oven fire overwhelms street lamps, (fastest flicker effect)	
87 (245/2)	306	20			"What's that? <u>Executioner</u> "	Fire is roaring! Build up contrast, (scenery flicker effect)	

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87 (248/1/4/1)	307	0			"And to anyone at <u>all!</u> "	BLKT Button	w/ kiss
87 (248)	308	0			ASK LO WHEN WE SEE IT	BLKT	
ACT 2							
-	351				House to Full/Intermission Look		
-	352				House to Half		
-	353				House Out		
88 (249)	354	5			Top of act	Key is dim, people milling top of act	
God, That's Good							
88 (249)	401	2			Top of scene (I wrote in my notes that last time we said it would happen on "Ladies and Gentlemen" is this correct?)	Outdoors key light comes up, light all of outside including stairs, tableau look (UV) for US of toby, who is DSC on thrust	Can we clarify this? Does Toby enter in B/O? Does he enter with a spot and then lights come up while he is singing?
88 (252/2/2/1)	402	5		2	"Just inside of this <u>door!</u> "	Light interior of shop w/ lamplight and sun	
-	402.1	2		3	-	Fill light comes up	
91 (257/3/4/1)	403	3			"God, that's good! Touching <u>wood.</u> "	Pull focus to Sweeney, also has lamps/chandelier in his shop	
(260/2/1/1)	403.5	3			What's your pleasure dearie?	pull focus back to stage	
	403.7						
	403.9						
95 (266/2)	404	5			As Lovett enters Sweeney Shop	Sweeney Shop Up, outside down	
95 (268/3/2/3)	405	3			"I have another <u>friend</u> "	Pull focus to outside	
96 (270/2/4/3)	406	5			"One whiff, one <u>glimpse...</u> "	Stage even for Sweeney shop + outside	
(274)	406.5	1			When Lovett returns to the shop	Restore	
98 (274/2/1/1)	407	2			Lovett says " <u>Wait!</u> "	Bakehouse up on SR,	Tableu on Ensemble
98 (275/3/1/1)	408	3			Lovett exits bakehouse	bakehouse out	
99 (278/1/1/1)	409	5			"How about it, <u>dearie?</u> "	Add red fill for menace	
100 (281/2/4/1)	410	0			"God, that's good!!!"	Button down to key	
(281)	411	3		2	2 counts after button	transtion goes into night time so sun can rise next cue.	How does Lo want this transition to go? Light out on barbershop? Or full black out? Todd and patron are still in the shop
-	411.5	3			-		
Johanna - Act II Sequence							
400 (282)	434	30			On-chimes	Sun-rises and lights the stage spot on Anthony, isolation	he is not on stage yet, he starts singing offstage and then enters later. Light on HR vom from onstage
(282)	432	5			When Anthony is on stage	Vom Light out	
100 (283/3/2/7)	433	3			"Buried sweetly in your yellow hair, Johanna"	Up on Sweeney Shop midday, spot on Todd, dim rest of stage + A spot	

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101 (287/1/1/1)	434	3			Todd: "...fine, Johanna, I'm fine!" Anthony: "Johanna"	Moonlight, streetlamps, lanterns, whole deck look, spot? Fire (medium effect)	Mrs. L is onstage in front of oven while BW is SR, add chimney smoke!
102 (289/1/2/6)	435	5			"City on fire... Mischief! Mischief! Mischief ..."	Sweeney Shop + street visible	
	435.5	3			Johanna Enters	Cell door up on Johanna	
(290)	436	3			I'll marry Anthony Sunday	Light for Anthony on DSL Balcony	add a cue for Anthony singing on the USL balcony and Johanna in the cell door
103 (293/1/1/3)	437	3			"Burried sweetly in your yellow hair ..."	Night look, big fire effect	Mrs. Lovitt is in front of Oven and BW is DSL, BW enters HR vom
103 (295/2/5/1)	438	5			"Fiend... Alms... alms ..."	Shop + dim street + cell	Johanna in cell door and Anthony sitting on DSR stairs
105 (301)	439	3			After applause	Day look, Sweeney Shop fades away w/ all spots into morning at	
After Johanna Act II Sequence							
106	441	5			"...that gets this neighborhood into disrepute "	Parlor look, lots of lamps, no chandelir! It's night time	
I Am A Lass							
108	451	2			When Lovett steps downstage	Brighten room, fill, energy, love!	
By The Sea							
109 (306/3/3/1)	452	10			"In a house wot we'd almost own Down by the sea "	World becomes the beach, but it is outside the Parlor	
109 (309/1/3/1)	453	3			"Anything you say, Anything you say ."	Pulls Todd into the seaside + it fills the whole stage	
111 (313)	454	3			"You in a nice rich navy – and me, stripes perhaps ."	Intimate, pull focus to Sweeney + Lovett	
By The Sea (Part II)							
111 (314/1/1/3.5)	455	3			"...For two-hoo! But a seaside wedding "	Something for wedding blocking (my guess)	
(314/3/3/1)	455.5	5			By the Sea	fill stage	
411 (316/3/4/3)	456	0			After "Here comes the bride"	Snap back to reality	
112	457	0			Button w/ sit on the couch	Light stage w/ moonlight	
	458	3			Sweeney walks DS	expand scene	
Wigmaker Sequence							
114 (320/1/3/5)	471	5			"There's ash, there's pearly, There's corn- yellow ..."	Limbo look, this is the puppet sequence!	this happens on SR stairs and upper platform
	471.5				when the puppet people disperse		
115 (322/1/5/2)	472	3			"Did Sweeney! Sweeney! Sweeney! "	Sweeney shop up, night	
115 (323/3)	473	5			On Anthony exiting stage	Limbo light on SL added to Sweeney Shop for that one ensemble member -Add moonlight for the Judge standing SL	people are on stairs, SL balcony and ensemble singer is in Sweeney Shop w/ him (he needs his own mover while delivering the letter)
The Letter							
(325/1/2/1)	474	5			Urgent note to warn you that...	silhouette Anthony and Johanna with a nice orange/red vignette from the oven	fill whole stage from the get go
117 (329/2/3/2)	475	6			When Sweeney exits the barber shop	Street light for Todd, swap limbo for night time look	
After Letter							

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117 (330/3)	476	3			"Give this to Judge Turpin. It's urgent ."	Parlor, lamps, w/ chandy	Next scene takes place next to the DSR stairs just DS of the true pro line on a bench.
Not While I'm Around							
	490.5	2.99			Transition	Transition	
122	491	3			When the bakehouse is set		transition look for parlor to bakehouse
	491.5	1				Oven door open	
	491.7	1				Oven door closed	
After "Not While I'm Around"							
123	492	3			"Back in a moment, dear "	Bakehouse MSL for Toby, up on outside/stairs/parlor. Parlor brightest, lamps on	
	492.2						
	492.4						
	494						
Parlour Songs (Part I)							
Parlour Songs (Part II)							
127	493	3			Sweeney + Beattie Flee	Dim up on Sweeney Shop, up on bakehouse	
Parlour Songs (Part III)							
128	493	3			Before "Hair black is a rook"	Bakehouse cross	
128	494	5			Tobias exits	Bakehouse out, just parlor for Mrs. L	
129	495	5			"...the bloody Judge at a time like this! Come on ."	Limbo, they are all in false pro line on the rope	
Fogg's Asylum							
130 (354/1/1/2)	511	0		F:2	With whistle	Oven backlight look	
-	511.1	3			<i>Follow</i>	Asylum up	I want to add a creepy intensity effect that it barely noticable
130	512	3			Fogg: But to our business (SM, this will have to be added as an insert to the score)	Moonlight spills through many barred windows, brighter	
131 (358/2)	513	0		F: 0	With gunshot SQ	Gunshot flash! Fires + doorways start to burn	
-	513.1	4			<i>Follow</i>	Fires roaring in all doorways, moonlight, lots of haze	
City On Fire							
132 (361/2/1/1)	521	2			When Johanna and Anthony stop for dialogue	Special for highlight	
132 (362/1/2/1)	522	2			special out	special out, back to full burning city look	
133 (362/3/3/2)	523	3			"City on fire! City on fire! City on fire !"	Sewer look, lanterns w/ sewer grate moonlight. Spots for S+L?	
Searching (Part I)							
134 (364/2/5/3)	541	2			"Demons are prowling everywhere nowadays. Toby..."	Back to city streets	
134 (365/2/2/3.5)	542	2			"It's the end of the world! Yes! "	Outside pie shop, night time. Spot?	
134 (367/2/2/5)	543	2			"Where are you, Beadle? Beadle ..."	Back to street	

Script Pg (P/S/M/B)	Q#	Q Time	B	F/H	Placement	Lighting Description	Notes
135 (369/2/2.5)	544	2			"Great black crows screeching at the City on fire! "	Up in Sweeney Shop, lamps out inside, only moonlight, spots (x2)	
136 (371/3)	545	3			"...before those lips have time to lose that smile. "	Up on begger woman, Spot?	
	544.5	2			Right Before Anthony goes up the stairs		
137 (372/3)	546	2			Johanna exits	Out on Johanna's exit	
Searching (Part II)							
137 (378/3)	547	0			Todd enters	Red fill, light in Sweeney Shot, spot!	
138 (380)	548	3			Beggar woman sits in chair	Spot on Judge	
Judge's Return							
138 (380/2)	561	1			Beggar woman goes down chute	Flash, spot on begger woman out, red fill dims slightly	
139 (383/1/1/7)	562	5			"Pretty women! Pretty women, yes... "	Pull focus to chair?	
140 (383/3/3/1.75)	563	45			4th-16th note of measure 35. Todd & Judge sing "Pretty women! Blowing out their candles Or combing	An element builds, the wait is over, the bloodlust grows. Flames start running in the ovens + doorways	
141 (386/3)	564	0		F: 4	With factory whistle SQ	Fire grows brighter	
141 (388/1)	565	3			My razor	Bloodlust leaves the world	
142 (388/2)	566	3			Johanna climbs out of chest	Johanna spot up	
142 (388/4)	567	2			"A shave, eh? At your service"	Bloodlust returns quickly	
142 (388/?)	568	3			Todd leaves the shop and runs down stairs	Sweeney Shop out, Johanna spot out on exit	
142 (388/5)	569	3			Todd exits	To limbo	
Final Scene (Part I)							
142 (390/1/1/2)	571	3			"Sink it in the rosy skin. Of righteousness!"	Bakehouse as much stage as necessary. Fires, moonlight, 2 spots	
143 (390)	572	2			Lovett opens oven door	Oven light spills onstage w/ actor action	
146 (397)	574	1		F:5	Door slams	change fire with it	
	575	5				Isolation the bloodlust leaves him, still spot	
Final Scene (Part II)							
147 (399/3)	581	20			Tobias emerges from cellar	Spot on Tobias	
147	582	3			"...Ya shouldn't, ya know. Ya shouldn't harm nobody. "	Bloodlust fills stage	
147	583	0		3	With whistle SQ	Spot out, fires roar, + fill stage, footlights to full	
	583.1				follow		
147	584	3			With crowd entrance	Bump up visabilty on stage (incorporate Lo's idea)	
148	585	3			Oven door slams shut? Whatever signals the end of the scene and the start of Epilogue.	Abruptly end in limbo	
Epilogue							
148 (400/3/2/4)	601	3			"His skin was pale and his eye was odd "	Spot out, whole stage brighter	
149 (401/4/2/4)	602	3			"The Demon Barber of Fleet Street "	Pull focus	
149 (402/3/2/4)	603	3			"...London town, Of fancy clients and good renown "	Pull focus	
149 (403/1/4/4)	604	3			"They went to their maker impeccably shaved "	Even stage	
149 (404/1/2/4)	605	3			All: "The Demon Barber of Fleet Street. "	Pull focus	
149 (406/1/1/3)	606	3			"Freely flows the blood of those Who moralize! "	Fill stage, high contrast	
149 (410/1/4/7)	607	5			"Isn't that Sweeney there beside you? "	Audience lights	
149 (412/?)	608	0			"There he is, it's Sweeney! Sweeney! Sweeney! "	Fire roars	
150 (412/2/4/4)	609	2			"...There, There, There, There, There, There! "	Specials on Sweeney + Lovett	
150 (415/3/2/1)	610	5			"As Sweeney Todd, The Demon Barber of Fleet..."	Raise contrast everywhere as ensemble exits	

Script Pg (P/S/M/B)	Q#	Q Time	B	F/H	Placement	Lighting Description	Notes
150 (412/2/4/4)	611	1			Oven door slams shut	I want the final shot to be the silhouette of Sweeney in the oven as he slams the oven door while inside!	
	700				Bows		