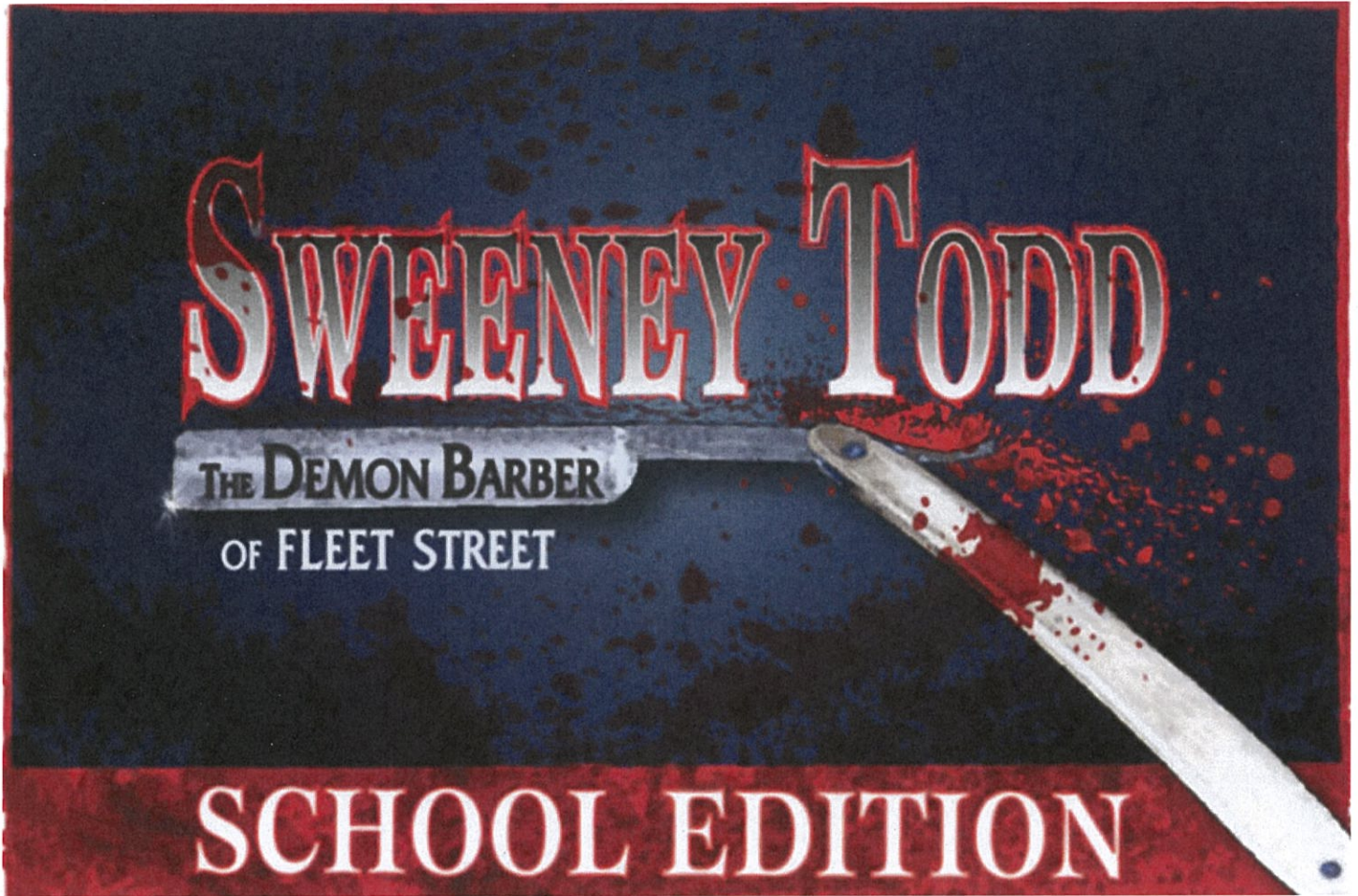


Devonshire  
Playhouse

CULTURAL  
*Devonshire*  
CENTER

Teen Performers' Auditions



September 5 / 6-9P & September 6 / 6-7:30P

Callbacks-September 6 / 7:30-9

Ages 12-17

Production fee if cast is

\$227-Residents \$284-Non-Residents

Performances: Saturdays, November 16 & 23 / 7P

Sundays, November 17 & 24 / 3P

Devonshire Cultural Center 4400 Greenwood Street -Skokie,  
IL 60076

For audition appointment,  
email [rhorwitz@skokieparks.org](mailto:rhorwitz@skokieparks.org)



## **The Devonshire Playhouse – Teen Performers Audition Notes for *Sweeney Todd-School Edition***

Welcome to the Skokie Park District Devonshire Playhouse auditions for *Sweeney Todd School Edition*. Auditions are open to ages 12-18. Auditions are by appointment but walk-ins will be accepted as time allows.

### **Music Auditions**

Prepare 16-32 bars of a song that is in the style or spirit of Sweeney Todd. Choose a piece that showcases your vocal range and ability to convey emotion and character. Please have your sheet music or backing tracks prepared. An accompanist and a digital player will be provided.

### **Scenes**

Prepare a 1-minute monologue. This should highlight your acting skills and ability to portray complex characters. We look forward to seeing you and discovering the talent that will bring this dark, thrilling story to life! If you have any questions or concerns please feel free to contact Artistic Director, Tyler Skafgaard for assistance via email to [RHHorwitz@SkokieParks.Org](mailto:RHHorwitz@SkokieParks.Org)

### **Dance Auditions**

No dance auditions are needed.

### **Callbacks**

If needed, these will be conducted on September 6 from 7:30-9P. Not receiving an invitation to callbacks does not mean that you will not be cast. It only means that we need a second look at certain actors together, in order to make final decisions. For callbacks, auditionees will sing music and read sides from the show. Copies of music being used in callbacks are included in this packet. Scene sides will be distributed at callbacks.

### **Rehearsal Schedule & Potential Conflicts**

The tentative rehearsal schedule begins Monday, September 9 / 6-9P. Most rehearsals run Sundays from 1-5P (Exceptions: 9/15 from 6-9P and 10/6 from 4:30-7:30P) and M, T & W / 6-9P from 9/10 to 11/6. Holidays could include: 10/3-Rosh Hashanah and 11/5-Election Day. Technical Rehearsals are: Sunday, 11/10 from 1-5P and Monday-Thursday, 11/11-14 from 6-9:30P with a pick up rehearsal on W - 11/20 from 6-9P. Cast members are expected to be at every rehearsal during the final two weeks prior to performance, 11/3-14. A more detailed schedule is released after casting is complete. Be sure to list all potential conflicts on the conflict calendar included in this packet.

### **Role Offers**

We will send role offers out starting Saturday, September 7 and will complete the process by Sunday, September 8. Actors respond to cast offerings as soon as possible.

### **Social Media Cast Announcements**

Please refrain from posting any roles offered until the official cast list is released. The release will be emailed to the entire cast.

## Performance Dates

Saturdays November 16 & 23 with Actors' call at 5:30P and performance beginning at 7P.  
Plus Sundays, November 17 & 24 with Actors' call at 1:30P and performance at 3P.

## Strike

Those who are cast should plan to assist with strike following the final performance.

## Production Heads

Production Supervisor	Robin Horwitz
Artistic Director/Stunt Choreographer/Set Design	Tyler Skafgaard
Musical Director	Rebecca Goldberg
Choreographer/Stage Manager	Kayleah Wilson
Technical Director/Sound/Set Construction	Evans Poulos
Lighting Designer	Adam Browne
Costume Designer	Patty Mueller
Costumer Assistant	Carlie Casas
Props Designer	Evans Poulos
Makeup Design	Andrea Collins
Marketing	Jim Bottorff
House Maintenance	Alvin Sampath
Box Office	Katherine Robinson

**Staff can be contacted through message left with the Devonshire Cultural Center  
main Number: 847-674-1500 ext. 2400 or by reaching out to Production Supervisor,  
Robin Horwitz at 847-929-7420 or [rhorwitz@skokieparks.org](mailto:rhorwitz@skokieparks.org)**

## Production Fees

If cast, you should be prepared to pay a production fee of \$227-Residents/\$284-Non Residents. This fee helps to underwrite the total cost of costumes, sets, script/music purchase and/or rental, and props.

You would register as a cast member at our front desk by the first rehearsal and make the production fee payment at that time. All cast members receive 2 complimentary tickets, a show poster and digital photographs of the show. If two members of a household are cast, then the 2<sup>nd</sup> family member receives a 15% discount on their production fee. The third household member would receive a 25% discount. Production Fees are due by the end of the first rehearsal week on Monday, September 16.

## Fees and Costs You Will/Might Incur

Production Fee	\$227-Residents/\$284-Non Residents
Replacement of Rental Script if lost or damaged	\$25
Charge if pencil marks in script are not erased	\$5
*Costumes	\$10-\$50
Tickets:	\$18 - Students/Seniors \$23 - Adults

\*We make every effort to use costumes that we have in stock, but at times, actors may be asked to bring something in from home or to purchase items that are natural for them to keep (i.e. hose/tights, shoes, socks, some hair pieces, etc.) Our costumer works with the cast to produce the best look for the production at the lowest possible cost to the actor.

## Character Breakdown for *Sweeney Todd School Edition*

### **Sweeney Todd (Benjamin Barker)**

Sweeney Todd is a barber who returns to London after being wrongfully imprisoned for 15 years. He is filled with anger and a desire for revenge against those who ruined his life, particularly Judge Turpin. Sweeney is dark, brooding, and driven by his obsession with vengeance. His character reflects themes of justice, retribution, and the consequences of unchecked anger.

### **Anthony Hope**

Anthony Hope is a young, kind-hearted sailor who rescues Sweeney Todd at sea and befriends him. He is in love with Johanna, Sweeney Todd's daughter, and is determined to save her from the clutches of Judge Turpin. Anthony is the epitome of youthful idealism and hope.

### **Beggar Woman (Lucy Barker)**

The Beggar Woman is a mysterious, ragged figure who wanders the streets of London. She appears to be mentally unstable, often mumbling incoherently and begging for alms. Unbeknownst to most characters, she is actually Lucy Barker, Sweeney Todd's wife, who was driven to madness after Sweeney was wrongfully imprisoned.

### **Mrs. Lovett**

Mrs. Lovett is a resourceful and pragmatic woman who owns a failing pie shop. She becomes Sweeney Todd's accomplice after discovering a profitable way to dispose of his victims by baking them into her meat pies. Mrs. Lovett is both humorous and morally ambiguous, as she harbors a romantic obsession with Sweeney Todd.

### **Judge Turpin**

Judge Turpin is the corrupt and hypocritical judge who is responsible for Sweeney Todd's wrongful imprisonment. He is obsessed with Johanna, whom he has taken as his ward, and plans to marry her despite her objections. Judge Turpin represents the abuse of power and moral corruption, hiding his vile nature behind a façade of respectability.

### **The Beadle**

The Beadle is Judge Turpin's loyal enforcer and accomplice. He is smarmy, self-serving, and enjoys the power that comes with his position. The Beadle assists Judge Turpin in his schemes, including the wrongful imprisonment of Sweeney Todd and the pursuit of Johanna. He is both a figure of authority and a symbol of the corrupt system.

### **Johanna**

Johanna is the beautiful and innocent daughter of Sweeney Todd, who was taken in by Judge Turpin after her mother's downfall. She is kept under strict control by the Judge, who intends to marry her. Johanna longs for freedom and is the love interest of Anthony Hope. Her character symbolizes the innocence and purity that is threatened by the dark world around her.

### **Tobias Ragg**

Tobias is a young boy who initially works as an assistant to Pirelli, the fraudulent barber. After Pirelli's death, he becomes an apprentice to Mrs. Lovett, forming a strong bond with her. Tobias is loyal, eager to please, and gradually becomes aware of the gruesome reality of Sweeney Todd and Mrs. Lovett's operations. His character arc is one of innocence lost, leading to a tragic conclusion.

### **Adolfo Pirelli**

Pirelli is a flamboyant and arrogant barber who claims to be the best in London. He is a con artist, actually an Irishman named Daniel O'Higgins, who tries to blackmail Sweeney Todd after recognizing him as Benjamin Barker. Pirelli's over-the-top persona and deceitful nature make him a comic, yet ultimately doomed, character.

### **Company**

Various supporting characters that populate the world of the Sweeney Todd. Many of these characters have featured solos throughout the show, contributing to the narrative and enhancing the dark, atmospheric tone of the story.

# *Sweeney Todd-School Edition*

## **Song Sides**

#8	Green Finch & Linnet Bird	Johanna
#10	Johanna (Part 1)	Anthony
#14	The Contest	Pirelli
#22	Ladies In Their Sensitivities	Beadle
#26	Pretty Women	Sweeney Todd
#34	By The Sea (Part II)	Mrs. Lovett
#38	Nothings Gonna Harm You	Tobias
#45	Searching	Beggar Woman

8

# Green Finch and Linnet Bird

Johanna

JOHANNA: (To Bird Seller) And how are they today?  
BIRD SELLER: Hungry as always, Miss Johanna.

(He lifts the cages up to her.)

Ad lib. Repeat **3** Ad lib. **2**

**1** *a tempo* **START**  
JOHANNA:

Green finch and lin-net bird, night-in-gale, black-bird, How is it you sing?—

How can you ju - bi - late, sit - ting in ca - ges,

Nev - er tak - ing wing? ———— Out - side the sky waits,

*poco rit.* *a tempo*

beck - on - ing, beck - on - ing, Just be - yond the bars. ————

*poco accel.*

How can you re - main, star - ing at the rain, mad - dened by the

End

(JOHANNA)  
*poco rit.*

15 stars? 16 1

17 How is it you sing 18 an - y - thing? *rit.*

19 How is it you sing? 20 21 Green finch and lin - net bird, *a tempo*

22 night-in-gale, black - bird, 23 How is it you sing? 24

25 Whence comes this mel - o - dy 26 con-stant - ly flow - ing? *Con poco moto*

27 Is it re-joic-ing or 28 mere-ly hal - lo - ing? 29 Are you dis-cuss-ing or

30 fuss - ing or simp - ly 31 dream - ing? 32 Are you *poco rit.*

# Johanna (Part I)

ANTHONY

Johanna reappears at the window. Anthony holds the cage up as a present, beckoning her down. She hesitates, smiles, nods, disappears into the house. He waits. Shyly, almost furtively, she slips out of the door and stands there. He moves toward her, holding out the cage. Slowly her hand goes out toward him.

Tranquillo (♩ = 66)

1 2 3 1

Vamp

START

ANTHONY:  
(last time)

5 6 7 8 9

feel you, Jo - han - na, I feel

10 11 12

you. I was half con - vinced I'd wak - en,

13 14

Sat - is - fied e - nough to dream - - - - you.

15 16 17

Hap - pi - ly, I was mis - tak - - - en, Jo - han - na!



18 (ANTHONY) 19 20 21 22

I'll steal you, Johanna, I'll

(They are so absorbed with each other that they fail to notice the approach of Judge Turpin and the Beadle.)

END

23 24 25 1 26 1

steal you...

JUDGE: (Shouting) Johanna! Johanna!

JOHANNA: Oh dear! (Forgetting the birdcage, she scurries to the house)

JUDGE: (Glaring at Anthony) If I see your face again on this or any other neighbor street, you'll rue the day you were born. Is that plain enough speaking for you?

ANTHONY: But, sir. I swear there was nothing in my heart...

27 3 30 7

... but the most respectful sentiments of--

JUDGE: (To Beadle) Dispose of him. (He strides toward the house.)

(The Beadle opens the cage door, takes the bird out, wrings its neck and then tosses it away.)

BEADLE: Get the gist of it, friend? Next time it'll be your neck. (he starts after the Judge and Johanna.)

37 1 38 1

39 1 40 1

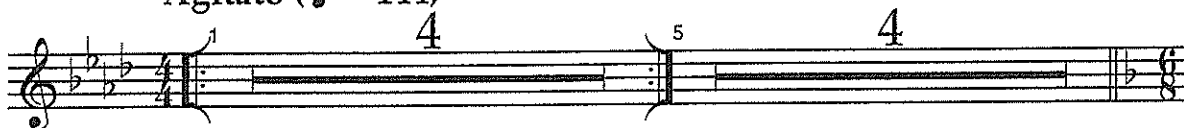
Segue as one

# The Contest

PIRELLI

PIRELLI: Ready!  
TODD: Ready!  
BEADLE: The fastest, smoothest shave  
is the winner. *(He blows his whistle)*

**Agitato** (♩ = 144)



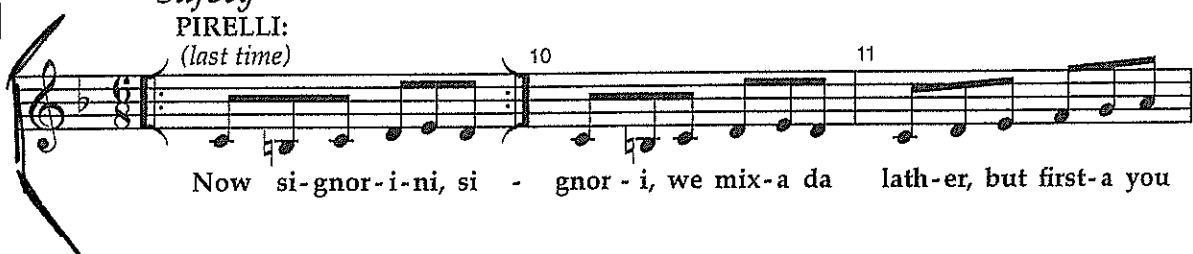
START

**L'istesso tempo** (♩ = ♩.)

*Safety*

PIRELLI:  
*(last time)*

9



Now si-gnor-i-ni, si - gnor - i, we mix-a da lath-er, but first-a you



gath-er a-round, Si-gnor - i-ni, si-gnor - i, you look-ing a man who have

*(Lathering his man)*



had - a da glo - ry to shave-a da Pope! Mis-ter Swee-ney who-ev-er-I

*(To the customer, as he accidentally lathers his nose)*



beg - a your par-don-'ll prob - a - bly say it was on-ly a car-din-al.

(Finishes lathering the man) (Exchanges his brush for a razor)

21 (PIRELLI) 22 23 To 46

Nope! It was - a da Pope! To shave - a da

46 (Shaves his man, with flourishes)

47 48

face, To pull - a da foot' Re - qui - re da grace And not - a da

*accel. poco a poco*

49 50 51

brute, For if-a you slip, you nick da skin, you clip a da chin, you rip-a da

Todd strops his razor slowly and deliberately, disconcerting Pirelli and drawing the crowd's attention. PIRELLI: (Getting the crowd's attention back)

52 53 53A

lip a bit, and dat's-a da trut'! To shave-a da

END

54 *mf espress.*

55 56

face Or e - ven a part Wid - out it - a smart Re - qui - re da

*ten.* (Gesturing to Tobias, who pulls down an elaborate anatomical chart of the head)

57 58 59

heart. — It take - a da art. I show you a chart I stud - y - a

# Ladies in Their Sensitivities

Beadle

START

Allegretto grazioso (♩ = 144)

BEADLE:  
Voice cued in  
Recorder (8va)

1 3 4

Ex -

Safety

5 6 7

cuse me, my lord, May I re-quest, my lord, Per - mis-sion, my lord, to

8 9 10

speak? For - give me if I sug - gest, my lord, You're

11 12 13

look-ing less than your best, my lord, There's pow-der up-on your

14 15

vest, my lord, And stub - ble up - on your

END

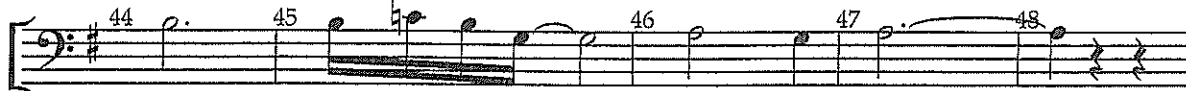
16 17 18

cheek.

And

# Pretty Women

(TODD)

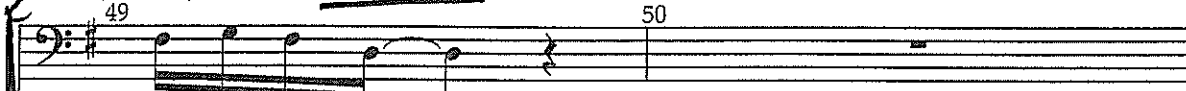


stair, Some-thing in them — cheers the air. —

START

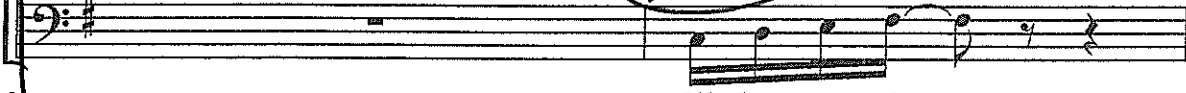
(TODD)

**TODD**



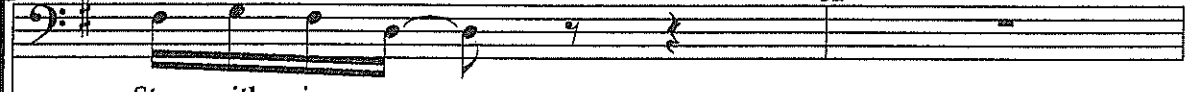
Pret - ty wo - men... —

**JUDGE:**



Sil - hou - ett - ed... —

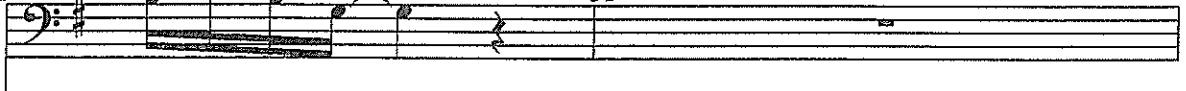
51



Stay with - in you... —

Glanc - ing..

53



Stay for - ev - er... —

54



Breath - ing light - ly... —

(TODD)

55 56

Pret - ty wo - men, —

Pret - ty wo - men! —

(JUDGE)

Pret - ty wo - men! —

57 58

Blow - ing out their

can - dles or

Blow - ing out their can - dles...

59 60

comb - ing out their

hair,

Comb - ing out their hair, then they

61

E - ven when they —

leave.

E - ven when they



(TODD)  
62 leave, \_\_\_\_\_ they still \_\_\_\_\_ are  
(JUDGE) *optional 8va*  
63  
leave you and van - ish, they some - how can still re - main

64 there, \_\_\_\_\_ They're there. Ah,  
65  
there with you, There with you. Ah,

66  
Pret - ty wo - men at their mir - rors, —  
Pret - ty wo - men — in their gar - dens,

67  
let - ter writ - ing, — weath - er watch - ing,  
flow - er pick - ing, —

(TODD)

68 69 70

How they make a man sing! Proof of heav - en—

(JUDGE)

How they make a man sing! Proof of heav - en—

71 72

as you're liv - ing,— Pret - ty wo - men,— sir,

as you're liv - ing,— Pret - ty wo - men,— sir,

73

pret - ty wo - men,— Here's to

pret - ty wo - men,— Yes,

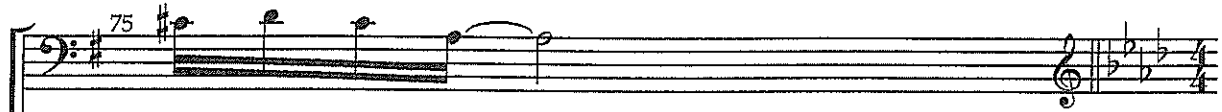
74

pret - ty wo - men,— All the

pret - ty wo - men, sir, Pret - ty wo - men,

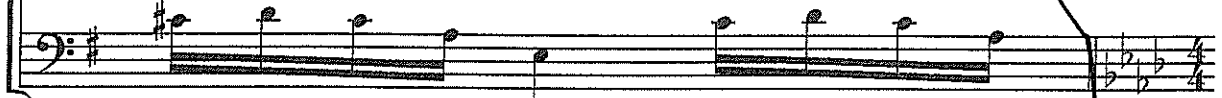
*Todd raises his arm in a huge arc and is about to slice the razor across the Judge's throat when Anthony bursts in.*

(TODD)



pret - ty wo - men! —

(JUDGE)



pret - ty wo - men, sir, pret - ty wo - men...

END

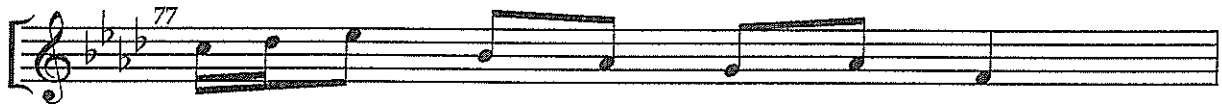
(♩ = 120)

*Todd stops in mid-stroke. The Judge whirls around in his chair.*

76 ANTHONY:



Jo - han - na mar - ries me Sun - day!

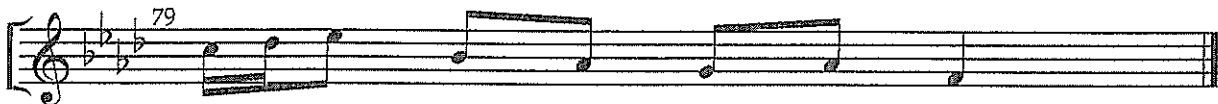


Ev - 'ry - thing's set, we leave to - night!



We'll be in Par - is by Mon - day,

*The Judge jumps up, spilling the basin and knocking the razor from Todd's hand.*



Out of that heart - less ty - rant's sight...

# By The Sea (Part II)

Mrs. Lovett

Moderato (♩ = 84)

START

MRS. LOVETT:  
(last time)

It-'ll

5

be so qui-et that who'll come by it Ex - cept a sea-gull?

Hoo! Hoo! We should - n't try it, Though, till it's le - gal For

two - hoo! \_\_\_\_\_ But a sea - side wed - ding could

be de - vised, Me rum - pled bed - ding le - git - i - mized. Me

eye-lids-'ll flut-ter, I'll turn in-to but-ter, The mo-ment I mut-ter, "I

do - oo!" \_\_\_\_\_

To 25  
By the

# Nothing's Gonna Harm You

Tobias

MRS. LOVETT: Of course you do... What a sweet, affectionate child it is.

*poco accel.*

START

MRS. LOVETT: I know what Toby deserves...

*a tempo*  
(TOBIAS)

No one's gon-na hurt you, No one's gon-na dare.

MRS. LOVETT: Here, have a nice bong-bong.  
(Starts to reach for her purse, but Tobias stays her hand in adoration)

Oth-ers can de - sert you, Not to wor-ry, whist le I'll be there.

De-mons-'ll charm you with a smile For a while, but in time

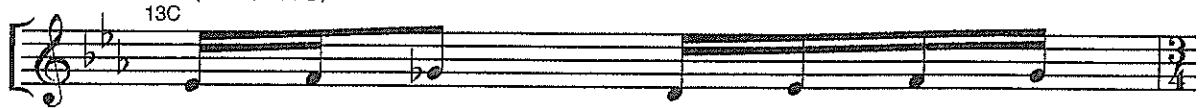
Noth-ing can harm you, Not while I'm a - round.

END

MRS. LOVETT: What is this foolishness? What are you talking about?  
TOBIAS: Little things wot I've been thinking and wondering about...

# Searching

(CHORUS)



lu - na - tics yell - ing at the

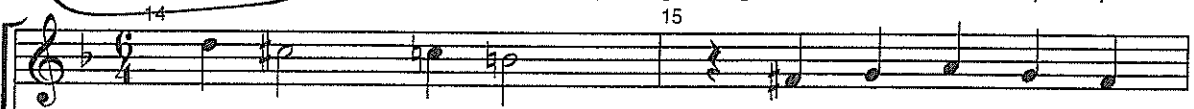


moon. It's the end of the world. Yes!

START

**L'istesso tempo**

**BEGGAR WOMAN:** (*Appearing suddenly and peering through the darkness toward the pishop*)

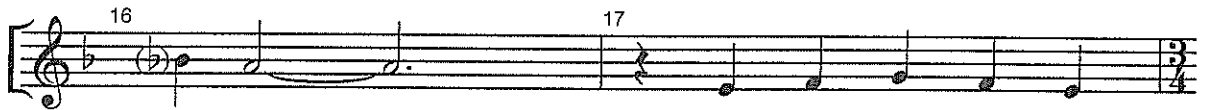


Bea - dle... Bea - dle... No good hid - ing, I

**TODD:**



To - by...



saw you. —

Are you in there still?



Bea - dle!... —

Bea - dle!... —

20

**Piu mosso, rubato**



Get her, — but watch it! She's a wick - ed one, She'll de -



23 (BEGGAR WOMAN) 24 25 26

ceive you with her fan - cy gowns And her fan - cy airs

**Poco animato**

27 28 (Shrieking) 29 30

And her... Mis - chief! Mis - chief! Dev - il's work!

**Meno mosso**

31 *rit.* 32 (Shuffling off towards the pishop)

Where are you, Bea - dle? Bea - dle...

**END**

**Presto (♩ = 132)**

33

GROUP I:

34 To 36

Rats in the streets and the lu - na - tics yell - ing at the

(GROUP I)

36

moon! It's the end of the world! Good!

GROUP II:

Rats in the streets and the lu - na - tics

37

Cit - y on fi - re!  
yell - ing at the moon! It's the

D E V O N S H I R E



P L A Y H O U S E

***Sweeney Todd/School Edition - Audition Application***

Name\_\_\_\_\_

Address\_\_\_\_\_

Home Phone\_\_\_\_\_ Cell Phone\_\_\_\_\_

E-Mail\_\_\_\_\_ Do you prefer a particular role?\_\_\_\_\_

Date of Birth\_\_\_\_\_ Preferred Pronouns\_\_\_\_\_

Would you accept another role if offered? (circle one)                      Yes                      No

What vocal part are you?\_\_\_\_\_ vocal range if known\_\_\_\_\_

What song are you singing?\_\_\_\_\_

The tentative rehearsal schedule begins Monday, September 9 / 6-9P. Most rehearsals run Sundays from 1-5P (Exception: 9/15 from 6-9P and 10/6 from 4:30-7:30P) and M, T & W / 6-9P from 9/10 to 11/6. Holidays could include: 10/3-Rosh Hashanah and 11/5-Election Day. Technical Rehearsals are: Sunday, 11/10 from 1-5P and Monday-Thursday, 11/11-14 from 6-9:30P with a pick up rehearsal on W - 11/20 from 6-9P. Cast members are expected to be at every rehearsal during the final two weeks prior to performance, 11/3-14. A more detailed schedule is released after casting is complete. Be sure to list all potential conflicts on your audition application.

Please state any conflicts that you may have with the rehearsal schedule on the attached show calendar

Please attach a resume and picture if you have one **OR** complete pages 2 and 3 of this application





# September 2024

September 2024

October 2024

Su	Mo	Tu	We	Th	Fr	Sa	Su	Mo	Tu	We	Th	Fr	Sa
1	2	3	4	5	6	7	6	7	8	9	10	11	12
8	9	10	11	12	13	14	13	14	15	16	17	18	19
15	16	17	18	19	20	21	20	21	22	23	24	25	26
22	23	24	25	26	27	28	27	28	29	30	31		
29	30												

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Sep 1	2	3	4	5	6	7
				6:00pm Sweeney Todd Auditions (Program 1)	6:00pm Teen Show Auditions & Callbacks (Theatre)	
8	9	10	11	12	13	14
	6:00pm Sweeney Todd Rehearsals (Museum)	6:00pm Sweeney Todd Rehearsal (Theatre)	6:00pm Sweeney Todd Rehearsal (Program 1)			
15	16	17	18	19	20	21
6:00pm Sweeney Todd Rehearsals (Program 1 & 2)	6:00pm Sweeney Todd Rehearsals (Museum)	6:00pm Sweeney Todd Rehearsal (Theatre)	6:00pm Sweeney Todd Rehearsal (Museum)			
22	23	24	25	26	27	28
1:00pm Sweeney Todd Rehearsals (Theatre)	6:00pm Sweeney Todd Rehearsals (Museum)	6:00pm Sweeney Todd Rehearsal (Theatre)	6:00pm Sweeney Todd Rehearsal (Program 1)			
29	30	Oct 1	2	3	4	5
1:00pm Sweeney Todd Rehearsals (Theatre)	6:00pm Sweeney Todd Rehearsals (Museum)					

# October 2024

October 2024

November 2024

Su	Mo	Tu	We	Th	Fr	Sa
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

Su	Mo	Tu	We	Th	Fr	Sa
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Sep 29	30	Oct 1	2	3	4	5
		6:00pm Sweeney Todd Rehearsal (Theatre)	6:00pm Sweeney Todd Rehearsal (Program 1)	6:00pm Sweeney Todd Rehearsal (Program 1)		
6	7	8	9	10	11	12
4:30pm Sweeney Todd Rehearsals (Program 1 & 2)	6:00pm Sweeney Todd Rehearsals (Museum)	6:00pm Sweeney Todd Rehearsal (Theatre)	6:00pm Sweeney Todd Rehearsal (Program 1)	6:00pm Sweeney Todd Rehearsal (Program 1)		
13	14	15	16	17	18	19
1:00pm Sweeney Todd Rehearsals (Theatre)	6:00pm Sweeney Todd Rehearsals (Museum)		6:00pm Sweeney Todd Rehearsal (Museum)			
20	21	22	23	24	25	26
1:00pm Sweeney Todd Rehearsals (Theatre)	6:00pm Sweeney Todd Rehearsals (Theatre)	6:00pm Sweeney Todd Rehearsal (Theatre)	6:00pm Sweeney Todd Rehearsal (Theatre)			
27	28	29	30	31	Nov 1	2
1:00pm Sweeney Todd Rehearsals (Theatre)	6:00pm Sweeney Todd Rehearsals (Theatre)	6:00pm Sweeney Todd Rehearsal (Theatre)	6:00pm Sweeney Todd Rehearsal (Theatre)	6:00pm Sweeney Todd Rehearsal (Theatre)		



# November 2024

December 2024

Su	1	2	3	4	5	6	7
Mo	8	9	10	11	12	13	14
Tu	15	16	17	18	19	20	21
We	22	23	24	25	26	27	28
Th	29	30	31				
Fr							
Sa							

November 2024

Su	3	4	5	6	7	8	9
Mo	10	11	12	13	14	15	16
Tu	17	18	19	20	21	22	23
We	24	25	26	27	28	29	30
Th							
Fr							
Sa							

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Oct 27	28	29	30	31	Nov 1	2
3 1:00pm Sweeney Todd Rehearsals (Theatre)	4 6:00pm Sweeney Todd Rehearsals (Theatre)	5 6:00pm Sweeney Todd Rehearsal (or holiday) (Program 1)	6 6:00pm Sweeney Todd Rehearsal (Theatre)	7	8	9
10 1:00pm Sweeney Todd Tech Rehearsal (Theatre, PS 2 & 3)	11 5:30pm Sweeney Todd Tech Rehearsal (Theatre, PS 2 & 3)	12 5:30pm Sweeney Todd Tech Rehearsal (Theatre, PS 2 & 3)	13 5:30pm Sweeney Todd Tech Rehearsal (Theatre, PS 2 & 3)	14 5:30pm Sweeney Todd Tech Rehearsal (Theatre, PS 2 & 3)	15	16 5:00pm Sweeney Todd Performance (Theatre, PS 2 & 3)
17 1:00pm Sweeney Todd Performance (Theatre, PS 2 & 3)	18	19	20 6:00pm Sweeney Todd Pick Up Rehearsal (Theatre)	21	22	23 5:00pm Sweeney Todd Performance (Theatre, PS 2 & 3)
24 1:00pm Sweeney Todd Performance (Theatre, PS 2 & 3)	25	26	27	28	29	30