



# Finger in the Pie

Finger in the Pie was founded in 2004 by a group of Warwick University graduates with a passion for devised physical theatre. Over the years they have developed into one of the most exciting and visually stunning emerging theatre companies in the UK.

Combining physical storytelling with detailed historical research and infusing it with humour and playfulness. Sex, debauchery, decadence and decay are recurring themes in their work.

Finger in the Pie's forthcoming productions include: Tiny Wallop's Travelling Freakarium (Jacksons Lane Theatre), Waiting for Stanley (Touring 2011). Finger in the Pie Cabaret (Madame JoJo's - 1st Sunday of the Month)

Finger in the Pie offer a wide range of year round workshops for professional actors as well as for schools.

For more information email:  
info@fingerinthepie.com  
or visit:

[www.fingerinthepie.com](http://www.fingerinthepie.com)

## THE BACKGROUND

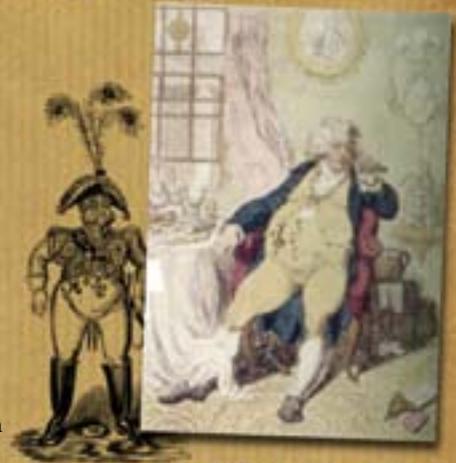
### London Life in the Eighteenth Century

Regency London was a far cry from its moralising Victorian successor. Perfumed pleasure gardens sit cheek by jowl with stinking slums. As the first gas lighting hissed into life on London's Pall Mall a seething disease-ridden underclass squeezed itself into the streets beyond. This was an age of revolting extremes presided over by the extremely revolting Prince Regent. Wealth, depravity, poverty and violence where the norms of life.

By the late eighteenth century London had become the first city since ancient Rome to reach a population of over one million. It was establishing itself as the largest port in the world, the centre of an international trade hungry for the exotic. It was a society obsessed with consumption. Binge drinking - especially of cheap unregulated gin - was blamed for turning inner city areas into lawless ghettos of crime. While for the first time in our history obesity, gout and the other diseases of over consumption became major social problems.

It was the period when 'the market' first established itself as a dominant political force. A process championed by the great ideologue of Free Market Economics, Adam Smith. While the newly emerging markets lead to great wealth for some, especially thanks to the huge expansion in the highly lucrative slave trade throughout the century, they also lead to several acute financial crises. When rampant speculation funded by unregulated borrowing led to the collapse of the 'South Sea Bubble' in 1720 thousands saw their wealth wiped out overnight.

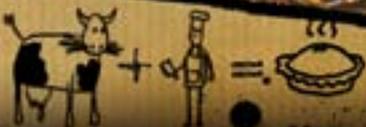
As a society England was deeply divided. Throughout our entire period the gap between the rich and poor grew. And while the underclass rotted in appallingly unsanitary urban squalor the minority at the top became increasingly paranoid about the radicalisation of the dispossessed by foreign agitators, spreading the violent ideologies of the French revolution. Indeed the fear of a home grown Terror became so acute that the government suspended Habeas corpus in 1794 allowing suspects to be detained without trial. It was in this climate of fear, caused by the violence of working class revolution in Paris, that rumours quickly started spreading of a demon barber on Fleet St...



THE REVOLTING  
'PRIMEY'  
PRINCE REGENT



HOGARTH'S 'GIN LANE'  
A GOVERNMENT SPONSORED  
ANTI-BINGE DRINKING CAMPAIGN



## The Guild of Barber-Surgeons

The guild was established by Henry VII in 1540 as the United Barber-Surgeons Company. Its symbol was the red and white striped pole associated with barbers to this day. It comes from the guild's legacy of practicing bloodletting. To perform the operation barbers had a staff for the patient to grasp so the veins on the arm would stand out sharply and a bowl to hold leeches and catch blood. The red stripes represent the blood running down the pole, the white stripes represent bandages while the brass ball on top represents the bowl used to catch the blood.

As well as blood letting (phlebotomy) barbers were expected to be able to set broken bones, and pull teeth: a function they maintained well into the 1950's.

Thanks to this heritage surgeons in the UK are still given the professional title 'Mister' instead of 'Doctor'.



BLEEDING  
barbers would take 18-20 ounces of blood until the patients arms passed out

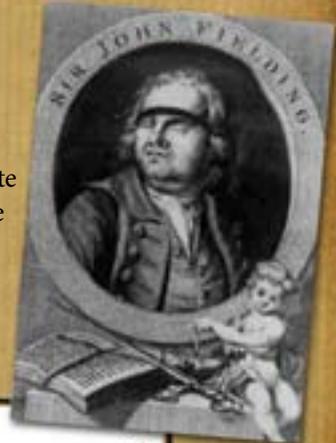


## Sir John Fielding

(1721 – 1780) was a notable English magistrate and social reformer of the 18th century. He was also the younger half-brother of novelist, playwright and chief magistrate Henry Fielding. Despite being blinded in a navy accident at the age of 19, John set up his own business and, in his spare time, studied law with Henry.

Appointed Henry's personal assistant in 1750, John helped him to root out corruption and improve the competence of those engaged in administering justice in London. They formed the first professional police force: the Bow Street Runners. Through the regular circulation of a 'police gazette' containing descriptions of known criminals, Fielding also established the basis for the first police criminal records department.

When Henry died in 1754, John was appointed magistrate at Bow Street in his place, becoming renowned as the "Blind Beak", and allegedly being able to recognise 3000 criminals by the sounds of their voices. He also continued to develop his ideas on crime prevention and youth employment. He was knighted in 1761.



THE BLIND BEAK CLAIMED TO BE ABLE TO RECOGNISE OVER THREE THOUSAND CRIMINALS BY THEIR VOICE ALONE



# Famous Clowns

Jean Louis Barrault



((Les Enfants du Paradis))



Pierrot (1943)

Clown



Pierrot is a stock character of French pantomime and commedia dell'arte, his origins are in the late 17th-century Paris based troupe of players known as the Comédie-Italienne. The defining characteristic of Pierrot is his naïveté: he is seen as a fool, always the butt of pranks, yet nonetheless trusting. He is besotted by the beautiful Columbine who never returns his affections. It is said the clown was born in heaven so can only imagine good of other men.

... till he is almost surprised in their great moment...

Buster Keaton



# Sweeney Todd Development 2006 - 2008



← Richard Campbell and Emily Bruce

Richard Campbell and Vanessa-Faye Stanley



Emily Bruce and Dörbel Aschenberg

Helen Bradbury, Vanessa-Faye Stanley, Emily Bruce, Richard Campbell and Robin Guiver



## Devising theatre...

Devised theatre is a form of theatre creation where the script originates not from a writer or writers, but from collaborative, usually improvisatory, work by a group of people (usually including, but not limited to, the performers). As a European tradition it finds its routes in the commedia dell'arte and other forms of improvised street theatre.

Sweeney Todd was developed through a process of improvisation and collaborative development during a series of rehearsals throughout 2006 to 2009. During that time we played with many ideas for the show. To begin with a lot of the characters for the piece were masked - using a type of half mask based on those used by the commedia del arte - and while the masks themselves never made it into the final show, the heightened, exaggerated and grotesque performance style they demand is still clearly visible.

## LONDON TOWN PUPPET SEQUENCE





# SWEENEY TODD

production photographs



This page (clockwise from top left) 1) FRANK WURZINGER, 2) LIZZIE WORT 3) CONRAD SHARP, ALFIE BOYD, HELEN TAYLOR 4) FRANK WURZINGER AND ALFIE BOYD



This page (clockwise from top) 1) LIZZIE WORT, CONRAD SHARP 2) CONRAD SHARP 3) ALFIE BOYDE, 4) Sweeney Todd's Mother and Father hunt for Gin: puppets by IDA MARIE TJALVE



# CAST and Creative Team

**Sweeney Todd** - Frank Wurzinger

**Ensemble** – Alfie Boyd, Helen Taylor, Conrad Sharp, Rachel Dawson

Director - Alexander Parsonage

Dramaturge - Sandra Theresa Buch

Music composed and arranged by - Vanessa-Faye Stanley

Movement Direction - Vanessa-Faye Stanley

Adult Todd Puppetry - Mark Mander, Sue Dacre

Mother and Father Puppet - Ida Marie Tjalve

Young Todd Puppet – Bek Palmer

Stage Design – Bek Palmer and Charli Dugdale

Technical Manager and Lighting Design - Edward Elbourne

Costume Design - Suncana Dulic and Megan Pugh

Technician – Joe Boxall

Stage Manager - Amanda Ashley

Finger in the Pie General Manager - Angela Clutton

Tour Booking - Helena Richardson (richardsonprm.com)

Produced by - Flavia Fraser-Cannon (frasercannon.com)

## Devised by

Bärbel Aschenberg, Alfie Boyd, Helen Bradbury, Emily Bruce, Richard Campbell, Robin Guiver, Michael Lambourne, Alexander Parsonage, Vanessa-Faye Stanley, Helen Taylor, Lizzie Wort, Frank Wurzinger.

With additional written material by Stephen Sharkey

## Thanks

Catherine Baines, Al Barclay, Eve Bennett, Rebecca Burn-Callander, June Cannon, Antony Cleary, Jo Crowley, Martha Dancy, Andy Fraser, Abigail Graham, Stephanie Hay, Jasmine Jones, Neon Kelly, Catherine Kinson, Liz Martin, Marcus Reeves, Jon Charters, Jeff at Urban, The Gilded Balloon, Adrian Berry, Jenni Archibald and all at Jacksons Lane.

## Supported by



Jacksons  
Lane

JERWOOD SPACE

# Biographies

## FRANK WURZINGER

### Sweeney Todd

Frank studied Mime and physical theatre with Desmond Jones, trained with Franki Anderson in Fool, Guy Dartnell in improvisation, and studied Performance at the Central School for Speech of Drama. His work includes: The Troubadours (Franki Anderson); Theatre-Rites (Hospitalworks, Lighten Up); Dende Collective (The Piranha Lounge, Kwaidan); Gonzo Moose (I Am A Viking); Adrenalin Dance; Sixth Sense; Travelling Light (Cloudland, Bob The Man On The Moon) and Theatre Alibi (Lost And Found). Frank's first solo show The Confetti Maker, directed by John Wright and supported by Arts Council England and Jackson's Lane, is on tour in spring 2011.

## ALFIE BOYD

### Prisoner / Parson

Alfie trained in European Theatre Arts at Rose Bruford College and has a Masters in Physical Theatre from St Marys College under Kasia Zaremba-Byrne. He is an associate producer and performer with The London Leisure Pirates interactive theatre group, a collective member of Compagnie de Bofoo, and Chief Puppeteer to Gilbert the Glittery Chicken.

## RACHEL DAWSON

### Prisoner / Miss Lovit

Since graduating from Bretton Hall with a degree in music theatre, Rachel has established an eclectic career as an actor musician in London. Rachel performed in Failed States (1215 productions), worked on the development of A Corner of the Ocean (Jammy Voo theatre company), and regularly works with Les Enfants Terribles theatre company performing in their last three productions- The Terrible Infants, Ernest and the Pale Moon and The Vaudevillains which have toured internationally.

## CONRAD SHARP

### Jailor / Barber

Conrad trained as the East 15 Acting School where he received the Sir John Gielgud award for his role as Macbeth. Since graduating Conrad had performed in several national tours with shows at the riverside

studios and an interactive Film project in New York. Conrad has also worked with the Director of the Moscow Arts Theatre on a production of The Master and Margherita. Recently Conrad could be found performing at Secret Garden and Glastonbury festivals and in a production of The Bay at The Space London.

## HELEN TAYLOR

### Prisoner / Fiancées

Helen's previous theatre work includes: Lady Macbeth in Macbeth (UK Tour); Hero in Much A Do About Nothing (UK tour); Hooked (Hampstead Theatre, in collaboration with Frantic Assembly); Sarah's Kugel (one-woman show at Hampstead Theatre); Sophie in Room Temperature (selected for the Equinox Comedy Festival); Hannah in Always So Free (New End Theatre); Mrs Samsa in Metemorphosis (UK tour); Jo in Taste of Honey (UK tour); Mephistopheles - Mummers Play in Dr. Faustus (Chichester Festival Theatre). She created the role of Mrs. Appleyard in Picnic at Hanging Rock (Minerva, Chichester Festival Theatre). Helen has also filmed and created a number of comedy sketches for Taylor&Parker.

## ALEXANDER PARSONAGE

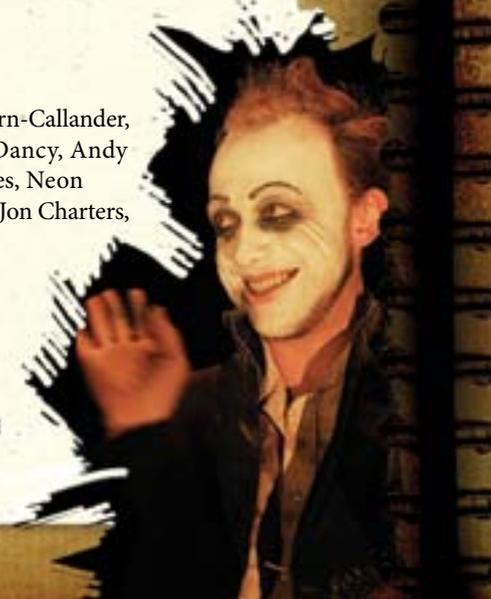
### Director

Alexander is a theatre director and cabaret producer based in London. His recent credits include working with sketch comedy troupe The History Girls (Holt Festival), directing a new adaptation of Beowulf for Eclectic Opera (Bridewell Theatre), and for Finger in the Pie developing their new devised productions - Bedlam, Waiting for Stanley and Tiny Wallop's Travelling Freakarium. Alex is a founding member of Finger in the Pie with whom he has been working since 2004. Alex trained in the Lecoq pedagogy under Tomas Prattki at Lipisa.

## FLAVIA FRASER-CANNON

### Producer

Recent credits include: Gemma Goggin: Get Laid or Die Trying (Gilded Balloon), the Yellow Wallpaper (The Royal Festival Hall), Durang Durang (Jermyn St) and The Lady from the Sea (Arcola). She has produced The Miniaturists since 2006. In 2008 Flavia won a Stage One producer's apprenticeship bursary and worked on a range of West End and number 1 touring productions including La Clique, West Side Story and The Vagina Monologues.



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Time Out

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