Don't be afraid of the Dark

The Dark

& 11.

The collegeites came to the KSI grill out "rock and roll" had taken over the student body, and that had taken over all at first listen, but continued otherwise. Their music -- each seemingly random use of form and dance -- rhythm, keyboards, guitar, drum (percussion), Clark (percussion).

Why listen? The words that deal with mundane occurrence, 'Reagan' and "Moral" -- were. one moment cold and brutal, at another pitiful, and another positively droll. His frenetic build to a climactic explosion is artfully complemented by the performance of Angela Lansbury as Mrs. Lovett, the bat –y baker who sees Todd's victims as a cheap source of filling (please turn to page 6).

"Sweeney Todd: the Demon Barber of Fleet Street" is an avalanche of sheer theatrical energy. Sondheim's score is the most operatic one to hit Broadway since Porgy and Bess.

There is a diverse collection of songs, all distinctly Sondheim. Some are hauntingly beautiful, like the recurring theme "Joanna." Others are hauntingly witty and upbeat, like the act I finale, "A Little Priest," in which Sweeney Todd and his baker companion Mrs. Lovett concoct their cannibalistic scheme.

The title role is an exhausting tour de force by George Hearn. Portraying the vengeful barber who goes on a jugular-cutting rampage, he is at one moment cold and brutal, at another pitiful, and another positively droll.

His frenetic build to a climactic explosion of gore is artfully complemented by the performance of Angela Lansbury as Mrs. Lovett, the bat –y baker who sees Todd's victims as a cheap source of filling (please turn to page 5).

Angela Lansbury brandishes a rolling pin in a scene from "Sweeney Todd, the Demon Barber of Fleet Street."

Sweeney Todd, the Demon Barber of Fleet Street at the new Metropolitan Center through January 31. Starring Angela Lansbury and George Hearn, directed by Harold Prince.

The tale of Sweeney Todd, the murderous "Demon Barber of Fleet Street," has been captivating audiences for over a hundred years. The story first appeared on the stage in Victorian England in 1847 and has been popular ever since. Steven Sondheim's current version playing at the Metropolitan Center is ample explanation of its popularity.

The show, which won the 1979 Tony Award for best musical, is an avalanche of sheer theatrical energy. Sondheim's score is the most operatic one to hit Broadway since Porgy and Bess.

and almost certainly unparalleled for a musical comedy.