Welcome to the Barbican and to Jesus Christ Superstar. We are delighted to be bringing this production back to London following two sell-out seasons at Regent’s Park Open Air Theatre. Having won both the Olivier Award for Best Musical Revival and the Evening Standard Award for Best Musical, the show played a season at the Lyric Opera of Chicago last year and embarks on a two-year North American tour in October.

Back at the Open Air Theatre, we are also creating a new production of Tim Rice and Andrew Lloyd Webber’s musical Evita, directed by Jamie Lloyd, which runs from 2 August to 21 September. Do come and experience this in the place where we originally created Superstar.

Tim Rice and Andrew Lloyd Webber’s epoch-making music and lyrics have been a backdrop to our formative years! For some of you this might be the first time watching this show, for others maybe more! Whatever the case, we’re sure you’ll agree that this version feels as fresh and relevant today as it was when the original production premiered in 1971. For this Barbican transfer, we welcome a brilliant new cast and band. We would like to also extend our thanks to all the amazing backstage, technical and creative teams.

We hope you enjoy the show.

Toni Racklin
Head of Theatre, Barbican
After their initial success with an early, twenty-minute version of Joseph and the Amazing Technicolor Dreamcoat in 1968, Andrew Lloyd Webber and Tim Rice were taken up by producer David Land, given a weekly wage of £20 each, an office, and encouraged to write anything at all with just one request: Land urged them to steer clear of the Bible; he’d had enough religion already. So of course they wrote Jesus Christ Superstar, which caused the sort of outrage and controversy more associated at that time with the Royal Court Theatre. But the Lord Chamberlain was now gone, Hair – the tribal rock protest musical – had announced the ‘Age of Aquarius’, and The Who had composed a rock musical, Tommy, that contained distinct theatrical possibilities. Superstar was first conceived as a stage show, but entered the world as a double record album. That recording featured some of the best rock musicians of the day. Murray Head was Judas, Ian Gillan of Deep Purple was an affecting Jesus, his voice a pickled, rasping gurgle, and Mike d’Abo of Manfred Mann sang King Herod’s camp ‘challenge’ number (‘Prove to me that you’re no fool, walk across my swimming pool’). The gloriously gifted Madeline Bell sang in support and the role of Mary Magdalene was taken by 19-year-old Yvonne Elliman whom Lloyd Webber had found singing ‘Blowing in the Wind’ for £5 a night plus drinks in a club along the King’s Road. Barry Dennen, who had appeared in Hair, sang Pilate with an incisive and histrionic grace that became his trademark.

The album was original and exhilarating. The music had tremendous energy which, blending with Rice’s cynical, quizzical lyrics, never stood still for a minute. Quite
apart from the songs themselves, the score was full of fragmentary moments that belied an unusual talent, such as the melodic phrase, made almost in passing, on Judas’s ‘It seems to me a strange thing, mystifying...’ and Jesus’ angry riposte in Mary Magdalene’s defence. Lloyd Webber’s taste for unusual time signatures made a stunning debut in Mary’s ‘Everything’s Alright’, a number that bowls along, five syncopated beats in a bar, like an undulating hillside or gentle wave. There was the majestic entrance to Jerusalem – ‘Hosanna Heysanna Sanna Sanna Ho, Sanna Hey Sanna Ho Sanna, Hey JC, JC won’t you fight for me? Sanna Ho Sanna Hey Superstar’ – the concerted soul shout of ‘Christ you know I love you’ and the howling anguish of the vulnerable hero in the Garden of Gethsemane. And as Jesus died on the cross, the orchestra gathered in one of the most sweeping and melancholy of all melodies.

And even then that mood was not all that new. The medieval Mystery plays had shown the human side of the Passion. The more ambivalent, sexual connotations of Superstar – expressed in Judas’ symbiotic fascination with the people’s pin-up and Mary Magdalene’s confused devotion as expressed in her best song – were also part of the cultural currency. Nikos Kazantzakis’s sensational 1955 novel, The Last Temptation of Christ (filmed many years later by Martin Scorsese with Willem Dafoe and Harvey Keitel as Jesus and Judas), was at least as interestingly outspoken. And Pasolini’s breath-taking 1964 black and white film The Gospel According to St Matthew gave a modern credence to the story of a closed community battling against, and baffled by, mystical imperatives.

The double album played for ninety minutes divided into three-minute slabs and, for an effective concert or theatrical performance, no libretto was needed. There was no impulse behind the composition of a ‘through-sung’ musical beyond making it make sense as a record. Unlicensed concert performances started springing up all over America, and in February 1971 – as the album hit the top spot in the US charts – Rice and Lloyd Webber, with David Land, went to New York to discuss strategies. The producer Robert Stigwood, with whom Land now worked, was tracking down these unlicensed performances and wiping them out with legal action. The rewards, as he now owned the grand rights, would justify the costs. He started by putting out his own concert version, like a rock and roll tour. Yvonne Elliman sang Mary Magdalene, the young folk rock singer Jeff Fenholt (later to appear in the Broadway premiere) appeared as Jesus, Carl Anderson (later in the film) was Judas, and a twenty-strong choir beefed it up with a 32-piece band. This proved an unmitigated triumph. The first authorised live concert performance was given to an audience of 12,000 people in Pittsburgh in July 1971. After a four-week tour visiting nineteen cities, it was raining money, and by September a second tour was on its way. There followed a college tour. And then Stigwood licensed performances all over the world.

Finally, on 12 October 1971, Rice and Lloyd Webber made their Broadway debuts when...
Superstar was produced at the Mark Hellingringer Theatre on 31st Street. The initial director, Frank Corsaro, was replaced by Tom O’Horgan, who had directed Hair and had been brought in with the brief of ‘theatricalising’ an oratorio. Everyone learned the hard way, and too late, that this was an unnecessary approach: huge angels swung about on psychedelic wings across shimmering, surreal sets by Robin Wagner and a full battery of laser beams, smoke and wind machines. There were dancing dwarfs and lepers and a crucifixion scene set on a dazzling golden triangle. Still, it was instantly a landmark in musical theatre history. The evangelist Billy Graham inveighed against it, the theatre history. The show has outlived its own notoriety and survives in a score of vibrancy and great power, as witnessed in many revivals. A 1973 Tokyo version which visited London in 1991 portrayed Judas as a desperate outlaw, Caiaaphas and the priests as magnificently attired, and magnificently sung, kaibuki soldiers and the Jesus of Yuichiro Yamaguchi as a stern warrior of still and ferocious theatrical presence. Herod’s swimming pool song was brilliantly misconveyed by a shrieking transvestite tossing his fan and slipping off his sandals as a highclass kimono-reversing courtesan.

Going against the tide was the theme, too, of the 1996 London revival’s poster. Christ in a white dhoti charging across Waterloo Bridge in the rush hour stampede of office workers. Gale Edwards’ fine production at the newly restored Lyceum was both grittier and more sensual than Sharman’s original. There was a UK tour of the show in 2004 and then, five years ago, an arena tour which fetched up at the vast O2 Arena in Greenwich and featured Ben Forster, who had won Lloyd Webber’s own talentspotting television show, as Jesus; Matilda composer Tim Minchin as Judas; ex-Spice Girl Melanie C as Mary Magdalene and radio disc jockey Chris Moyles as Herod. In 2016 it was fascinating to see the musical with so many great outdoor scenes – the entry to Jerusalem on Palm Sunday, the betrayal in Gethsemane – in the theme, too, of the 1996 London Open Air Theatre.

‘THE SHOW HAS OUTLIVED ITS OWN NOTORIETY AND SURVIVES IN A SCORE OF VIBRANCY AND GREAT POWER’

and one man nun carried a banner declaring ‘I am a Bride of Christ, not Mrs Superstar!’

Lloyd Webber’s first reaction to the Broadway production was to return to basics, strip away the veneer and insist on an austere London production more suited to the rawness and simplicity of the work itself. To this end, the Australian director Jim Sharman was recruited to do the opposite of Tom O’Horgan’s extravaganza. Sharman had already directed the acclaimed Australian premiere in Sydney and his similarly simple, uncluttered production, which opened at the Palace Theatre on 9 August 1972, was an instant hit. The top-price seat cost £2.50 and the advance bookings took a quarter of a million pounds. It cost £120,000 to put on, went into profit after 22 weeks and became the longest-running musical in West End history, outlasting Lionel Bart’s Oliver! with its 2,620th performance on 3 October 1978 and closing in 1980 after playing for 3,338 performances and taking £7m at the box office.

The London cast included another sand-blasted voice in Stephen Tate’s Judas, a sympathetic and good looking Jesus in Paul Nicholas, the huge and lustrous Dana Gillespie as Mary Magdalene and Paul Jabara as Herod. Sharman’s production was stark, gripping, dignified and very moving. The chorus of unknowns included Floella Benjamin, Diane Langton, Elaine Paige and Richard O’Brien, later renowned for writing The Rocky Horror Show. The script for Norman Jewison’s 1973 movie was by Melvyn Bragg, the cameramaniac by the estimable Douglas Slocombe, and the score conducted by André Previn. The critical reception was muted, but the film stands up as both theatrically intelligent and cinematically interesting. We are watching a fit-up show by a travelling troupe of hippies in the desert. Once you accept – as a ritual, as an impromptu day trip? – that the busload of rocky trespassers comes out of nowhere, erects a whole lot of scaffolding around some ancient ruins, does the business, then goes home without any sign of an audience, you can actually enjoy the movie.

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‘JOHN LENNON DECLARED THAT THE BEATLES WERE MORE POPULAR THAN JESUS, AND THERE WAS EVEN A SHORT TIME WHEN IT SEEMED POSSIBLE HE MIGHT TAKE THE LEAD’

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Michael Coveney was staff critic on the Financial Times, the Observer and the Daily Mail. His books include critical biographies of Andrew Lloyd Webber, Mike Leigh, Ken Campbell and Maggie Smith.
Sallay Garnett

**Mary**

*Training:* Bow Street Screen Acting & Film School.

*Theatre includes:* Dublin Fringe Festival; Imagining Ireland (Barbican).

*Television includes:* Striking Out (RTÉ), Finding Joy.

*Film includes:* The Last Right.

Composer credits include: Dreamsong (Melbourne International Comedy Festival); Guilty Pleasures (Tour); Death Suits You (Chapel Off Chapel).

Ricardo Afonso

**Judas**

*Theatre includes:* The Classic Rock Show (UK/European Tour); Carmen (workshop; London Theatre Company); Women on the Verge of a Nervous Breakdown (Playhouse); To Kill a Mockingbird (Lyric Hammersmith); Imagining Ireland (Barbican).

*Television includes:* London 2012 Olympic Handover; The Voice (BBC).

*UK recordings include:* Barry the Penguin’s Black & White Uk recordings include: Olympic Handover; The Voice (BBC).

*Portuguese recordings include:* Spirit: Stallion of the Cimarron, Shrek, The Lion King (Dreamworks), Aladdin, The Little Mermaid, The Hunchback of Notre Dame, Beauty and the Beast, Tarzan.

Matt Cardle

**Pilate**

Matt Cardle is a multi-platinum-selling recording artist who has sold over 2.2 million records across four studio albums: Letters (2011), The Fire (2012), Porcelain (2013) and most recently Time To Be Alive (2018). His debut #1 single ‘When We Collide’ was nominated for Best British Single at the 2011 BRIT Awards. This was followed by the #1 single ‘Loving You’ with Spice Girl Melanie C. Matt has completed five sold-out tours of the UK and is regularly guest vocalist with The Trevor Horn Band.

*Theatre includes:* Memphis (Traverse Theatre, Edinburgh), Time To Be Alive (Adelphi Theatre, London), Jesus Christ Superstar (also Lyric Opera of Chicago).

*Film includes:* Hot Solo, A Smuggler’s Trade, Star Wars VII: The Force Awakens, Rogue One, The Rise of Skywalker, Paddington 2, Les Misérables, Red Devil, Enter the Preacher (film short – Best Actor Award). Shortlisted for co-writing ‘Take It’ for WWE’s DX, which was nominated for a Choice Music Award nomination for co-writing ‘Take It’ on Bantum’s album Move.

Samuel Buttery

**Heros**

*Theatre includes:* Fat Blokes (Southbank Centre/UK Tour); Bluthy Brown Monk (Leicester Square Theatre); Cinderella (Lyric Hammersmith), The Tale of Mr Tumble (Manchester Opera House/CMetreens), Taboo (Brixton Clubhouse); Rescue Fantasy (workshop; Soho); Poke the Bear (Reading; BAFTA RockLife).

*Television includes:* Buggers (Replay TV), 8 Out of 10 Cats (Channel 4).

*Cavin Cornwall* 

**Caiaphas**

*For Regent’s Park: Jesus Christ Superstar (also Lyric Opera of Chicago).*

*Theatre includes:* Disney’s Aladdin (Prince Edward), The Color Purple in Concert (Cadogan Hall); Jesus Christ Superstar (World Arena Tour); Sister Act (UK Tour; Little Shop of Horrors (Birmingham Rep); The Harder They Come (Canada/US Tour); Porgy and Bess (Savoy); Chicago (Adelphi); Miss Saigon (Theatre Royal Drury Lane), Fosse the Musical, Fosse the Musical. The Full Monty (Prince of Wales), Ragtime (International Festival of Musical Theatre, Cardiff).

*Television includes:* House of Rock (Channel 4); The Look of Love, Doctors (BBC).


*Voice Artist credits include:* Warhammer (video game); Nescafe – Hairy Old Contina (commercial).
STREAMING PLATFORMS.

WHO

Matthew’s band The Hi Marks have just released their first record which they’ve thought about music-streaming platforms.

PETER, U/S JESUS

MATTHEW HARVEY

Training: Arts Educational Schools London.
Theatre includes: Les Misérables (Queen’s Theatre); Good Omens (Amazon); Informer, The Voice (BBC); Sick of It All: Give Out Girls (Sky).
Film includes: London Road.

Nathan has featured on original cast albums for Heathers the Musical and Elegies for Angels, Punks and Raging Queens.

SIMON, U/S JUDAS

TIM NEWMAN

Training: Masters Performing Arts College and London Studio Centre.
For Regent’s Park: Jesus Christ Superstar
Theatre includes: Tap Pack (Peacock), Memphis the Musical (Shaftesbury); Jesus Christ Superstar (UK Arena Tour).

Training: Guildford School of Acting.
Theatre includes: Ragtime (Charing Cross Theatre, The Frogs (Jermy Street), The Color Purple in Concert (Cadogan Hall), Sunset Boulevard (UK/European Tour), Aladdin (Harlow Playhouse).
Television includes: All Together Now (BBC).

Whilst at the Guildford School of Acting, Bernadette received a Lucy Evans Award for Best Performance in a Musical.

ROBERT BANNON

ENSEMBLE, U/S PILATE

Theatre includes: Sweeney Todd (Gaiety, Theatre Dublin); The Government Inspector; Christ Deliver Us, Alice in Funderland (Abbey Theatre, Dublin); Anglo the Musical (Olympia Theatre, Dublin); The Lost Five Years (Project Arts Centre, Dublin); Borstal Boy (Gaiety Theatre, Dublin); The Cavalcaders (Irish Tour).
Television includes: Luther (BBC); The Catherine Tate Show; The Overnight Sensation; Absolutely Fabulous; The Mary Whitehouse Show; The Muppets; The Queen’s Birthday Show; The Irregular Choice; The Ray Winstone Show; We’re Doomed; Children of the Revolution; New Tricks; Big Talk; The Young Vic; The Prince of Cheshire; The London Peace Garden; The Village.
Film includes: Eggs, Jesus Christ Superstar (five Stadiums); All the Fun of the Fair.

Elegies for Angels, Punks and Raging Queens.

ROBERT BANNON

ENSEMBLE, U/S PILATE

Training: Bull Alley, Liberties College, Dublin.
Theatre includes: Sweeney Todd (Gaiety, Theatre Dublin); The Government Inspector; Christ Deliver Us, Alice in Funderland (Abbey Theatre, Dublin); Anglo the Musical (Olympia Theatre, Dublin); The Lost Five Years (Project Arts Centre, Dublin); Borstal Boy (Gaiety Theatre, Dublin); The Cavalcaders (Irish Tour).
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Film includes: Eggs, Jesus Christ Superstar (five Stadiums); All the Fun of the Fair.

Elegies for Angels, Punks and Raging Queens.

MATTHEW HARVEY

Training: Arts Educational Schools London.
Theatre includes: Les Misérables (Queen’s Theatre); Violet (Charing Cross Theatre); Loserville (Pitlochry Festival).
Masters Performing Arts College and London Studio Centre.
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For Regent’s Park: Jesus Christ Superstar
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Elegies for Angels, Punks and Raging Queens.

TIM NEWMAN

TRAINING: MASTERS PERFORMING ARTS COLLEGE AND LONDON STUDIO CENTRE.

FOR REGENCY’S PARK: JESUS CHRIST SUPERSTAR

THEATRE INCLUDES: TAP PACK (PEACOCK), MEMPHIS THE MUSICAL (SHAFTESBURY); JESUS CHRIST SUPERSTAR (UK ARENA TOUR).

TRAINING: GUILDFORD SCHOOL OF ACTING.

THEATRE INCLUDES: RAGTIME (CHANGING CROSS THEATRE, THE FROGS (JERMY STREET), THE COLOR PURPLE IN CONCERT (CADOGAN HALL), SUNSET BOULEVARD (UK/EUROPEAN TOUR), ALADDIN (HARLOW PLAYHOUSE).

TELEVISION INCLUDES: ALL TOGETHER NOW (BBC).

WHilst at the Guildford School of Acting, Bernadette received a Lucy Evans Award for Best Performance in a Musical.

ROBERT BANNON

ENSEMBLE, U/S PILATE

Training: Bull Alley, Liberties College, Dublin.
Theatre includes: Sweeney Todd (Gaiety, Theatre Dublin); The Government Inspector; Christ Deliver Us, Alice in Funderland (Abbey Theatre, Dublin); Anglo the Musical (Olympia Theatre, Dublin); The Lost Five Years (Project Arts Centre, Dublin); Borstal Boy (Gaiety Theatre, Dublin); The Cavalcaders (Irish Tour).
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Film includes: Eggs, Jesus Christ Superstar (five Stadiums); All the Fun of the Fair.

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Film includes: Eggs, Jesus Christ Superstar (five Stadiums); All the Fun of the Fair.
MELANIE BRIGHT
ENSEMBLE, SWING
Training: Mountview Academy of Theatre Arts.
Theatre includes: We Will Rock You (UK Tour); Tommy (English Theatre Frankfurt/European Tour/Winter Gardens, Blackpool); Les Miserables (Queen’s Theatre); The Wild Party (Other Palace).
Television includes: Outfit (ABC), The Two Wolves (Lupine Films).
Film includes: Samson & Delilah (London Short Film Festival).
Melanie is an accomplished voice-over artist; campaigns include: Smirnoff, Odeon, How to Train Your Dragon, Love, Simon, Lidl and Sky (Global Radio).

GEORGIA CARLING
ENSEMBLE
Training: London Studio Centre.
Theatre includes: Bat Out of Hell (Dominion/Manchester Opera House/Coliseum/Toronto); Charlie and the Chocolate Factory (Theatre Royal Drury Lane); Water Babies (Curve, Leicester); A Chorus Line (Paladium); Footloose (UK Tour); Smokey Joe’s Café (London).
Television includes: Lucky Bag (BBC); Galavant (ABC); Olivier Awards (ITV); Royal Variety Performance; Pobol Y Cwm (BBC/S4C).
Film includes: Miss Saigon 25th Anniversary Production.

ROSIE FLETCHER
ENSEMBLE, U/S MARY
Training: Arts Educational Schools London.
Theatre includes: Hadestown (National Theatre); Barnum (Merriam); Fiddler on the Roof (Chichester Festival); Annie Get Your Gun (Sheffield Crucible); Wicked (Apollo Victoria); Tonight’s the Night (UK Tour); Passport to Pimlico (Site Specific).
Radio includes: Friday Night is Music Night (BBC Radio 2).

LUKE HALL
ENSEMBLE, U/S SIMON
Training: Arts Educational Schools London.
Theatre includes: Mamma Mia! (Novello).

JOSH HAWKINS
ENSEMBLE, U/S PETER
Training: Guildford School of Acting.
Josh graduated in 2018 and Jesus Christ Superstar will be his professional stage debut.

DALE EVANS
ENSEMBLE, U/S CAIAPHAS
Training: Mountview Academy of Theatre Arts.
Theatre includes: Cats (RCC); Kinky Boots (Adelphi); Show Boat (New London); Ghost the Musical (Asia Tour); Miss Saigon (Prince Edward); From Here to Eternity (Sheffield); BARE (Union).
Television includes: Lucky Bag (BBC); Galavant (ABC); Olivier Awards (ITV); Royal Variety Performance; Pobol Y Cwm (BBC/S4C).
Film includes: Miss Saigon 25th Anniversary Production.

SIMON HARDWICK
ASSOCIATE CHOREOGRAPHER, ENSEMBLE, DANCE CAPTAIN
Training: Performers College.
For Regent’s Park: Jesus Christ Superstar (ensemble and Assistant Choreographer, also Associate Choreographer, Lyric Opera of Chicago).
As Associate Choreographer: Strictly Ballroom (Piccadilly); The Lorax (Old Vic).
As Choreographer: 21 Chump Street (The Courtyard); Brass (Bernie Grant Arts Centre); Legally Blonde (Bird Foundation Theatre).
As a performer, theatre includes: Jekyll & Hyde (Associate Director, Old Vic); Drunk (Bridewell); Miss Saigon (Prince Edward); Chicago (Curve, Leicester); A Chorus Line (Paladium); Wicked (Victoria Apollo); Grease (Piccadilly); The Who’s Tommy (English Theatre, Frankfurt); High School Musical (Hammersmith Apollo); Footloose (UK Tour); Tim Rice and Elton John’s Aida (Colosseum Theater, Essen); Smokey Joe’s Café (London).

Dayle Hodge, Georgia Carling, Rachel Moran
Cyrus Brandon, Josh Hawkins
Melanie Bright
Simone Evans
Josh Hawkins
Melanie Bright
DAYLE HODGE
ENSEMBLE

Training: Arts Educational Schools London.
Theatre includes: Jersey Boys (Piccadilly/UK Tour); Les Misérables (Queen’s Theatre); Floyd Collins (Southwark Playhouse); A Christmas Carol (Lichfield Garrick); The Best Little Whorehouse in Texas (Unicorn); Scooge, Chitty Chitty Bang Bang, Fred Astaire: His Daughter’s Tribute (Palladium); Harry’s Webb (Theatre Royal Windsor); Beauty and the Beast (Dominion).

CLEOPATRA JOSEPH
ENSEMBLE

Training: London Studio Centre.
Theatre includes: Motown the Musical (Shaftesbury); Avenue Q; Dancing in the Streets, Soul Sister (UK Tour); The Magic of Motown (Holland Tour); Hairspray (Red Sea Magic – Celebration Ship/Curve, Leicester); BOB (Lillian Baylis Studio, Sadler’s Wells); Peter Pan (New Victoria); Scratch Reggae Opera (Her Majesty’s).
Television includes: The X Factor (ITV); Blue Peter (BBC); Cash Lady commercial.

STEVIE HUTCHINSON
ENSEMBLE, U/S ANNAS, FIGHT CAPTAIN

For Regent’s Park: Jesus Christ Superstar.
Theatre includes: Guys and Dolls (Royal Albert Hall); Snow White, Cats (Palladium); Chess (Coliseum); Ghost the Musical (UK/Chinese Tour); Rings Ain’t Wat They Used T’Be (Stafford East); Oliver! (UK Tour); Billy Elliot (Victoria Palace); Three Musketeers (workshop); Hairspray (Shaftesbury); High School Musical (Hammersmith Apollo); Twentieth Century Boy (workshop).

RACHEL MORAN
ENSEMBLE, SWING

Training: Arts Educational Schools London.
Theatre includes: Matilda (RSC); My Fair Lady; High Society (Mill at Sonning); Bugsy Malone (Lyric Hammersmith); Oliver! (Sheffield Crucible); The Sound of Music (Living Productions); The Wizard of Oz (Loose Than Words).

BILL Y NEVERS
ENSEMBLE

Training: Arts Educational Schools London.
Theatre includes: Bring It On (Southwark Playhouse); Imaginary (Other Palace); Spring Awakening (Curve, Leicester); The Color Purple in Concert (Cadogan Hall); An Intimate Evening with Kristin Chenoweth (Palladium).
Film includes: Free Jesus Christ Superstar is Billy’s professional stage debut.

TINOVIMBANASHE SIBANDA
ENSEMBLE, DANCE CAPTAIN

For Regent’s Park: Jesus Christ Superstar.
Theatre includes: Strictly Ballroom (Piccadilly); Peter Pan; Cinderella (Marklowe Theatre, Canterbury).

ELLIOTTE WILLIAMS-N’DURE
ENSEMBLE

Theatre includes: Some Like It Hip Hop (Peacock, Sadler’s Wells/UK Tour); Mad Hatter’s Tea Party (Royal Opera House/Roundhouse); The Show Off Life/Stamp’d (Sadler’s Wells); Sylvia (Old Vic).

STEVIE HUTCHINSON
ENGLISH, LEARNER LINKS

For Regent’s Park: Jesus Christ Superstar.
Theatre includes: Guys and Dolls (Royal Albert Hall); Snow White, Cats (Palladium); Chess (Coliseum); Ghost the Musical (UK/Chinese Tour); Rings Ain’t Wat They Used T’Be (Stafford East); Oliver! (UK Tour); Billy Elliot (Victoria Palace); Three Musketeers (workshop); Hairspray (Shaftesbury); High School Musical (Hammersmith Apollo); Twentieth Century Boy (workshop).

RACHEL MORAN
ENSEMBLE, SWING

Training: Arts Educational Schools London.
Theatre includes: Matilda (RSC); My Fair Lady; High Society (Mill at Sonning); Bugsy Malone (Lyric Hammersmith); Oliver! (Sheffield Crucible); The Sound of Music (Living Productions); The Wizard of Oz (Louder Than Words).

BILL Y NEVERS
ENSEMBLE

Training: Arts Educational Schools London.
Theatre includes: Bring It On (Southwark Playhouse); Imaginary (Other Palace); Spring Awakening (Curve, Leicester); The Color Purple in Concert (Cadogan Hall); An Intimate Evening with Kristin Chenoweth (Palladium).
Film includes: Free Jesus Christ Superstar is Billy’s professional stage debut.
MUSICAL NUMBERS

**ACT 1**
1. Overture
2. Heaven On Their Minds
3. What’s The Buzz
4. Strange Thing, Mystifying
5. Everything’s Alright
6. This Jesus Must Die
7. Hosanna
8. Simon Zealotes / Poor Jerusalem
9. Pilate’s Dream
10. The Temple
11. Everything’s Alright (reprise)
12. I Don’t Know How To Love Him
13. Damned For All Time / Blood Money

**ACT 2**
1. The Last Supper
2. Gethsemane
3. The Arrest
4. Peter’s Denial
5. Pilate and Christ / Herod’s Song
6. Could We Start Again, Please?
7. Judas’s Death
8. Trial By Pilate / 39 Lashes
9. Superstar
10. Crucifixion
11. John 19:41

**COMPANY**
- Jesus: ROBERT TRIPOLINO
- Judas: RICARDO AFONSO
- Mary: SALLAY GARNETT
- Pilate: MATT CARDE
- Herod: SAMUEL BUTTERY
- Caiaphas: CAVIN CORNWALL
- Annas: NATHAN AMZI
- Peter: TIM NEWMAN
- Simon: MATTHEW HARVEY
- Ensemble: DANIEL BAILEY

**CREATIVES**
- Director: TIMOTHY SHEADER
- Associate Director: ED BUSSEY
- Associate Choreographer: NICK LIDSTER
- Lighting Designer: LEE CURRAN
- Sound Designer: TOM DEERING
- Musical Director: ED BUSSEY
- Season Associate Director: BARBARA HOUSEMAN
- Fight Director: WILL BURTON
- Casting Directors: DAVID GRINDROD

**BAND**
- Musical Supervisor: ED BUSSEY
- Musical Director/Keyboard: JOHN DONOVAN
- Keyboard/Guitar: JUSTIN SHAW
- Drums: PHIL DONNELLY
- Bass Guitar: NEIL BROCK
- Guitar: BRYAN SMITH
- Trumpet/Piccolo Trumpet/Guitar: JOHN BARCLAY
- Trumpet/Keyboard/Guitar: ALAN BERLYN
- Trombone/Tuba/Guitar: SIMON MINSHALL
- French Horn/Guitar: MATT GUNNER
- Tenor Saxophone/Tute/Clarinet/Guitar: JOCELYN COX
- Keyboard Programming: SIMON HARDWICK
- Rehearsal Pianists: SEIMI CAMPBELL

**UNDERSTUDIES**
- Jesus: MATTHEW HARVEY
- Judas: NATHAN AMZI, TIM NEWMAN
- Mary: ROSIE FLETCHER
- Pilate: ROBERT BANNON
- Herod: DANIEL BAILEY
- Caiaphas: DALE EVANS
- Annas: STEVIE HUTCHINSON
- Peter: JOSH HAWKINS
- Simon: LUKE HALL
- Swings: CYRUS BRANDON, MELANIE BRIGHT, RACHEL MORAN

**Dance Captains**
- BOBBY WATTS
- NICKI BARRY

**Fight Captain**
- STEPHEN KIRKMAN

**Produced by** William Village and Timothy Sheader for Regent’s Park Theatre Ltd by special arrangement with The Really Useful Group Limited
Tim Rice has worked in music, theatre and film since 1965 when he met Andrew Lloyd Webber, a fellow struggling songwriter. Rather than pursue Tim’s ambitions to write rock or pop songs they turned their attention to Andrew’s obsession – musical theatre. Their first collaboration (lyrics by Tim, music by Andrew) was based on the life of Dr Thomas Barnardo, the Victorian philanthropist. The idea of Tim, and once the three of them together were much more successful – Joseph and the Amazing Technicolor Dreamcoat, Jesus Christ Superstar and Cats. Tim has since worked with other distinguished popular composers such as Elton John (The Lion King, Aida), Alan Menken (Aladdin, King David), Andrew Lloyd Webber and the Beatles, Björn Ulvaeus and Benny Andersson (Chess), and Stuart Brannon (From Here to Eternity). He also wrote two songs with the late Freddie Mercury, featured on Freddie’s album Barcelona with Montserrat Caballé. He has recently written new material with Sir Elton for the 2019 release of The Iron King as he did with Alan Menken for the 2017 release of Beauty and the Beast. Tim founded his own cricket team in 1973, which played its 2000th match in 2019, and was President of MCC, founded in 1789, in 2002. He was appointed President of the London Library in 2017 in succession to Sir Tom Stoppard. He is a Trustee of Sunderland FC’s Foundation of Light and a Life Vice-President of the schools/cricket charity Chance to Shine. He is a regular broadcaster/presenter on BBC Radio 2, drawing on his extensive knowledge of the history of popular music, since this was his last. He has won several awards, mainly for the wrong thing or for simply turning up.
CREATIVES

TIMOTHY SHEADER
DIRECTOR

For Regent’s Park: Jesus Christ Superstar (also Barbican/Lyric Opera Chicago/US Tour);
As Director/Choreographer: King Kong (Broadway), Strictly Ballroom (West Yorkshire Playhouse);
As Director: Jesus Christ Superstar (Almeida, Compton);
For Regent’s Park: Almeida/Alpha; (UK Tour).

TOM SCOTT
DESIGNER

For Regent’s Park: Jesus Christ Superstar (also Barbican/Lyric Opera Chicago/US Tour);
Opera includes: The Monstrous Child (Royal Opera House);

DREW MCONIE
CHOREOGRAFER

For Regent’s Park: On the Town (Director/Choreographer), Jesus Christ Superstar (Oliver Award nomination, Best Theatrical Choreography);
As Director/Choreographer: King Kong (Broadway), Strictly Ballroom (West Yorkshire Playhouse);
As Choreographer: Shakespeare in the Park (New York), Minnesota (USA);
For Regent’s Park: Almeida/Alpha; (UK Tour).

LEE CURRAN
LIGHTING DESIGNER

For Regent’s Park: Jesus Christ Superstar, A Tale of Two Cities, As You Like It (Royal Opera House/ENO);
For Regent’s Park: Calendar Girls the Musical (Lyric Opera of Chicago), Jesus Christ Superstar (Olivier Best Sound Design nomination);
For Regent’s Park: Jesus Christ Superstar (Olivier Best Sound Design nomination, Best Lighting Design).

NICK LIDSTER FOR AUTOGRAPH

For Regent’s Park: Jesus Christ Superstar, A Tale of Two Cities, As You Like It (Royal Opera House/ENO);
For Regent’s Park: Calendar Girls the Musical (Lyric Opera of Chicago), Jesus Christ Superstar (Olivier Best Sound Design nomination);
For Regent’s Park: Jesus Christ Superstar (Olivier Best Sound Design nomination, Best Lighting Design).

ED BUSSEY
MUSICAL DIRECTOR

For Regent’s Park: Jesus Christ Superstar, A Tale of Two Cities, As You Like It (Royal Opera House/ENO);
For Regent’s Park: Calendar Girls the Musical (Lyric Opera of Chicago), Jesus Christ Superstar (Olivier Best Sound Design nomination, Best Lighting Design).

DREW MCONIE
CHOREOGRAFER

For Regent’s Park: Jesus Christ Superstar (also Barbican/Lyric Opera Chicago/US Tour);
As Director/Choreographer: King Kong (Broadway), Strictly Ballroom (West Yorkshire Playhouse);
As Choreographer: Shakespeare in the Park (New York), Minnesota (USA);
For Regent’s Park: Almeida/Alpha; (UK Tour).

LEE CURRAN
LIGHTING DESIGNER

For Regent’s Park: Jesus Christ Superstar, A Tale of Two Cities, As You Like It (Royal Opera House/ENO);
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LIGHTING DESIGNER

For Regent’s Park: Jesus Christ Superstar, A Tale of Two Cities, As You Like It (Royal Opera House/ENO);
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ED BUSSEY
MUSICAL DIRECTOR

For Regent’s Park: Jesus Christ Superstar, A Tale of Two Cities, As You Like It (Royal Opera House/ENO);
For Regent’s Park: Calendar Girls the Musical (Lyric Opera of Chicago), Jesus Christ Superstar (Olivier Best Sound Design nomination, Best Lighting Design).
BARBARA HOUSEMAN
ASSOCIATE DIRECTOR (VOICE & TEXT)
Barbara was Voice and Text Coach for the Royal Shakespeare Company for six years, and has been Voice and Text Coach at Regent’s Park since 2009, and Season Associate Director since 2014.

Voice and Text Coach credits include: Strictly Ballroom (Piccadilly), The Ferryman (Old Vic), Sweet Bird of Youth, The Duchess of Malfi, The Playboy of the Western World, Design for Living, Rosencrantz and Guildenstern are Dead (Old Vic), The Curious Incident of the Dog in the Night-Time (Gielgud/Tour), St Joan, All Female Trilogy, Les Liaisons Dangereuses, Coriolanus, Trelawny of the Wells (Donmar Warehouse), Kenneth Branagh Season (Garrick), Hamlet (Donmar Warehouse); (Barbican); (Broadway), Succeed in Business for Jude Law, includes:

and Finding Your Voice She is the author of

All’s Well That Ends Well (Young Vic); Dr Faustus

Richard III, Kenneth Branagh Season (Garrick); Joan, All Female Trilogy, Les Liaisons Dangereuses (Gielgud/Tour); Guildenstern are Dead (National Theatre); Design for Living, Rosencrantz and Youth, The Duchess of Malfi, Sweet Bird of Youth, The Sound of Music, The Gershwin’s Porgy and Bess, Seven Brides for Seven Brothers, Jesus Christ Superstar (2016/2017), On the Town, Little Shop of Horrors, Evan

Current London productions include: Tina – The Tina Turner Musical, Hamilton, Disney’s Aladdin. Recent London productions include: Sweet Sweet Charity, Caroline, or Change, Strictly Ballroom, An American in Paris, Half a Suspension, In the Heights, Charlie and the Chocolate Factory, Gypsy (and Chichester Festival), Monty Python Live (mostly) @O2 Arena. Current/recent regional/UK tours include: Oklahoma!, This Is My Family, The King & I (and London), Matilda the Musical (and London), Shrek the Musical (and London), Flowers for Mrs Harris, Billy Elliot (and London).

ANDY BARNWELL
ORCHESTRAL MANAGER
For Regent’s Park: Gigi, Hello, Dolly!, Into the Woods, Crazy for You (and West End), Ragtime, The Sound of Music, The Gershwin’s Porgy and Bess, Seven Brides for Seven Brothers, Jesus Christ Superstar (World Tour), and a Resident Assistant supported by the Regional Theatre Young Directors’ Scheme.

For Regent’s Park, as Assistant Director: Jesus Christ Superstar.

As Director, productions include: Rattat Body, Conditioning (Workshop Studio, Broad Old Vic); All Songs Are Love Songs (Bunker Theatre); PLAY 29 (Vaults, London), Star Jelly: Black Bodies (Royal Exchange, Manchester), The Baby Act (RichMix/Barbican); On a Quiet Street in Bolton (Octagon, Bolton).

As Resident Director, productions include: The Jungle (St Ann’s Warehouse, New York/Playhouse Theatre, London).

As Assistant Director, productions include: 1984 (Playhouse, Headlong/AIP), Uncle Vanya (Almeida), The Winstow Boy (Chichester Festival/Birmingham Rep/UK Tour), The Ancient Secret of Youth and Five Tibetans, Private Lives (Octagon, Bolton).

SIMON HARDWICK
ASSOCIATE CHOREOGRAPHER
Training: Performing College. For Regent’s Park: Jesus Christ Superstar (ensemble and Assistant Choreographer), also Associate Choreographer at Lyric Opera of Chicago.

As Associate Choreographer: Strictly Ballroom (Piccadilly), The Lorax (Old Vic).
Barbican Theatre and Dance

Barbican Centre Board
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Chief Operating and Financial Officer Sandeep Dwesar
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Creative Learning Producer ALBI Gravener

Engagement
Head of Engagement, Marketing & Sales Kirsten Adam
Department Manager Ben Skinner

Development
Head of Development Lynette Brooks

Regent’s Park Theatre Ltd

Established in 1932, the award-winning Regent’s Park Open Air Theatre is one of the largest theatres in London. Situated in the beautiful surroundings of a Royal Park, both its stage and auditorium are entirely uncovered. The theatre is celebrated for its bold and dynamic productions (The Turn of the Screw, The Seagull, Porgy and Bess, The Crucible, Henry V), with audiences of over 140,000 each year during its 18-week season. In 2019 Little Shop of Horrors won three WhatsOnStage Awards, including Best Musical Revival and Best Costume Design. Lord of the Flies transferred directly to the Barbican for a month-long residency in 2015, and their co-production with Chichester Festival Theatre of Michael Morpurgo’s Running Wild toured the UK in 2017. The 2016 sell-out production of Jesus Christ Superstar transferred directly to London’s West End, winning the Olivier Award for Best Musical Revival and Evening Standard Award for Best Musical, and the production returned to the Open Air Theatre for an extended engagement in 2017 ahead of a run at the Lyric Opera of Chicago in Spring 2018. A North American Tour commences in Autumn 2019. Their current season includes A Midsummer Night’s Dream (playing until 28 July)and Tim Rice and Andrew Lloyd Webber’s Evita. For more information visit openairtheatre.com