

THE REGENT'S PARK OPEN AIR THEATRE PRODUCTION AT THE BARBICAN

JESUS CHRIST SUPERSTAR

LYRICS BY **TIM RICE** MUSIC BY **ANDREW LLOYD WEBBER**

barbican

PROGRAMME

WELCOME

We're thrilled to welcome Regent's Park Open Air Theatre – with whom we first collaborated in 2015 to transfer *To Kill a Mockingbird* to our stage – back to the Barbican. This summer, we work together again to bring you the award-winning musical *Jesus Christ Superstar*. We're delighted that Barbican audiences now have a chance to see this fantastic show.

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



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*.

Timothy

Timothy Sheader
Artistic Director
Regent's Park
Open Air Theatre

William

William Village
Executive Director
Regent's Park
Open Air Theatre

HEAVEN ON THEIR MINDS:

A HISTORY OF JESUS CHRIST SUPERSTAR

Pop, passion and protest – MICHAEL COVENEY harks back to 1968 when Andrew Lloyd Webber and Tim Rice were finding their religion, and revolutionising musical theatre in the process

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

Andrew Lloyd Webber and Tim Rice on the release of the original cast album *Jesus Christ Superstar* in New York, October 1970

Photo: Bernard Gotfryd/Getty Images



Paul Nicholas as Jesus in the 1972 production at The Palace Theatre

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

'THE MUSIC HAD TREMENDOUS ENERGY WHICH, BLENDING WITH RICE'S CYNICAL, QUIZZICAL LYRICS, NEVER STOOD STILL FOR A MINUTE'

Jesus died on the cross, the orchestra gathered in one of the most sweeping and melancholy of all melodies.

And of course there was 'I Don't Know How to Love Him' with its Mendelssohn quotation. One critic made comparisons with the fierce, Eastern European modernist composers Ligeti and Penderecki. Another invoked Greig and Prokofiev. When Dmitri Shostakovich, arguably the greatest composer of the twentieth century, and certainly

one of its greatest artistic spirits, came to London shortly before he died in 1975 to attend the British premiere of his Fifteenth Symphony, he asked to go and see a performance of *Jesus Christ Superstar* at the Palace Theatre. He was so impressed that he went back the following night to see it again.

It was the subject matter as much as the music that caused the stir that followed the album's release. In 1966, John Lennon declared that The Beatles were more popular than Jesus, and there was even a short time when it seemed possible that he might make the most of both reputations by taking the lead in the stage version of *Superstar*. A more secular approach to religion – diehards would call it blasphemy – was part of the mood of the time.



Larry Marshall and Ted Neeley in the 1973 movie

Photo: Rex/Alamy

And even 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



Demonstrators from the National Secular Society outside the Palace Theatre, on the opening night of *Jesus Christ Superstar* (1972)

Superstar was produced at the Mark Hellinger Theatre on 51st 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 was picketed by the National Secular Society with leaflets dubbing the show 'Jesus Christ Supersham'

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

and one irate 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, overtaking Lionel Bart's *Oliver!* with its 2,620th performance on 3 October 1978 and closing in 1980 after playing for 3,358 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 cinematography 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 thespians 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.

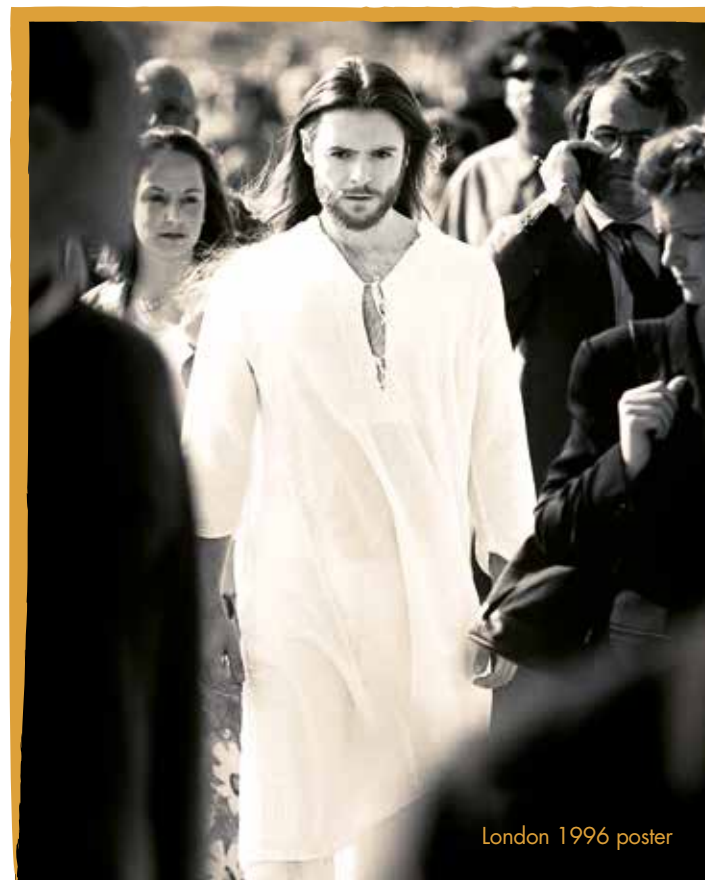
The show has outlived its own notoriety and survives in a score of vibrancy and great power, as witnessed in many revivals. A 1973 Tokyo version which visited London in 1991 portrayed Judas as a desperate outlaw, Caiaphas and the priests as magnificently attired, and magnificently sung, kabuki soldiers and the Jesus of Yuichiro Yamaguchi as a stern warrior of still and ferocious theatrical presence. Herod's swimming pool song was brilliantly mis-conveyed by a shrieking transvestite tossing his fan and slipping off his sandals as a highclass kimono-reversing courtesan.

'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'

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 and the climax on Calvary – in the first British al fresco production under a darkening sky at Regent's Park Open Air Theatre.

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.

Photo: Alamy/Dewynters



London 1996 poster

COMPANY

ROBERT TRIPOLINO JESUS

Training: Victorian College of the Arts, Australia.

Theatre includes: *Rags* (Hope Mill); Disney's *Aladdin* (Australian Tour); *West Side Story*, *La Cage Aux Folles* (Arts Centre, Melbourne); *Ned* (Bendigo Arts Centre); *The Addams Family* (Capitol Theatre, Sydney); *A Funny Thing Happened on the Way to the Forum* (Her Majesty's Theatre, Melbourne); *Gaybies* (Melbourne Theatre Company).

Television includes: *Upper Middle Bogan*; *Mr and Mrs Murder*.

Film includes: *Holding the Man*; *Emo – The Musical*.

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); *Top Hat the Musical* (Aldwych/UK Tour); *The Wonderful World of Captain Beaky and His Band*, *The Night of 1000 Voices* (Royal Albert Hall); *We Will Rock You* (Dominion); *Strictly Come Dancing – The Professionals* (UK Tour); *Ghost The Musical* (workshop; London).

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

UK recordings include: *Barry the Penguin's Black and White Christmas*; *Paradise Lost*.

Portuguese recordings include: *Spirit: Stallion of the Cimarron*, *Shrek*, *The Lorax* (Dreamworks); *Mighty Ducks*, *102 Dalmatians*, *Ducktales*, *Stanley*

(Disney); *Pokémon* (Nintendo). Ricardo is currently recording his first original album with his band The Deccan Traps.

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*.

Music includes: Electric Picnic. Sallay received a BMI Publishing Award for co-writing *Someone New* with Hozier. She also received a Choice Music Award nomination for co-writing 'Take It' on Bantum's album *Move*.

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 #6 Gary Barlow-penned 'Run For Your Life' and the infectious duet '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* (WhatsOnStage Award, Best West End Debut; Shaftesbury); *Strictly Ballroom* (Piccadilly).

SAMUEL BUTTERY HEROD

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

Television includes: *Blaggers* (Retort TV); *8 Out of 10 Cats* (Channel 4).

Film includes: *Child 44*.

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*, *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).

Film includes: *Han Solo, A Smuggler's Trade*; *Star Wars VII The Force Awakens*; *The Last Jedi*; *Rogue One*; *The Rise of Skywalker*; *Paddington 2*; *Les Misérables*; *Red Devil*; *Enter the Preacher* (film short – Best Actor Award); *Sketch*.

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



Robert Tripolino

Ricardo Afonso

Matt Cardle

Cavin Cornwall

Sallay Garnett

NATHAN AMZI

ANNAS, U/S JUDAS

Theatre includes: *Heathers the Musical* (Theatre Royal Haymarket); *Henry V* (New Generation Festival, Florence); *Prom Queen* (Other Palace); *One Flew Over the Cuckoo's Nest* (Sheffield Crucible); Disney's *Aladdin* (Prince Edward); *Dinner With Saddam* (Menier); *In the Heights* (Southwark Playhouse/King's Cross Theatre); *Urinetown* (Apollo); *The Merry Wives of Windsor* (Shakespeare's Globe); *Rock of Ages* (Shaftesbury/Garrick); *Hansel and Gretel* (Stratford Theatre Royal); *A Small Family Business* (Watford Palace); *The Rocky Horror Show* (Playhouse/Comedy/UK Tour); *Miss Saigon* (UK Tour); *War and Peace* (Royal Opera House); *Elegies for Angels, Punks and Raging Queens*.

Developmental Workshops: *The Boy in a Dress* (RSC); *King Kong* (Broadway); *Infidel the Musical*.

Television includes: *Gameface* (Channel 4); *Absentia*, *Good Omens* (Amazon); *Informer*, *The Voice* (BBC); *Sick of It*, *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*.

MATTHEW HARVEY

PETER, U/S JESUS

Training: Arts Educational Schools London.

Theatre includes: *Les Misérables* (Queen's Theatre); *Violet* (Charing Cross Theatre); *Loserville* (Union); *Murder Ballad* (Arts Theatre); *Oklahoma!* (Grange Park Opera); *Guys and Dolls* (Prison Choir); *Ramin Karimloo Broadgrass Band* (UK Tour).

Matthew's band The Hi Marks have just released their first record *Who Would've Thought* onto all music-streaming platforms.

TIM NEWMAN

SIMON, U/S JUDAS

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); *All the Fun of the Fair* (WhatsOnStage award nominee, Best Supporting Actor in a Musical; Garrick); *Mamma Mia!* (International Tour); *Grease* (Piccadilly); *Saturday Night Fever* (Far East Tour/Apollo Victoria); *Footloose* (Novello/UK Tour); *Tap!* (Sadler's Wells); *Fame*, *Crazy for You* (UK Tour); *Tap Dogs* (UK/European Tour).

Film includes: *Tim Newman: Why Us*; *Jesus Christ Superstar* (Live Stadium); *All the Fun of the Fair*.

Tim is a Principal of the Brighton Academy of Performing Arts. He has featured on original cast recordings for *Memphis the Musical* and *All the Fun of the Fair*. He has recorded two albums: *Remedy* (DTJ Records) and *Why Me?* (Whitenose Productions). He also supported David Essex on his *Rock Tour* and *Missing You Tour* (UK Stadium Tours).

DANIEL BAILEY

ENSEMBLE, U/S HEROD

Training: Urdang Academy.

Theatre includes: *The Wizard of Oz* (Pitlochry Festival); *King* (Hackney Empire); *Priscilla Queen of the Desert* (Queen's Theatre, Hornchurch); *Hair* (The Vaults/Ljubljana Festival); *Are You As Nervous As I Am?*, *Motown the Musical* (Shaftesbury); *Chicken Little*, *Dino Story* (Other Palace); *Just A Man, This is Also England* (Tristan Bates); *The Lion King* (Lyceum); *South Pacific*, *Blues Brothers* (UK Tour); *Flahooley* (Lilian Baylis Studio, Sadler's Wells); *One Love*; *Gertie*.

BERNADETTE BANGURA

ENSEMBLE

Training: Guildford School of Acting.

Theatre includes: *Ragtime* (Charing Cross Theatre); *The Frogs* (Jermyn 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* (Gate Theatre, Dublin); *The Government Inspector*, *Christ Deliver Us*, *Alice in Funderland* (Abbey Theatre, Dublin); *Anglo the Musical* (Olympia Theatre, Dublin); *The Last Five Years* (Project Arts Centre, Dublin); *Borstal Boy* (Gaiety Theatre, Dublin); *The Cavalcaders* (Irish Tour).

Television includes: *Luther* (BBC); *Single-Handed* (RTE); *Cumann na mBan* (TG4).

Film includes: *Leap Year*; *Earthbound*.

CYRUS BRANDON

ENSEMBLE, SWING

Training: Tring Park.

Theatre includes: *I Can't Sing!* (Palladium); *Starlight Express* (Bochum, Germany); *Roller Boys* (Michael Quinn Productions); *Die Helene Fischer Show* (Düsseldorf Messe).

Television includes: *McFIT New Body Awards* (Berlin).



Nathan Amzi

Cyrus Brandon

Daniel Bailey

Robert Tripolino,
Tim Newman

Matthew Harvey

Robert Bannon

Bernadette Bangura

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); *Quasimodo* (King's Head); *Les Misérables* (Queen's Theatre); *The Wild Party* (Other Palace).

Television includes: *Guilt* (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); *Beauty and the Beast* (Oxford Playhouse); *Chess* (Channel Islands Tour); *Hairspray* (UK Tour).

DALE EVANS

ENSEMBLE, U/S CAIAPHAS

Theatre includes: *Cats* (RCC); *Kinky Boots* (Adelphi); *Show Boat* (New London); *Ghost the Musical* (Asia Tour); *Miss Saigon* (Prince Edward); *From Here to Eternity* (Shaftesbury); *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.

ROSIE FLETCHER

ENSEMBLE, U/S MARY

Training: Arts Educational Schools London.

Theatre includes: *Hadestown* (National Theatre); *Barnum* (Menier); *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).

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* (Palladium); *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* (Landor).

Simon has worked with Wayne Cilento, Joe Mantello, Arlene Phillips, Jeff Calhoun and Baayork Lee. For *Miss Saigon* he worked alongside Bob Avian on the West End revival, and with Sir Cameron Mackintosh at the show's 25th birthday celebrations, as part of the choreographic team, to stage musical numbers for Lea Salonga and Jonathan Pryce. He is Associate Director with the McOnie Company.

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.



Cyrus Brandon,
Josh Hawkins



Simon Hardwick



Dale Evans



Rosie Fletcher



Melanie Bright



Robert Bannon, Luke Hall,
Simon Hardwick, Dale Evans



Dayle Hodge, Georgia
Carling, Rachel Moran

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); *Scrooge*, *Chitty Chitty Bang Bang*, *Fred Astaire: His Daughter's Tribute* (Palladium); *Harry's Webb* (Theatre Royal Windsor); *Beauty and the Beast* (Dominion).

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); *Fings Ain't Wot They Used T'Be* (Stratford East); *Oliver!* (UK Tour); *Billy Elliot* (Victoria Palace); *Three Musketeers* (workshop); *Hairspray* (Shaftesbury); *High School Musical* (Hammersmith Apollo); *Twentieth Century Boy* (workshop).

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); *BOP* (Lilian 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.

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* (Irving Productions); *The Wizard of Oz* (Louder Than Words).

BILLY 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* (Marlowe Theatre, Canterbury).

ELLIOTTE WILLIAMS-N'DURE ENSEMBLE

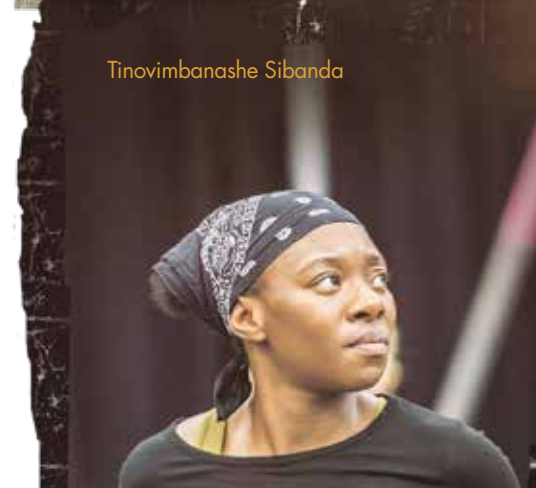
Theatre includes: *Some Like It Hot* (Peacock, Sadler's Wells/UK Tour); *Mad Hatter's Tea Party* (Royal Opera House/Roundhouse); *The Show Off Life/Sampled* (Sadler's Wells); *Sylvia* (Old Vic).



Billy Nevers, Simon Hardwick, Robert Tripolino, Sallay Garnett, Stevie Hutchinson



Robert Tripolino, Dayle Hodge



Tinovimbanashe Sibanda



Cleopatra Joseph



Stevie Hutchinson



Rachel Moran



Elliott Williams-N'Dure

REGENT'S PARK THEATRE LTD PRESENTS

JESUS CHRIST SUPERSTAR

LYRICS BY **TIM RICE** MUSIC BY **ANDREW LLOYD WEBBER**

COMPANY

Jesus	ROBERT TRIPOLINO
Judas	RICARDO AFONSO
Mary	SALLAY GARNETT
Pilate	MATT CARDLE
Herod	SAMUEL BUTTERY
Caiaphas	CAVIN CORNWALL
Annas	NATHAN AMZI
Peter	MATTHEW HARVEY
Simon	TIM NEWMAN
Ensemble	DANIEL BAILEY
	BERNADETTE BANGURA
	ROBERT BANNON
	CYRUS BRANDON
	MELANIE BRIGHT
	GEORGIA CARLING
	DALE EVANS
	ROSIE FLETCHER
	LUKE HALL
	SIMON HARDWICK
	JOSH HAWKINS
	DAYLE HODGE
	STEVIE HUTCHINSON
	CLEOPATRA JOSEPH
	RACHEL MORAN
	BILLY NEVERS
	TINOVIMBANASHE SIBANDA
	ELLIOTTE WILLIAMS-N'DURE
Dance Captains	SIMON HARDWICK
	TINOVIMBANASHE SIBANDA
Fight Captain	STEVIE HUTCHINSON

CREATIVES

Director	TIMOTHY SHEADER
Designer	TOM SCUTT
Choreographer	DREW MCONIE
Musical Supervisor	TOM DEERING
Lighting Designer	LEE CURRAN
Sound Designer	NICK LIDSTER
	FOR AUTOGRAPH
	ED BUSSEY
Musical Director	BARBARA HOUSEMAN
Season Associate Director (Voice & Text)	KATE WATERS
Fight Director	WILL BURTON CDG &
Casting Directors	DAVID GRINDROD CDG
Associate Director	JOCELYN COX
Associate Choreographer	SIMON HARDWICK
Director on Attachment	SEIMI CAMPBELL
Production Manager	ANDY BEARDMORE
Costume Supervisor	POPPY HALL
Wigs, Hair & Makeup Supervisor	JESSICA PLEWS
Props Supervisor	LIZZIE FRANKL
Company Stage Manager	GRAHAM MICHAEL
Deputy Stage Manager	IAN ANDLAW
Assistant Stage Manager	EMMA DYMOTT
Assistant Stage Manager – Book cover	NICKI BARRY

BAND

Musical Supervisor
Musical Director/Keyboard
Keyboard/Guitar
Drums
Bass Guitar
Guitar
Guitar
Trumpet/Piccolo Trumpet/
Guitar
Trumpet/Keyboard/Guitar
Trombone/Tuba/Guitar
French Horn/Guitar
Tenor Saxophone/Flute/
Clarinet/Guitar

Orchestral Management

Keyboard Programming
Rehearsal Pianists

TOM DEERING
ED BUSSEY
JOHN DONOVAN
JUSTIN SHAW
PHIL DONNELLY
NEIL BROCK
BRYAN SMITH

JOHN BARCLAY
ALAN BERLYN
SIMON MINSHALL
MATT GUNNER

KATE INGRAM

MUSICAL CO-ORDINATION
SERVICES LTD
ANDY BARNWELL
Assistant – **PETE HARRISON**

TOM KELLY
JOHN DONOVAN,
LIAM DUNACHIE

UNDERSTUDIES

Jesus
Judas
Mary
Pilate
Herod
Caiaphas
Annas
Peter
Simon
Swings

MATTHEW HARVEY
NATHAN AMZI, TIM NEWMAN
ROSIE FLETCHER
ROBERT BANNON
DANIEL BAILEY
DALE EVANS
STEVIE HUTCHINSON
JOSH HAWKINS
LUKE HALL
CYRUS BRANDON,
MELANIE BRIGHT,
RACHEL MORAN

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

FOR JESUS CHRIST SUPERSTAR

ARTISTIC & ADMINISTRATION

Creative Associate **Nic Wass**
Head of Administration
& Assistant to William Village **Cat Gray**
Administration Officer
& Assistant to Timothy Sheader **Kati Donlon**

COSTUME, HAIR & MAKEUP

Head of Wardrobe **Jackie Young**
Head of Hair, Wigs
& Makeup **Alice Dawson Whale**
Deputy Head of Wardrobe **Emily Marsh**
Deputy Head of Hair, Wigs
& Makeup **Fay Boswell**
Wardrobe Assistant **Jennifer Gregory**
Dressers **Spencer Kitchen,**
Georgia Reid-Hamilton,
Izzy Ribbeck,
Michael Watson

Costume Makers **Robbie Gordon,**
Kirsti Reid,
Deborah Tallentire,
Applied Arts,
Darcy Clothing

Dyers **Schultz and Wiremu**
Fabric Effects,
Gabrielle Firth
MAC

Makeup supplied by

LIGHTING

Production Electrician **Adam Squire**
Programmer **Andi Davis**
Production LX **Adam Povey,**
Abbi Fearnley,
Kieran O'Brien,
Jana Marshall,
Alex Self

Lighting supplied by **White Light Ltd**
and SFX

MARKETING & PRESS

Marketing **Andy Locke,**
Hannah Lury
Tara Geraghty
Kirsty Doubleday,
Anne Ewart,
Harry Lockyear,
Leanne Voller,
Richard McDermott,
Abigail Fisher,
Tom Nolan-Jackson,
Hannah Petts

For Dewynters

Press **Jo Allan,**
James Travis-Lever,
John Potter

Programme **Steven DeVries,**
Bev Hislop,
Genevieve Krieff
Johan Persson
Matt Crockett

Rehearsal & Production Photos
Cast Publicity Photos

PRODUCTION

Production Carpenter **Chris Easton**
Production Assistant **Sarah Donaldson**
Production Administrator **Annegret Kuhnigk**
Production Riggers **Nick Campbell,**
Jon Barnes
Jake Upward
Rachel Stinton
Emma Banwell,
Lizzie Props Workshop,
Rob Connick, Katy Ross,
Neil Sweeney

Stage Crew
Props Assistant
Props by

SOUND

Sound No 1 **James Hassett,**
Nik Dudley
Megan Richie
Amanda Davies
Autograph
Shane Kavanagh
Tomás O'Connor,
Steve Barnes,
Adam Majsai,
Robert Arnall,
Graeme Asher

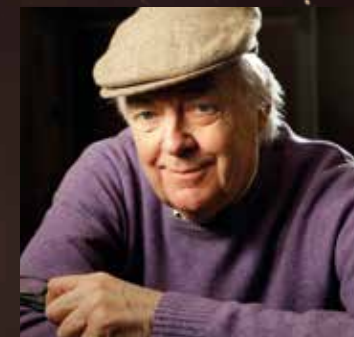
Sound No 2
Sound No 3
Sound Hire supplied by
Production Sound Engineer
Sound Engineers

AUTHORS

TIM RICE LYRICS

Tim Rice has worked in music, theatre and films 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 Likes of Us*. Their next three works together were much more successful – *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar* and *Evita*. Tim has since worked with other distinguished popular composers

such as Elton John (*The Lion King*, *Aida*), Alan Menken (*Aladdin*, *King David*, *Beauty and the Beast*), Björn Ulvæus and Benny Andersson (*Chess*), and Stuart Brayson (*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 Lion 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 700th 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

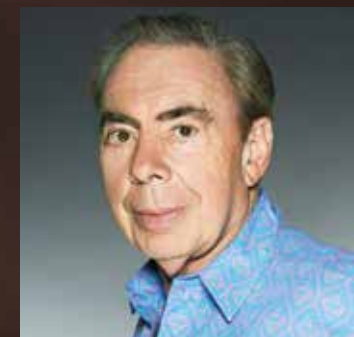


Foundation of Light and a Life Vice-President of the schools/cricket charity Chance to Shine. He is a regular broadcaster/presenter on BBC Radio 2, drawing on his extensive knowledge of the history of popular music since Elvis was a lad. He has won several awards, mainly for the wrong thing or for simply turning up.

ANDREW LLOYD WEBBER MUSIC

When *Sunset Boulevard* joined *School of Rock*, *Cats* and *The Phantom of the Opera* on Broadway in February 2017, Andrew Lloyd Webber became the only person to equal the record set in 1953 by Rodgers and Hammerstein with four Broadway shows running concurrently. Other musicals he has composed include *Aspects of Love*, *Joseph and the Amazing Technicolor Dreamcoat*, *Jesus Christ Superstar*, *Evita*, *Love Never Dies* and *School of Rock*. His latest musical, a very new take on *Cinderella*, is planned to preview on Broadway in 2020. His production of *School of Rock* was the first British musical to have world premiered on Broadway. He has co-produced his own shows including *Cats* and *The Phantom of the Opera* and his credits as a solo producer include ground-breaking *Bombay*

Dreams, which introduced the double Oscar-winning Bollywood composer AR Rahman to the Western stage, the Olivier Award-winning *Daisy Pulls It Off* and *La Bête*, the record-breaking London Palladium production of *The Sound of Music* and *The Wizard of Oz*. He owns seven West End Theatres including the Theatre Royal Drury Lane, the London Palladium and The Other Palace, which provides a unique London home for new musicals in development. Every penny of his theatres profits is invested back into the buildings. He is passionate about the importance of music in education and the Andrew Lloyd Webber Foundation has become one of Britain's leading charities supporting the arts and music. Lloyd Webber is one of an elite group of artists to have achieved EGOT status by receiving an Emmy, four Grammys including Best Contemporary Classical Composition for *Requiem*, his setting of the Latin Requiem mass, an Oscar and



eight Tony Awards including the 2018 Special Tony for Lifetime Achievement in the Theatre. Additionally he has been honoured with seven Oliviers, a Golden Globe, the Praemium Imperiale, the Richard Rodgers Award for Excellence in Musical Theatre, a BASCA Fellowship, and the Kennedy Center Honor. He was knighted in 1992 and created a life peer in 1997. His autobiography *Unmasked* was published by Harper Collins in March 2018.

CREATIVES

TIMOTHY SHEADER DIRECTOR

Timothy Sheader has been Artistic Director and Joint Chief Executive of Regent's Park Open Air Theatre since 2007.

For Regent's Park: *Hansel and Gretel*, *The Turn of the Screw* (co-production with English National Opera; Olivier Award nomination, Best New Opera Production), *Jesus Christ Superstar* (Evening Standard Award winner, Best Musical; Olivier Award winner, Best Musical Revival; also at the Lyric Opera Chicago), *A Tale of Two Cities*; *Running Wild* (also UK tour), *Peter Pan* (Olivier Award nomination, Best Family and Entertainment), *To Kill a Mockingbird* (WhatsOnStage Award, Best Play Revival/UK Tour/Barbican), The Gershwins' *Porgy and Bess* (Olivier Award nomination, Best Musical Revival), *Crazy for You* (Olivier Award winner, Best Musical Revival; also at the Novello), *Hello, Dolly!* (Olivier Award winner, Best Musical Revival; Evening Standard Award winner, Best Musical), *Into the Woods* (Olivier Award winner, Best Musical Revival/available on Digital Theatre; also at Public Theater New York, Central Park).

Theatre includes: *Barnum* (Chichester); *The Magistrate* (National Theatre); *Imagine This* (New London); *Hobson's Choice*, *The Clandestine Marriage*, *Love in a Maze* (Watermill); Rodgers and Hammerstein's *Cinderella*, *The Three Musketeers* (Bristol Old Vic); *The Star Throwers*, *Unless* (Stephen Joseph Theatre, Scarborough); *Misconceptions* (Derby Playhouse); *Streetcar to Tennessee* (Young Vic); *Achilles* (Edinburgh Fringe First Award); *Wild, Wild Women* (Orange Tree); *Arms and the Man* (National Tour); *Piaf*, *Sweet Charity* (Sheffield Crucible; TMA Best Musical Award); *My Fair Lady* (Aarhus Teater, Denmark). **Opera includes:** *The Monstrous Child* (Royal Opera House).

TOM SCUTT DESIGNER

For Regent's Park: *Jesus Christ Superstar* (also Barbican/Lyric Opera Chicago/US Tour).

Theatre includes: *Summer and Smoke* (Duke of York's), *King Charles III*, *Mr Burns*, *a Post-Electric Play*, *The Merchant of Venice*, *Through a Glass Darkly* (Almeida); *Julie*, *Deep Blue Sea*, *Medea*, *13* (National Theatre); *Woyzeck* (Old Vic); *Belleville*, *Les Liaisons Dangereuses* (also Booth, NY), *The Weir* (also Wyndham's), *Elegy* (Donmar Warehouse); *Constellations* (also Duke of York's), *Djinns of Eidgah*, *Hope*, *The Ritual Slaughter of Gorge Mastromas*, *Remembrance Day* (Royal Court); *The Life of Galileo*, *Romeo and Juliet* (RSC); *Edward Gant's Amazing Feats of Loneliness* (Headlong/Nuffield). **Opera/Dance includes:** *Outwitting the Devil* (Akram Khan Company); *Grand Finale* (Hofesh Shechter Company); *How the Whale Became* (Royal Opera House); *Wozzeck* (ENO); *The Flying Dutchman* (Scottish Opera); *Rigoletto* (Opera Holland Park); *Tosca* (Opera North).

In 2015 and 2016 Tom provided the production design for the MTV Video Music Awards and has worked as Creative Director for Christine and the Queens, Sam Smith, Ben Platt and Liam Gallagher, and production designer for the *Frida Kahlo: Making Herself Up* exhibition (Victoria and Albert Museum).

He was nominated for a Tony and an Outer Critics' Circle Best Costume Design Award for *King Charles III*. In 2007 he received the Linbury Biennial Prize for Stage Design for his work with Headlong Theatre and the Jocelyn Herbert Award for his work with Headlong Theatre.

Credits as Director: *Berberian Sound Studio* (also Co-Designer, Donmar Warehouse).

DREW MCONIE CHOREOGRAPHER

For Regent's Park: *On the Town* (Director/Choreographer), *Jesus Christ Superstar* (Olivier Award nomination, Best Theatre Choreographer).

As Director/Choreographer: *King Kong* (Broadway); *Strictly Ballroom* (West Yorkshire Playhouse/Princess of Wales Theatre, Toronto); *The Wild Party* (The Other Palace).

For the McOnie Company: *Jekyll and Hyde* (Old Vic); *DRUNK!* (Curve, Leicester/Bridewell – Emerging Artist Award nomination at the National Dance Awards); *Making Midnight* (Jermyn Street/Latitude Festival); *Slaughter* (Audience Choice Award Winner – The Place Prize); *Be Mine!* (Robin Howard Theatre).

Other theatre includes: *The Lorax* (Old Vic); *In the Heights* (King's Cross Theatre – WhatsOnStage Award nomination/Off West End Theatre Award winner, Best Choreography); *Hairspray* (Broadway World Award winner, Best Choreography); *Bugsy Malone* (Lyric Hammersmith); *Oklahoma!*, *James and the Giant Peach* (National Tour); *The Sound of Music*, *Chicago* (Curve, Leicester); *West Side Story* (NYMT); *Laurel and Hardy* (Watermill); *13* (West End); *Tommy* (European Tour); *Spring Awakening*, *The Full Monty* (German premiere – Frankfurt); *Kes* (National Tour).

Ballets for NYB include: *Little Red Riding Hood*, *The Old Man of Lochnagar*, *To You*, *Monochrome Suite* (Sadler's Wells).

Film and television include: *Me Before You*, *British Style*.

Drew is an Olivier Award winner (Best Theatre Choreographer, *In the Heights*), Artistic Director of the McOnie Company and a proud Associate Artist of the Old Vic Theatre.

TOM DEERING MUSICAL SUPERVISOR

Tom read music at Goldsmiths College (University of London) and the Royal Academy of Music. He was named as an associate of the Royal Academy of Music in the 2016 honours list.

For Regent's Park: *Little Shop of Horrors*, *On the Town*, *Jesus Christ Superstar* (Olivier Award nomination, Outstanding Achievement in Music; also Lyric Opera of Chicago/US Tour), *Hobson's Choice*.

Music Supervisor credits: *Standing at the Sky's Edge* (arrangements and orchestrations; Sheffield Crucible); *The Grinning Man* (Bristol Old Vic); *wonder.land* (National Theatre); *In the Heights* (Olivier Award winner, Outstanding Achievement in Music; King's Cross Theatre/Southwark Playhouse).

Music Director credits: *Something Rotten* (Wermland Opera, Sweden); *Made in Dagenham* (Adelphi); *From Here to Eternity* (Shaftesbury); *The Color Purple* (Menier); *West Side Story* (National Youth Music Theatre); *The Witches of Eastwick* (UK Tour).

Composer credits: *The Public Administration and Constitutional Affairs Committee Takes Oral Evidence on Whitehall's Relationship with Kids Company* (Donmar Warehouse); *Pity* (Royal Court); *Little Red Riding Hood* (National Youth Ballet of Great Britain). **Film credits as a Composer include:** *Last Night a Killer Saved My Life* (French Fancy Films); *Lost for Words* (Workhouse Films).

Film credits as a Conductor include: *Genius* (Michael Grandage/Adam Cork); *Richard II*, *Macbeth* (Rupert Goold/Adam Cork).

Albums as Conductor/Orchestrator: *Just Let Go* (Hadley Fraser); *Terry Pratchett's Only You Can Save Mankind* (Leighton James House); *Looking Up* (Simon Bailey); *Dark Side of the Egg* (The Knights of Hyperbole).

LEE CURRAN LIGHTING DESIGNER

For Regent's Park: *Jesus Christ Superstar*, *A Tale of Two Cities*, *As You Like It*.

Theatre includes: *Summer and Smoke* (Almeida/Duke of York's); *Constellations* (Royal Court/Duke of York's/New York/UK tour); *Gundog, Road*, *Nuclear War*, *a profoundly affectionate, passionate devotion to someone* (-noun), *X*, *Linda* (Royal Court); *Berberian Sound Studio* (Donmar Warehouse); *Dance Nation* (Almeida); *West Side Story*, *Jubilee* (Royal Exchange, Manchester); *The Son* (Kiln); *Nora* (Citizens Theatre, Glasgow); *Black Men Walking* (Eclipse/UK Tour); *Doctor Faustus* (RSC); *Burgerz* (Hackney Showroom); *Depart* (LIFT).

Dance and Opera includes: *Blak Whyte Gray* (Boy Blue Entertainment); *Grey Matter* (Rambert2); *Sun*, *Political Mother*, *In Your Rooms* (Hofesh Shechter); *Untouchable* (Royal Ballet); *Tomorrow* (Rambert); *Orphée Et Eurydice* (ROH/Teatro Alla Scala); *Tosca* (Opera North).

Lee is a three-time nominee for the Oliver Award for Best Lighting Design, for *Jesus Christ Superstar*, *Summer and Smoke* and *Constellations*.

NICK LIDSTER FOR AUTOGRAPH SOUND DESIGNER

Nick is a senior member of the Autograph design team.

For Regent's Park: *Little Shop of Horrors*, *The Turn of the Screw*, *Jesus Christ Superstar* (Olivier Best Sound Design nomination/also at the Lyric Opera of Chicago), *On the Town*. **Current projects include:** *The Band* (Theatre Royal Haymarket/UK Tour); *Calendar Girls the Musical* (UK Tour).

Theatre includes: *Hey! Mr Producer* (Cameron Mackintosh's 30th Anniversary Royal Gala, lyceum); *Martin Guerre* (UK Tour);

Miss Saigon (UK Tours/Japan/Sweden); *Les Misérables* (UK Tours/Berlin/Concert versions in Belfast/Scandinavian Arena Concert Tour); *Pacific Overtures* (Donmar Warehouse, Olivier Best Sound Design nomination); *Sweeney Todd* (Royal Opera House/ENO); *Chitty Chitty Bang Bang* (UK Tour); *Sinatra* (Palladium/UK Tour); *Nicholas Nickleby* (Chichester Festival Theatre); *On the Town* (ENO); *Parade* (Olivier Best Sound Design nomination); *Passion*, *City of Angels*, *The Committee* (Donmar Warehouse); *Imagine This* (New London); *Mother Courage* (National Theatre, Olivier Best Sound Design nomination); *Lend Me a Tenor the Musical* (Gielgud); *Finding Neverland* (Curve Leicester); *Privates on Parade* (Noël Coward); *A Chorus Line* (London Palladium); *The Vote* (Donmar Warehouse/Channel 4); *Urinetown* (Apollo Theatre); *Annie Get Your Gun* (Sheffield Crucible); *The Girls* (Phoenix Theatre).

Opera includes: *Kiss Me*, *Kate* (Opera North/UK and European Tour).

ED BUSSEY MUSICAL DIRECTOR

Theatre includes: *Motown the Musical* (Shaftesbury); *Jersey Boys*, *Footloose*, *Oklahoma!*, *Beauty and the Beast*, *Aspects of Love*, *The Snowman* (UK Tour).

Film includes: *Peter Pan*; *The Phantom of the Opera*.

Ed enjoys a varied career as a Music Director, Pianist, Arranger and Orchestrator. He studied at the Royal Academy of Music. Ed conducted the Welsh premiere of James Whitbourne's *Annelies*, a 75-minute choral adaptation of *The Diary of Anne Frank*. He is an experienced chamber organist and has played for many performances of Monteverdi's *1610 Vespers*. Ed co-founded and is Music Supervisor for the West End Party Band: westendpartyband.com

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* (Gielgud); *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); *Dr Faustus* (Duke of York's); *Richard III*, *Macbeth* (Trafalgar Studios); *The Government Inspector* (Young Vic); *All's Well That Ends Well* (Shakespeare's Globe).

Associate Director (Voice and Text) credits includes: *Romeo and Juliet* (Naples Festival); *The Comedy of Errors*, *More Grimm Tales* (Young Vic).

Personal Voice Coach includes: for Jude Law, *Obsession* (Barbican); *Henry V* (Noël Coward); *Anna Christie* (Donmar Warehouse); *Hamlet* (Wyndham's); for Clive Owen, *Old Times* (Broadway); for Daniel Radcliffe, *The Lifetime of a Fact* (Broadway), *The Cripple of Inishmaan* (Noël Coward/Broadway), *How to Succeed in Business* (Broadway), *Equus* (Gielgud/Broadway).

She is the author of *Finding Your Voice and Tackling Text [and Subtext]*, both published by Nick Hern Books, and Artistic Director of Dangerous Spaces Theatre Company.

KATE WATERS

FIGHT DIRECTOR

For Regent's Park: *Jesus Christ Superstar*, *Henry V*, *Peter Pan*, *Seven Brides for Seven Brothers*, *A Midsummer Night's Dream*, *The Gershwins' Porgy and Bess*, *Lord of the Flies*.

Theatre includes: *Tina: The Musical* (West End); *Young Marx*, *Julius Caesar* (Bridge); *Othello*, *The Comedy of Errors*, *Frankenstein* (National Theatre); *The Curious Incident of the Dog in the Night-Time*, *War Horse* (National Theatre/West End); *One Man Two Guvnors* (National Theatre/West End/Broadway/World Tour); *The Last Goodbye* (The Old Globe, San Diego, California); *Liberian Girl* (Royal Court); *King Lear* (Chichester Festival); *Don Giovanni* (Royal Opera House); *Richard III* (with Martin Freeman), *Macbeth* (with James McAvoy, Trafalgar Studios); *Henry IV*, *Julius Caesar* (Donmar Warehouse); *Hamlet* (RSC); *Noises Off* (Old Vic/West End); *The Duchess of Malfi* (Old Vic).

Television includes: Kate is a regular fight director for *Coronation Street*, *Emmerdale* and *Hollyoaks*.

WILL BURTON CDG DAVID GRINDROD CDG

CASTING DIRECTORS

For Regent's Park: *Jesus Christ Superstar*, *Hello, Dolly!*, *Crazy for You*. **Theatre includes:** *42nd Street*, *Bat Out of Hell*, *Five Guys Named Moe*, *Groundhog Day*, *Jekyll & Hyde* (Old Vic); *Matilda* (London/UK Tour); *Mrs Henderson Presents*, *Mamma Mia!* (worldwide); *Chicago*, *Hairspray* (UK Tour), *School of Rock*, *Carousel*, *Sunset Boulevard*, *Sweeney Todd* (ENO).

Film Musical casting: *Aladdin* (Disney); *Beauty and the Beast* (Disney); *Mamma Mia!*, *Mamma Mia: Here We Go Again!*, *Mary Poppins Returns*, *Nine*, *The Phantom of the Opera*.

Regional casting includes: *The Etienne Sisters*, *Fings Ain't Wot They Used T'Be* (Theatre Royal, Stratford); *My Fair Lady* (Sheffield Crucible); *Paper Dolls* (Kiln).

Television includes: *The Sound of Music Live* (ITV), *How Do You Solve a Problem Like Maria?* (BBC1, 2007

Emmy Award) and all subsequent Andrew Lloyd Webber talent searches. David Grindrod Associates are members of The Casting Directors Guild of Great Britain and have recently been appointed as associate artist of the Old Vic Theatre under Matthew Warchus' artistic direction.

Associate Casting Director:

Stephen Crockett CDG.

Casting Assistant: Ella Darbyshire.

JOCELYN COX

ASSOCIATE DIRECTOR

Jocelyn has spent time with Good Chance in Paris as a Resident Artist, was a Resident Director at the Almeida Theatre, 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: *Total Body Conditioning* (Weston Studio, Bristol 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/SFP); *Uncle Vanya* (Almeida); *The Winslow Boy* (Chichester Festival/Birmingham Rep/UK Tour); *The Ancient Secret of Youth and the Five Tibetans*, *Private Lives* (Octagon, Bolton).

SIMON HARDWICK

ASSOCIATE CHOREOGRAPHER

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* (Palladium); *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* (Londor).

Simon has worked with Wayne Cilento, Joe Mantello, Arlene Phillips, Jeff Calhoun and Baayork Lee. For

Miss Saigon he worked alongside Bob Avian on the West End revival, and with Sir Cameron Mackintosh at the show's 25th birthday celebrations, as part of the choreographic team, to stage musical numbers for Lea Salonga and Jonathan Pryce. He is Associate Director with the McOnie Company.

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 Gershwins' Porgy and Bess*, *Seven Brides for Seven Brothers*, *Jesus Christ Superstar*

(2016/2017), *On the Town*, *Little Shop of Horrors*, *Evita*.

Current London productions include: *Tina – The Tina Turner Musical*, *Hamilton*, *Disney's Aladdin*.

Recent London productions include: *Sweet Charity*, *Caroline, or Change*, *Strictly Ballroom*, *An American in Paris*, *Half a Sixpence*, *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), *Motown the Musical* (and London), *Shrek the Musical* (and London), *Flowers for Mrs Harris*, *Billy Elliot* (and London).



Photo Matt Crockett



REGENT'S PARK THEATRE LTD

PRODUCER

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 VI*), 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. Timothy Sheader and William Village were appointed Joint Chief Executives in 2007. During their tenure, the theatre's productions of *To Kill a Mockingbird* and *The Sound of Music* won the WhatsOnStage

Best Play Revival and Best Musical Revival Awards respectively, *Into the Woods* won the Olivier Award for Best Musical Revival and transferred to the Delacorte Theatre, Central Park, New York in 2012, and *Hello, Dolly!* won the Evening Standard Award for Best Musical alongside a further three Olivier Awards. 2011's record-breaking production of *Crazy for You* transferred directly to London's West End, winning the Olivier Award for Best Musical Revival and Best Costume Design. The theatre's ambition of reaching new audiences beyond the Park has seen their productions of *Pride and Prejudice*, *Lord of the Flies* and *To Kill a Mockingbird* tour the UK and Ireland, the latter subsequently transferring 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* won 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

Barbican Theatre and Dance

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Stage Managers **Lucinda Hamlin, Charlotte Oliver**
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Theatre Administration Trainee **Hannah Lord**
Production Administrator **Caroline Hall**
Production Assistant **Lauren Hamilton**
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Systems and Maintenance Technicians **Adam Parrott**
Theatre Production Apprentices **Robert Arnall, Paige Holmes**
Stage Door **Julian Fox, aLbi Gravener**

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