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JESUS CHRIST SUPERSTAR



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directing Jesus Christ Superstar

To be invited to direct "The Bohemians" is indeed a great honour. After 10 years as Artistic Director of "The Southern Light" I had just decided to relinquish that post to experience what it would be like to spend a few winter evenings with slippers and a good book, when I received "the call" ("Oh, and by the way, we'll be performing Tim Rice and Andrew Lloyd Webber's *Jesus Christ Superstar*")!! How could I possibly refuse?

To refer to *Jesus Christ Superstar* as a masterpiece is surely not overstating the case. The whole piece, written when the composer was only 23 years old, is filled with the inspiration of youth and a full-blooded passion for musical theatre. The subject matter could not have been more audacious at the time and, of course, engendered a deal of controversy that did no harm at all.

As you no doubt know, the whole project started off as a concept album starring Murray Head and Ian Gillan, and the spectacular success of the recording helped to counteract the rather negative reviews from the New York critics when the show premièred in October 1971 at the Mark Hellinger Theatre. "Indigestible stage imagery" and "Questionable taste" were only two of the comments that appeared after the first performance. Luckily for Rice and Webber, religious leaders greatly objected to the whole philosophy of the piece, and particularly to Christ being portrayed as a fading pop star, and as a result of their objections audiences flocked to the theatre. There's nothing like a good bit of scandal to bring the punters flocking to a show!

The London production, which premièred 10 months later in the Palace Theatre, was a triumph and ran for 3358 performances, and set Lloyd Webber on the road to success. A reasonably successful film followed in 1973 and a stunning version for home video appeared in 2000. Whether or not Lloyd Webber ever again reached the heights of *Jesus Christ Superstar* is highly debatable. Unlike most of his later pieces, *JCS* (to use its affectionate nickname!) does not depend on technical wizardry. There are no cats heading for the Heavyside Layer, no phantoms sending crystal chandeliers crashing down on their audiences and, thankfully, not a roller skate in sight!

Jesus Christ Superstar is filled with youthful exuberance, pulsating rock rhythms, striking and disturbing images, lyrical ballads, full-throated choruses - and even Broadway pastiche. It's been a real joy to work on this piece, particularly as a member of such a talented artistic team. I hope you'll find our efforts worthwhile and trust that our performances will ignite at least a little of the controversy that surrounded the original production.

Alan Borthwick

Director

The "Too Darn Hot" Musical

Kiss Me Kate



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1910	La Cigale	1949	Chu Chin Chow	1977	Kiss Me Kate
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1912	Falka	1951	The Geisha	1979	Fiddler on the Roof
1913	Nell Gwynne	1952	Magyar Melody	1980	Call Me Madam
1914	Paul Jones	1953	Merrie England	1981	The Pajama Game
1920	Falka	1954	Floradora	1982	Hello, Dolly!
1921	The Old Guard	1955	The Quaker Girl	1983	Guys and Dolls
1922	Tom Jones	1956	The Dancing Years	1984	Can Can
1923	Rip Van Winkle	1957	Rose Marie	1985	Oklahoma!
1924	La Fille du Tambour	1958	The New Moon	1986	Carousel
1925	Les Cloches de Cornville	1959	King's Rhapsody	1987	The Desert Song
1926	La Mascotte	1960	Magyar Melody	1988	Annie Get Your Gun
1927	Dorothy	1961	Annie Get Your Gun	1989	The Music Man
1928	Ma Mie Rosette	1962	Kiss Me Kate	1990	Kiss Me Kate
1929	Cigarette	1963	Call Me Madam	1991	Brigadoon
1930	Falka	1964	Oklahoma!	1992	Call Me Madam
1931	A Country Girl	1965	South Pacific	1993	Hello, Dolly!
1932	The Geisha	1966	Carousel	1994	South Pacific
1933	Princess Charming	1967	The Music Man	1995	Irene
1934	The Cingalee	1968	Bless the Bride	1996	The Pajama Game
1935	The Maid of the Mountains	1969	The Pajama Game	1997	Show Boat
1936	Rio Rita	1970	Guys and Dolls	1998	My Fair Lady
1937	King Cardonia	1971	Kismet	1999	Guys and Dolls
1938	Mr Cinders	1972	Hello, Dolly!	2000	Calamity Jane
1939	Sunny	1973	Oklahoma!	2001	Fiddler on the Roof
1946	A Country Girl	1974	Marne	2002	Oliver!
1947	The Arcadians	1975	Annie Get Your Gun	2003	Carmen
1948	Miss Hook of Holland	1976	Show Boat		

A Message From The Chairman

Jesus Christ Superstar

This is a very special production by "The Bohemians." In 2003, we were contacted by the Really Useful Group and subsequently awarded the performing rights for a production of *Jesus Christ Superstar* to be staged here, in the King's Theatre, in the spring of 2004. After a lot of planning and preparation, we think we are ready for you, our audience. I'm sure you will enjoy the experience.

The show is completely different from anything previously undertaken by the Company and has presented us with a unique set of challenges. These challenges have resulted in the appointment of an almost completely new production team which is a mixture of experience and youthful talent. Alan Borthwick, no stranger to the King's as both performer and Producer is our new Director and Simon Hanson, Assistant last year for *Carmen*, takes over as Musical Director. We have a new and exciting Choreographer, Vicky Farnworth, only twenty three, hopes to make choreography her career I'm sure you will agree she has every chance of success and we'll be hearing a lot more of her in the future. Although still a (comparative) youngster, Mike Hume seems to have been around the Edinburgh arm. Drarn. scene for a long time. He has built up so much experience that we had no reservations in appointing him as our Stage Manager when Frank Clare retired last year. We also welcome back Lighting Designer Andrew Wilson and Sound Engineer Ian Cunningham.

Buildbase

Thanks to the generosity of our main sponsor Buildbase, we have, for the very first time, been able to construct our own stage set. We have also been fortunate to secure the services of Designer Dan Docwra. Dan has a lot of previous experience as Designer with Edinburgh Grand Opera and I know you will be impressed by his original and innovative design. Over the past few months I have watched with admiration and fascination as raw timber was gradually transformed into what you will see on stage tonight.

Casting, and Double-Casting

Being so different to anything previously attempted, I was convinced that most principals this year would be "Bohemian debutantes." I was wrong. With a few exceptions, those selected are either "regulars" or have made appearances with us in recent years. We welcome back such people as Graham Mannerings and Chris Crosbie (Judas), Ian McInnes (Jesus), Beverley Nicolson and Katy Elvin (Mary), John Doonan (Caiaphas), Donald Budge (Pilate), Peter Tomassi (Simon) and David Paris (Herod).

Vocally, the main roles in J.C.S. are extremely taxing and the committee decided to double-cast the three principal roles of Jesus, Judas and Mary. Although common practice in grand opera, it is seldom done elsewhere but the arrangement appears to have worked quite well. It can not have been easy for the six principals involved and I would like to thank them all for their co-operation and understanding.

The King's Theatre - what now?

The problems with the King's Theatre which I mentioned last year are still with us. This time last year, the theatre was clad in scaffolding which remained for many months and at least the building is now safe, wind and water tight. Alas, no internal work has yet been carried out and, to my knowledge, there are no plans for this to happen. Funding applications are bogged down and, worryingly, Lottery receipts continue to decline. Furthermore, plans to submit an expensive bid to stage the Olympic Games in London using large amounts of Lottery money will not help matters. Edinburgh, with the biggest arts festival in the world cannot allow a resource like the King's to decay to the point where closure is the only answer so we are ever hopeful that commonsense will prevail.

George Strachan

We were all greatly saddened to learn of the death of George Strachan, Honorary Vice President, on September 12th... His tragic death was the result of an accident while on holiday in Poland. George first became involved with "The Bohemians" in 1956 and was a Life Member. On stage, George served the Company as a chorus member, a dancer and in a number of principal roles. His most recent part was when he came out of retirement to play the part of Harrison Howell in *Kiss Me Kate* in 1977.

But it was for his work off the stage that "The Bohemians" owe George the greatest debt of gratitude. He held the post of Business Manager from 1966 until 1990 and the post of Booking Manager until as recently as 1997. His last function for the Company was to serve on the audition panel for *Jesus Christ Superstar* in his capacity as Company Representative. He seldom missed an Annual General Meeting but always remained positive in his views. He once told me that our production of *Fiddler on the Roof* in 2001 was the best he had ever seen. Similarly, he told me he considered this year's cast for *Jesus Christ Superstar* was the best the Company had ever managed to assemble during his time with the Company. He was clearly not a man to dwell in the past. "The Bohemians" owe George a great deal.

Finally, I would like to thank all members of this year's Committee for their dedication and hard work. I will be stepping down as Chairman at this year's Annual General Meeting and handing over to someone younger and more energetic. I wish my successor all the luck in the world.

Robin White, Chairman.

"The Bohemians" Lyric Opera Company

THE PRINCIPALS



THE COMPANY



JESUS CHRIST SUPERSTAR



Director	Alan Borthwick
Musical Director	Simon Hanson
Choreographer	Vicky Farnworth
Stage Manager	Mike Hume
Lighting Design	Andrew Wilson
Sound	Ian Cunningham
	SOLUS Technical Services
Set Designer	Dan Docwra

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SECOND COMING

Andrew Lloyd Webber, Tim Rice
and the making of *Jesus Christ Superstar*



One of the most successful musical partnerships of the 20th century, Andrew Lloyd Webber (left) and Tim Rice (right)

Now legends in their own right, the careers of Andrew Lloyd Webber and Tim Rice have been indebted to the success of *Jesus Christ Superstar*. As a musician working on his own Lloyd Webber had a "bursting ambition to be Richard Rodgers" while Rice "sort of vaguely wanted to be Elvis". The pair met up in 1965 when Rice, then 21, responded to an appeal by Lloyd Webber, 17, for someone to write 'with-it' lyrics for a musical biography based on the life of the famous Victorian philanthropist Dr Barnardo. The musical, entitled *The Likes of Us*, has yet to be made, but it did lead to the start of one of the most fruitful collaborations in musical history. In 1965, Lloyd Webber and Rice sold the rights to the Barnardo musical for £100 each, and waited for something to happen. Finally, in the summer of 1967, something did. Ross Hannaman, the *Evening Standard's*

'Girl of the Year', recorded two of their songs, and the pair were invited to write a short musical piece for an end-of-term concert at a London school. The result was the nucleus of what was destined to be another box office triumph, *Joseph and the Amazing Technicolor Dreamcoat*.

After a rave review from Sunday Times critic Derek Jewell, a recording was made of the production, and in 1969 Lloyd Webber and Rice expanded this recording for a production at St Paul's Cathedral. While here, they met up with the Dean of St Paul's and discussed the possibility of writing a musical about Christ, a subject they had been toying with for three or four months. With nudity and the representation of religious figures still being a contentious issue on the British stage, the idea behind *Jesus Christ Superstar*

"JESUS WAS THE FIRST SOCIALIST, THE FIRST TO SEEK A BETTER LIFE FOR MANKIND." Mikhail Gorbachev

"JESUS CHRIST SUPERSTAR BROKE MUSICAL FORM AS THE FIRST FULL-SCALE, CANTATA-STYLE MUSICAL SINCE GILBERT AND SULLIVAN; AND IT SHOOK BIBLICAL PRECEDENT BY SEEING CHRIST'S LAST SEVEN DAYS ON EARTH THROUGH THE EYES OF HIS BETRAYER, JUDAS ISCARIOT."

The Musical Collection: Jesus Christ Superstar

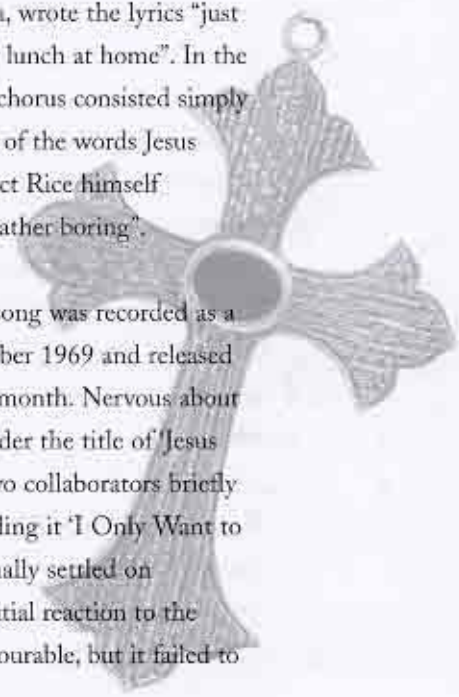
would have been unthinkable a year earlier when shows such as Hair had been banned for containing nudity. Encouraged by the likes of the Dean, Lloyd Webber and Rice decided to press ahead with the project. When the recording of the finished work finally appeared, David Land, an impresario responsible for financing much of Lloyd Webber and Rice's early work, was slightly apprehensive: "At first I admit I wasn't in favour of it...I didn't want to offend anybody. So I suggested that we sent copies to the Dean of St Paul's, the Dean of Westminster and the Archbishop of Canterbury to make sure there was no offence."

The Dean of St Paul's, Martin Sullivan, replied as follows: "There are some people who may be shocked by this record. I ask them to listen to it and think again. It is a desperate cry. Who are you Jesus Christ? is the urgent inquiry, and a very proper one at that. The record probes some of the answers and makes some comparisons. The onus is on the

listener to come up with his replies. If he is a Christian let him answer for Christ. The singer says, 'Don't get me wrong. I only want to know'. He is entitled to some response."

The writing of Jesus Christ Superstar began with the title song, the melody for which came to Lloyd Webber as he was walking down the Fulham Road one night. He wrote the tune down on a restaurant napkin; Rice, in similar fashion, wrote the lyrics "just before Sunday lunch at home". In the first draft the chorus consisted simply of a repetition of the words Jesus Christ, an effect Rice himself described as "rather boring".

The finished song was recorded as a single in October 1969 and released the following month. Nervous about releasing it under the title of 'Jesus Christ', the two collaborators briefly considered calling it 'I Only Want to Know', but finally settled on 'Superstar'. Initial reaction to the record was favourable, but it failed to



**"WHY, WHO MAKES MUCH OF A MIRACLE?
I KNOW OF NOTHING ELSE BUT MIRACLES."** Walt Whitman, 1819-92

**"A MAN WHO WAS COMPLETELY INNOCENT, OFFERED
HIMSELF AS A SACRIFICE FOR THE GOOD OF OTHERS, INCLUDING
HIS ENEMIES, AND BECAME THE RANSOM OF THE WORLD.
IT WAS A PERFECT ACT."** Mahatma Gandhi

be the hit that most people anticipated. Disappointed and discouraged, Lloyd Webber and Rice were prepared to abandon their project and write a musical on a less controversial subject.

Suddenly, however, the recording of 'Superstar' took off in a big way on the Continent, in Australia and, above all, in America, where it was a smash hit and sold 100,000 copies. The pair were given the go-ahead to write the rest of the opera as a double album, a task that they completed during the winter of 1969/70. After a further 18 months' work and over 400 hours of recording sessions, the final package was completed and released. Like the earlier single, it failed to take off in this country, one reviewer attributing its failure to the fact that it was "caught between the older generation which thought it was blasphemous and the younger which thought it was boring."

But, again, the recording was an enormous success in America, partly due, perhaps, to the fact that, as Lloyd Webber suggested, "the

American package was completely different because they were trying to make it seem very dignified like a traditional recorded opera." At all events, the album's success triggered off a series of concert tours all over America, which evolved into a full-scale stage production mounted by Robert Stigwood in association with the recording company, MCA Inc, and by arrangement with David Land. The initial production in Pittsburgh attracted over 13,640 people and a national tour followed, with Jesus Christ Superstar reaching New York exactly three months later, opening at the Mark Hellinger Theatre, to advance bookings of \$1,400,000, on 12 October 1971.

Various religious denominations were still strongly against Lloyd Webber and Rice's musical, but needless to say, the production was a great success. Since then, of course, the show has proved unstoppable and continues to be one of Lloyd Webber's best-loved musicals.



The original 1971 production, which starred Jeff Fenholt as Jesus

PRODUCTION HISTORY

When it opened on 12 October 1971 at the Mark Hellinger Theater in New York, *Jesus Christ Superstar* – the story of the last seven days of Jesus' life – became the first Tim Rice/Andrew Lloyd Webber collaboration to be performed on the professional stage; although written several years earlier, *Joseph and the Amazing Technicolor Dreamcoat* would not be performed professionally until 1972.

The songs were, however, already well known. Murray Head had appeared on *The David Frost Show* in 1969 to sing 'Superstar', which was released as a single a few days later with the instrumental 'John 19:41' on the B-side. The next year, *Jesus Christ Superstar* was released as an album featuring Ian Gillan (at the time the little-known lead singer with the soon-to-be-

huge rock group Deep Purple) as Jesus, Yvonne Elliman as Mary Magdalene and Murray Head as Judas. The record sold more than three million copies even before the Broadway opening and would go on to top the US album charts three times.

The first production in London opened on 9 August 1972 at the Palace Theatre and starred Paul Nicholas as Jesus. By the time it closed eight years later, it had amassed 3,358 performances, passing *Oliver!* to become the longest-running musical in West End history, a record it would hold until another Lloyd Webber show, *Cats*, overtook it in 1989.

In 1973 a film version starring Ted Neeley as Jesus and directed by Norman Jewison, who had just finished another musical, *Fiddler on the Roof*, was

released to mixed reviews. In it, a group of teenage actors travel to Israel to re-enact the Passion of Christ, performing the songs with a background of glorious sunsets and Israeli tanks.

A new production, directed by Gale Edwards, marked the re-opening of the Lyceum Theatre in 1996. A reworked and redesigned version then toured Britain through 1998 and 1999, before playing in Ireland and Germany. It transferred to the Ford Center for Performing Arts on Broadway in April 2000, followed by a UK tour in 2001 and a US tour in 2002/03. A video of the Broadway show, with Glen Carter as Jesus and Rik Mayall as Herod, was released in 2001.

© John Good Holbrook

JESUS CHRIST SUPERSTAR

Cast List

<i>Jesus</i>	Ian McInnes & Andy Fraser
<i>Judas</i>	Chris Crosbie & Graham Mannerings
<i>Mary</i>	Beverley Nicolson & Katy Elvin
<i>Pilate</i>	Donald Budge
<i>Caiaphas</i>	John Doonan
<i>Annas</i>	Chris Haimendorf
<i>Peter</i>	Robert Moyes
<i>Simon</i>	Peter Tomassi
<i>Herod</i>	David Paris

<i>Director</i>	Alan Borthwick
<i>Musical Director</i>	Simon Hanson
<i>Choreographer</i>	Vicky Farnworth
<i>Stage Manager</i>	Mike Hume
<i>Set Designer</i>	Dan Docwra
<i>Sound</i>	Ian Cunningham SOLUS Technical Services
<i>Lighting Design</i>	Andrew Wilson

<i>Stage Crew</i>	Roy Carter Jane Curran John Curran Andrew Doig Marc Elvin Irene Hogg Jenny Hogg Finlay Johnston Leo McLaughlin Jack McPherson Ross MacTaggart Mark Modine Janet Walker
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Women's Chorus:

Louise Arbuckle**
Margaret Armitage**
Kerry Blyth
Elizabeth Boyle
Bronagh Braidwood
Dil Broughton
Gillian Bruce
♦Jacquie Bruce
Charlotte Bunting
♦Hilary Burwell
Sarah Canning
Pauline Cringean
Rosemarie Dawson
Diane Dootson**
Barbara Fenwick
Hannah Florance**
Lorna Frier**
Jane Gallagher
♦Sarah Gilchrist
Rena Gribble
Leigh Inglis
Rae Lamond
Susan Leask
Gloria Lo
Alison McKay
Lesley McKenna
♦Gail McMullan
♦Amy Milne
Kathleen Morison
♦Kate Palmer
Elizabeth Ramsden
Janice Robb
Jacobine Scott
Marlene Stewart
Charlotte Sutton
Carol Vickers
Patricia White
Norma Williamson

♦Soul Girl
**Solo Lines



Men's Chorus

Chris Allan
John Bowman
Richard Brownlie-Marshall
Mark Burwell
Andrew Crawford
Chris Crosbie
Greg Donnelly**
Sean Edie
Gordon Fraser
Bill Gentleman**
Alisdair Grahame
Nick Harding
Greg Lamb
Graham Mannerings
Bob Martin
Mark McLean
Andrew Morell
Andrew Short**
Daniel Smith
Graham Warwick**
Robin White**

Apostles

Chris Allan
Mark Burwell
Andrew Crawford
Greg Donnelly
Nick Harding
Greg Lamb
Mark McLean
Andrew Morell
Andrew Short
Peter Tomassi
Robert Moyes

Orchestra

Conductor
and *Keyboard* Simon Hanson
Keyboard Grant Bolton
Keyboard Linda Stewart
Guitar Julian Wagstaff
Guitar Jean-David Caillouet
Bass guitar Kenny Kinnear
Drums Derek Love
Percussion Steve Duncan
Trumpet Graeme Williamson
Trumpet Keith Millar
Horn Graeme Hodge
Reeds Ewan Armstrong

Musical Numbers

Overture
Heaven on their minds
What's the buzz?
Strange thing, mystifying
Everything's alright
This Jesus must die
Hosanna
Simon Zealotes
Poor Jerusalem
Pilate's dream
The Temple
I don't know how to love him
Damned for all time

INTERVAL (20 mins)

The last supper
Gethsemane
The arrest
Peter's denial
Pilate and Christ
Herod's song
Could we start again, please?
Judas' death
Trial by Pilate
Superstar
Crucifixion
John 19:41





Ian McInnes

JESUS

(Wed/Fri/Sat/Mat)

Ian made his first stage appearance at the age of 17 in *West Side Story*, Malvern. After many years of recuperation, the need to sing again brought Ian to join the Bohemians in *The Pajama Game*. This introduction to musical theatre in Edinburgh has given him opportunities to participate in the following shows: *Cabaret* (with Allegro), *My Fair Lady* (Bohemians), *Oklahoma!*, *They're Playing Our Song*, *Chess*, *Follies*, *Grand Hotel*, *City of Angels*, *The Best Little Whorehouse in Texas*, *Cabaret* (Tempo), *Rags* concert performance (*Song by Song by Sondheim*), *John Paul Jones* (Freedom Company), *Sweeney Todd*, *Threads* (Livingston Players) and fund-raising concerts such as *Showcase*. Acting roles in *California Suite* (Livingston Players) and *Gaslight* (Southern Light Drama) have widened Ian's interests. He also designed the set for *Whorehouse*, Edinburgh Festival Fringe (Tempo) and has recently made his play directing debut, as well as designing *Departure* (Livingston Players).



Andy Fraser

JESUS

(Tue/Thur/Sat/Fri)

Andy was born in Edinburgh and attended St. Mary's Cathedral Choir School where he was head chorister. He went on to study at the Royal Northern College of Music in Manchester with Ryland Davis, John Mitchinson and Patrick McGuigan. Whilst at college he was offered work with Scottish Opera, Opera North and at the Wexford Opera Festival as well as singing the role of Il Pastore in Peri's *Euridice* at the Batignano Festival in Italy. Since then he has performed many principal tenor roles in opera and oratorio throughout the U.K. and abroad as well as maintaining an interest in lieder and song.

He has recorded the role of the Usher in *Pilgrim's Progress*, has appeared on television and broadcast on radio. Credits as director include *Macbeth* for Edinburgh Grand Opera and *The Medium* for Opera Camerata, as well as working as assistant to James Ross in the Opera School at the RSAMD in Glasgow. Forthcoming engagements include a performance of Mozart's *Requiem* at Greyfriars Kirk with The Edinburgh Singers.





Chris Crosbie

JUDAS

(Tue/Thur/Sat Eve)

Chris first took to the stage at the age of eight when his Gran asked if he would like to take part in the Bohemians' *The Music Man*. This was to be his first major role as he landed the part of Winthrop! After he had the taste for it, he moved to Forth Children's Theatre, starring in several principal roles in their Easter and award-winning fringe productions. This is where Chris met Katy (Mary) and Robert (Peter) and has remained good friends ever since. At the age of eighteen he then made the move to adult theatre and the natural choice was the Bo's in their production of *My Fair Lady* under the direction of Norma Kinnear. It was then that Chris was invited to take part in Tempo Musical Productions and was given the chance at principal roles, helping to develop him into a position to audition for larger roles i.e. Judas. Luckily he got the job and is delighted to be performing for you.

"Hope you enjoy it as much as I have."

Chris would like to wish all his fellow cast and crew members a lucky and very successful run and to thank the production team for having faith.



Graham Mannerings

JUDAS

(Wed/Fri/Sat Mat)

Graham (or G as he prefers to be called) joined the Bo's in 1999 for their production of *Gays and Dolls* as Benny Southstreet. Coming from the south-east of England via Stirling Uni, G has played many principal and chorus roles, appearing in over 30 productions for the last 17 years. He has directed 4 straight plays including *Womberg* by Sue Townsend for the Westruther Community Players (G's 'local' amateur group in the Borders) and *One Flew Over the Cuckoo's Nest*. However his great passion is acting in musicals and some of the roles he has played are: Judas in *JCS*, Roger in *Grease* (three times), Action in *West Side Story*, the Voice of The Plant in *Little Shop Of Horrors* and the King in *The King and I* (man, I hate that show!). G's main ambition in life is to start a riot!!

JCS



Beverley Nicolson

MARY MAGDALENE (Wed/Fri/Sat/Mat)

Originally from Aberdeen, Beverley has been involved in music, drama and dance since school, where she regularly participated in the Scottish Youth Theatre and Dundee Rep dance summer schools. Bev has performed in musicals, cabarets and pantos, playing principal parts such as Reno Sweeney (*Anything Goes*), Babe Williams (*The Pajama Game*), Nancy (*Oliver!*), Lily St. Regis (*Annie*), Morgiana (*Tin Pan Ali*), Mercedes (*Carmen*) and Prince Charming (*Cinderella*), as well as other supporting roles.

Beverley has also toured with musical groups around Holland and Canada, taken part in the NODA "Night of 1000 Voices" at the Royal Albert Hall in London and participated in a closed performance masterclass of *Les Misérables* at London's Palace Theatre. This is Beverley's fourth production with the Bohemians and she is delighted to be playing the part of Mary. Bev has enjoyed every minute of the production and in particular working with her partners in crime - the ever "gorgeous" Ian (Jesus) and the "completely crazy" Graham (Judas)!!!



Katy Elvin

MARY MAGDALENE (Tue/Thurs/Sat/Even)

Born in Aberdeen, Katy started dance, drama and acting at an early age. Training in all types of dance, and joining Aberdeen Acting School, she developed her skills in drama and stagecraft. Her first performance on stage was at the tender age of three... With a move to Edinburgh at the age of 12, Katy joined award-winning Forth Children's Theatre. At 16 years old she moved to join adult companies, the Bohemians and Tempo Musical Productions. It is with the latter that Katy developed and played principal roles like Eloise in *The Best Little Whorehouse in Texas* and Mallory in *City of Angels*. Katy has thoroughly enjoyed performing with Tempo ever since, and thanks Norma and Kenny for their continued encouragement. Katy is delighted to be returning to the Bohemians, having performed with the company previously in *The Pajama Game*, *My Fair Lady* and *Guys and Dolls*, and is thrilled to be given the opportunity to play Mary in *Jesus Christ Superstar*. The role of Mary has been a hugely challenging part, and Katy has enjoyed developing the character with the greatest guidance from both Simon and Alan. Katy would also like to thank all of her friends and family for their enormous support, but mostly her husband Marc. Katy wishes to thank her partners on stage, Chris and Andy, and wishes them and the company the best of luck with the show, but most of all to Beverley. xx





Donald Budge

PILATE

A friend introduced Donald to the original concept album of *Jesus Christ Superstar* around 1970. He played it continuously for ages. A couple of years later, he was in London and saw the original London cast performance at the Palace Theatre. Donald recalls hand mics being passed back and forwards between the cast. He was amazed that no one got entangled in long trailing cables that snaked into the wings. This was his first "gobsmacking" experience of live musical theatre. At 21, he was well into the rock and roll music of that era and at the time, he fancied himself rotten in the part of Pilate. Now, after 30 years, he has been "blessed" with the privilege of performing this coveted part in the King's Theatre with the Bohemians. In the meantime, Donald has enjoyed playing many different parts in many different theatres with a variety of companies and cast including: Aberdeen Lyric; Attic Musical Society; Deeside Players; QP; Tempo; Southern Light Opera; Allegro; Edinburgh Musical Society; Livingston Players; Alan Borthwick Presents....(challenging and scary concerts); Scottish Ballet and Scottish Opera. *Jesus Christ Superstar* will be his 51st musical theatre production and will rank highly amongst the few which hold very special memories.



David Paris

KING HEROD

David has been involved in theatre both on and off stage for over 20 years. Playing his first principal role as Barnaby Tucker in *Hello Dolly!* at the age of 16, David has continued to play leading roles including Sky in *Guys and Dolls*, Billy in *Anything Goes* and Perchik in *Fiddler on the Roof*. David has also been involved with Tempo Musical Productions for 11 years and has been chorus boy, principal dancer, Dance Captain, Assistant Choreographer and most recently Choreographer for their hugely popular January production of *Annie*. David is delighted to return to the Bohemians to play the part of King Herod.





Robert Moyes

PETER

Robert is a 23-year-old recruitment consultant from Edinburgh and has been involved in theatre from the age of 12. Originally with the youth company Forth Children's Theatre, he appeared in musicals such as *Annie*, *Oliver!*, *The Ragged Child* and *Oklahoma!*, playing many lead roles such as Rooster, Bill Sykes, the Earl of Shaftesbury and Curly. He then moved on to adult theatre and was fortunate enough to be given the opposite male lead in *Oklahoma!*, the evil one Jud Fry, with E.M.T. This was an opening, as it allowed him to challenge sides of acting he had never explored, work with professional directors and perform in the King's Theatre. It was an experience he will always remember. His first appearance on stage was in a school play of *Jesus Christ Superstar*, when at the young age of 12 he played the part of Jesus. Since then, this musical has been a favourite, and it has always been a dream of Robert's to appear in it again with such talented people as those in this production.

Robert is looking forward to appearing in the role of Peter and hopes you enjoy watching the performance as much as he has enjoyed working on it.



Peter Tomassi

SIMON

Peter is delighted to once again be performing with the Bohemians in this year's production, *Jesus Christ Superstar*. It's been a few years since he last appeared with the Bohemians, in *Irene*. During this absence he's been lucky enough to have performed with a number of other Edinburgh companies including Southern Light Orchestra, Tempo Musical Productions, Showcase, SMYCMS and others. Recent productions have included *The Best Little Whorehouse in Texas* and leading roles in, amongst others; *Sweet Charity*, *The Music Man*, *Pal Joey* and, last year, fulfilling a lifetime ambition of playing the Gene Kelly role of Don Lockwood in *Singin' in the Rain*.

During the day in the real world Peter works for Sechiari Clark and Mitchell at Lloyds TSB Asset Finance, part of Lloyds TSB. As well as musical theatre he loves playing sports and keeping fit. At present he is excited to be involved in a project to once again establish "Allegro" as one of Edinburgh's foremost amateur companies (see this programme for details) as well as performing in next week's production of *My Fair Lady* at the Churchill Theatre, Morningside. Finally, Peter would like to thank Kirsty Person; "I hope you enjoy the show".





John Doonan

CAIAPHAS

John is on his second career on the stage, having "retired" in 1980 and spending several years in Saudi Arabia. Since returning he has thoroughly enjoyed playing the Mastering Horace Vandergelder in *Hello, Dolly!* for Livingston Players in 1994 and for Bathgate AOS in 1996, and it was Bathgate who allowed him to realise his dream of playing Teyve in *Fiddler on the Roof* in 1995. He repeated the role for SMYCMS in 1997, for Falkirk Bohemians in 1999 and for the Bo's in 2001. He portrayed Anatoly in *Chess* for Livingston Players in 2000 and for Our Lady's AOS Motherwell in 2002, and Sweeney in *Sweeney Todd* for Livingston Players in 2002. He admits that he and his wife Louise walked out of the original London production of *Superstar*, but then it wasn't produced by Alan Borthwick, was it? He is delighted to be playing Caiaphas this week, a character whom John sees as a delicate, sensitive and misunderstood flower whose mother must have loved him.



Chris Haimendorf

ANNAS

Since moving to Edinburgh five years ago, Chris has kept himself busy with a variety of musical activities. He has been a member of the Edinburgh Bach Choir and more recently the Holyrood Ensemble, singing works ranging from Purcell to Taverner. On stage he has appeared in a number of musicals including *City of Angels*, *The Best Little Whorehouse in Texas*, *Cubaret* and the locally written *John Paul Jones*. *Jesus Christ Superstar* is his first production with the Bohemians, and is also his first appearance on the King's Theatre stage.



Alan Borthwick

DIRECTOR

has sung leading tenor roles in operas ranging from Poulenc to Puccini as guest artiste for companies throughout Scotland. He is probably the only singer ever to have performed all the tenor roles in Sullivan operas - including those written without Gilbert - and he has recorded many of these roles for leading record companies. His recent recording of *Haddon Hall* was awarded a rosette and three stars in the 2002 edition of the Penguin Guide to Compact Discs. Alan recently completed nineteen consecutive summer seasons hosting and singing in *Hail Caledonia*, a Scottish entertainment designed to give Edinburgh tourists a taste of the best of Scottish hospitality. Alan is now in great demand as a professional director and earlier this month he directed Offenbach's *Orpheus in the Underworld* and Sullivan's *Iolanthe* for the Gilbert and Sullivan Society of Edinburgh in this theatre. Last December his own company presented the wonderful spoof musical *Little Mary Sunshine* in the Church Hill Theatre, raising £1000 for charity.

Alan holds a first class honours degree in mathematics and natural philosophy and his full-time job is Development Officer for East Lothian Council, working in the Department of Education and Children's Services. In his "spare" time he lectures in mathematics for the Open University and in this role he has just completed recording a series of mathematical videos with the BBC. Other work for the BBC has included the setting of questions for a series of musical quizzes.



Simon Hanson

MUSICAL DIRECTOR

Simon began writing, arranging and directing musicals while still at school and continued to work as musical director on a number of productions while studying music at London University. After graduating he gained more experience working with large amateur musical theatre companies in North Devon, quickly gaining a reputation which resulted in the offer of the role of musical director for two seasons of long-running professional pantomimes, and a summer season of music hall. Contracts made through this work also led to commissions to write, arrange, direct and produce the music for four new children's musicals which enjoyed successful professional national tours for a number of years. Music and songs composed by Simon were also featured extensively on local radio in Devon.

On moving to Edinburgh a few years ago, Simon became involved with Tempo Musical Productions, now having been Musical Director for their last nine major productions and a number of concerts. He was also Musical Director and co-arranger for the locally written production of *John Paul Jones*, which received its world première in Edinburgh in July 2001, and Musical Director and arranger for the 2002 incarnation of *Showcase* held in aid of MacMillan. *Jesus Christ Superstar* marks Simon's first year as Musical Director with the Bohemians, having supported the company as Assistant Musical Director in 2003.

Current projects include preparations for a jazz- and swing-themed concert and a 2004 Fringe production (both



JCS

for Tempo). He is also helping to spearhead the relaunch of local company Allegro – due to return to the Edinburgh stage in October with a fund-raising concert.



Vicky Farnworth

CHOREOGRAPHER

Vicky was born in Lancashire and started dancing at an early age. She studied with the Rossendale Dance and Drama Centre throughout her school years and developed a passion for creating and teaching many styles of dance. Whilst reading history at the University of York, she taught a variety of classes for the University Dance Society, which culminated in the choreography of the student production of *Anything Goes*. In December 2001, Vicky moved to Edinburgh after being offered teaching work with Dancebase – The National Centre for Dance in Scotland; her classes are now a regular feature of the Dancebase programme. Her work with Dancebase has enabled her to take part in many outreach projects around the city and even as far afield as Livingston and Dumfries. *Jesus Christ Superstar* is Vicky's choreographic debut in an Edinburgh-based production and she hopes she can build on this experience and expand her involvement in Edinburgh's dance and drama community.



Dan Docwra

SET DESIGN & CONSTRUCTION

Dan has come out of "retirement" to design and build the set for this fantastic show. This is the first "musical" production he has designed for, having developed his craft designing Edinburgh Grand Opera productions at the King's with the following operas: *Macbeth*, *Andrea Chenier*, *Cav & Pag*, *Herodiade*, *Nabucco*, *Turandot*, *Pilgrim's Progress* and *Aida*.

In real life, Dan is a fund-raising consultant.



Acknowledgments

The Company wishes to
express its gratitude to
the following for their
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Eric Burns

This once well established Edinburgh company will be performing
a review of previous productions at the Church Hill Theatre
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Anyone interested in taking part please contact:
Peter Tomassi 0131 447 9704 or Malcolm J Burnett 0131 478 1502

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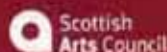
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