





MUSIC BY
ANDREW LLOYD WEBBER

LYRICS BY
**TIM RICE, DON BLACK, CHARLES HART, CHRISTOPHER HAMPTON,
GLENN SLATER, DAVID ZIPPEL, RICHARD STILGOE AND JIM STEINMAN**

DIRECTED BY
NIKOLAI FOSTER

ORIGINALLY CO-DEvised BY
RICHARD CURTIS

ASSOCIATE DIRECTOR **LEE PROUD** DESIGNER **COLIN RICHMOND**
MUSICAL DIRECTOR **MATTHEW SPENCER-SMITH** MOVEMENT DIRECTOR - YOUNG ENSEMBLE **MEL KNOTT**
LIGHTING DESIGNER **BEN CRACKNELL** SOUND DESIGNER **TOM MARSHALL**
CASTING DIRECTOR **KAY MAGSON CDG** FILMING **CROSSCUT MEDIA**

BY SPECIAL ARRANGEMENT WITH THE REALLY USEFUL GROUP

Photograph: Yash Rao



We're thrilled to welcome you safely back to Curve for this very special Made at Curve concert production of ***The Music of Andrew Lloyd Webber***.

Over the course of his astonishing career, Andrew has brought to life countless incredible characters and stories with his thrilling music, bringing the joy of theatre to millions of people across the world. In the last 15 months, Andrew has been at the forefront of conversations surrounding the importance of theatre, fighting for the survival of our industry and we are indebted to him for his tireless advocacy and also for this gift of a show, celebrating musical theatre, artists and our brilliant, resilient city. Known for its longstanding appreciation of musicals, Leicester plays a key role in this production through Andrew's pre-recorded scenes, filmed on-location in and around Curve by our colleagues at **Crosscut Media**.

A phenomenal team join us to mark this unique point in our theatre's history. Our talented company, assembled by Curve Associate Casting Director **Kay Magson CDG**, includes familiar Curve faces **Ria Jones, Karen Mavundukure, Jessica Daley** and **Madalena Alberto**, as well as new friends **Shem Omari James, Tim Rogers** and **Tim Howar**. Our eight-piece band, led by Musical Director **Matthew Spencer-Smith**, take us on an electrifying journey through Andrew's musical canon, with **Tom Marshall's** sound design allowing us to appreciate every single note. Our in-the-round setting and extraordinary lighting rig is used to full dazzling effect by Curve Associate Lighting Designer **Ben Cracknell** and **Colin Richmond's** design captures the intoxicating anticipation of an abandoned theatre, revelling in the exhilarating, gritty reality of bringing a production and entire building, back to life. We would like to thank everyone working on this concert

production, in particular Team Curve and Associate Director **Lee Proud**, who has been instrumental in bringing this show to life.

It's a joy to welcome **Curve Youth and Community Company (CYCC)** members back to our stage. Young people are the beating heart of Curve and after such a long time away from the building, it's wonderful to have them back and part of this production. Guiding our young ensemble with movement direction is our Curve Associate **Mel Knott** and we're also thrilled CYCC alumna **Alyshia Dhakk** joins us to perform *Pie Jesu*, in memory of all those we have lost to the pandemic.

Through reopening our theatre we are not only able to make live work once more and employ 100s of freelance theatre workers, but we are also able to play an active role in helping our city begin to recover from the impact of Covid. We would like to say a heartfelt thank you to the **Department for Digital, Culture, Media and Sport** for our second **Culture Recovery Fund** grant which is enabling us to reignite the mighty Curve engines and operate with social distancing in place. We'd also like to thank everyone who's supported us during the closure, in particular our principal funders **Arts Council England** and Leicester **City Council** – this crucial public funding has kept your theatre operating during the pandemic.

Finally, our thanks to Andrew and the team at the **Really Useful Group** for helping to bring this production to our stage and to you, our fantastic Curve audiences, for all your support.

We hope you enjoy the show and look forward to welcoming you back to Curve time and time again!

Chris Stafford Chief Executive
Nikolai Foster Artistic Director

Timeline of Andrew Lloyd Webber shows

THE LIKES OF US - 1965
(not produced until 2005)

JESUS CHRIST SUPERSTAR - 1970

EVITA - 1976

TELL ME ON A SUNDAY - 1979

SONG AND DANCE - 1982

REQUIEM - 1985
THE PHANTOM OF THE OPERA - 1986

'AMIGOS PARA SIEMPRE' - 1992

WHISTLE DOWN THE WIND - 1996

THE WOMAN IN WHITE - 2004

THE WIZARD OF OZ - 2011

SCHOOL OF ROCK - 2015

THE MUSIC OF ANDREW LLOYD WEBBER - CURVE, 2021

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT - 1968

JEEVES - 1975
(revised as *By Jeeves* in 1996)

VARIATIONS - 1978

CATS - 1981

STARLIGHT EXPRESS - 1984

CRICKET - 1986

ASPECTS OF LOVE - 1989

SUNSET BOULEVARD - 1993

THE BEAUTIFUL GAME - 2000

LOVE NEVER DIES - 2010

STEPHEN WARD - 2013

CINDERELLA - 2021

'As much as I've enjoyed all of the other things that I've done, my real love is the theatre and I always come back to it.'

Andrew Lloyd Webber

'I never, never thought that rock wasn't a part of theatre.'

Andrew Lloyd Webber



'The thing about musicals is they are the most collaborative of any form of theatre I know. You've got to have the right music, the right lyrics, the right story, the right director, the right choreographer. All of those ingredients have to come together if you're going to have a really, really great show.'

Andrew Lloyd Webber



The Ghost Light

A sign of hope and resilience

Since the unprecedented closure of theatres like Curve during the pandemic, stages across the globe have remained lit by ghost lights. But what is a ghost light and where does this tradition come from?

Theatre is full of superstitions. One must use only the phrase 'break a leg' and never 'good luck' before a show to discourage evil spirits from deliberately causing one's performance to suffer; wishing someone 'good luck' would actually cause bad luck for the actor. The 'Scottish play' should also never be named as, according to folklore, it was cursed from the beginning by a coven of witches who objected to Shakespeare using real incantations. Disastrous, even deadly, consequences have happened to performers of this play ever since. Another superstition in the theatre is that of the ghost light.

Usually a floor lamp, a ghost light is a small, single bulbed light that shines on the dark stage when the theatre is closed and unoccupied. This is often used to guide people working late around the stage - nobody wants to fall into the orchestra pit!

In a more superstitious sense, it is believed the light helps deter spirits from emerging, whilst others believe it appeases the theatre ghosts, helping them to take centre stage and perform themselves!

Perhaps the most sombre side of this superstition - which has particularly relevant over the last year - is that it's bad luck for a stage to have a long period of time 'unlit'. In the name of hope and tradition, our Buildings and Technical Director, Jay Bridges lit the Curve ghost light in our theatre during lockdown. With our stages dark for 14 months, our ghost light sat in its brilliant (risk assessed!) brightness until our doors were able to reopen to audiences.

In our production **The Music of Andrew Lloyd Webber**, we return once again to the image of this simple light on the stage, symbolising so much hope and resilience for our industry and all those for whom theatre means so much. After such a long period of darkness, it feels even more special to once again illuminate our stage with these magical performances and finally shine the lights of Curve brightly for our audiences.

'I suppose the real difference between pop songs and songs you write for musical theatre is that the musical theatre songs have to be about the story and the character of the people who you're writing about. The first song that I really think I got right in that department was the big aria for Jesus in the Garden of Gethsemane'

Andrew Lloyd Webber



'One of the things I find rather curious is people seem to think of me as the composer of high romantic musicals but, actually, it took me about 20 years to find a subject that I could let my romantic side pour out. And that was, of course, Phantom of the Opera'

Andrew Lloyd Webber



'One of the great golden rules of musicals is you've got to have a great story. I believe a great story can carry an okay score but not the other way around.'

Andrew Lloyd Webber

'Phantom of the Opera is the only show I have been involved with or ever will be involved with where not one thing, not one bar of music, nothing, was changed between the first preview and the opening night.'

Andrew Lloyd Webber





'Hal's production of Phantom was that rare moment in musical theatre when the planets Casting, Book, Music, Lyrics, Direction, Choreography and Design align to produce the kind of hit you see once in a generation. It is a reminder of how incredibly collaborative and fragile that creative process is. Just one of those planets out of kilter can bring a great show down.'

Andrew Lloyd Webber on
The Phantom Of The Opera



'Pie Jesu'... It was one of those moments where I read the words and the melody came instantly, as did the idea that it should be a duet.'

Andrew Lloyd Webber on
Requiem



In Rehearsals

Rehearsal Photography:
Ellie Kurttz



'Once the cast hit the theatre they fearlessly raced all over the auditorium and over a death-defying industrial iron girdered swing bridge that could swivel through 360 degrees, tilt and rise up and down all at the same time.'

Andrew Lloyd Webber on
Starlight Express





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Song List



ACT I

Acapella

Music by Andrew Lloyd Webber, lyrics various.

Superstar

JESUS CHRIST SUPERSTAR

Music by Andrew Lloyd Webber, lyrics by Tim Rice.

Joseph's Coat

Close Every Door

Any Dream Will Do

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT

Music by Andrew Lloyd Webber, lyrics by Tim Rice.

I Don't Know How To Love Him

Gethsemane

JESUS CHRIST SUPERSTAR

Music by Andrew Lloyd Webber, lyrics by Tim Rice.

Buenos Aires

Another Suitcase

High Flying Adored

A New Argentina

Don't Cry For Me Argentina

EVITA

Music by Andrew Lloyd Webber, lyrics by Tim Rice.

Rachmaninoff Var XVIII (A Major)

Music by Sergei Rachmaninoff.

Variation 23

VARIATIONS

Music by Andrew Lloyd Webber.

Unexpected Song

SONG AND DANCE

Music by Andrew Lloyd Webber, lyrics by Don Black.

Love Changes Everything

ASPECTS OF LOVE

Music by Andrew Lloyd Webber, lyrics by Don Black and Charles Hart.

Take That Look Off Your Face

TELL ME ON A SUNDAY

Music by Andrew Lloyd Webber, lyrics by Don Black.

Love Never Dies

LOVE NEVER DIES

Music by Andrew Lloyd Webber, lyrics by Glenn Slater.

Cats Overture

Jellicle Bells Underscore

Skimbleshanks The Railway Cat

Macavity The Mystery Cat

Magical Mister Mistoffelees

Memory

CATS

Music by Andrew Lloyd Webber, lyrics based on *Old Possum's Book of Practical Cats* by T. S. Eliot. Additional lyrics after Eliot by Trevor Nunn.

ACT II

Starlight Express

Light At The End Of The Tunnel

STARLIGHT EXPRESS

Music by Andrew Lloyd Webber, lyrics by Richard Stilgoe.

Norma In The Studio

As If We Never Said Goodbye

Car Chase

Sunset Boulevard

With One Look

SUNSET BOULEVARD

Music by Andrew Lloyd Webber, lyrics by Don Black and Christopher Hampton.

Amigos Para Siempre

Music by Andrew Lloyd Webber, lyrics by Don Black.

'Til I Hear You Sing

LOVE NEVER DIES

Music by Andrew Lloyd Webber, lyrics by Don Black.

Pie Jesu

REQUIEM

Music by Andrew Lloyd Webber.

The Phantom Of The Opera

All I Ask Of You

Prima Donna

Music Of The Night

THE PHANTOM OF THE OPERA

Music by Andrew Lloyd Webber, lyrics by Charles Hart, additional lyrics by Richard Stilgoe.

Bad Cinderella

CINDERELLA

Music by Andrew Lloyd Webber, lyrics by David Zippel.

Stick It To The Man

SCHOOL OF ROCK

Music by Andrew Lloyd Webber, lyrics by Glenn Slater.





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LYRICS BY
**TIM RICE, DON BLACK, CHARLES HART, CHRISTOPHER HAMPTON,
GLENN SLATER, DAVID ZIPPEL, RICHARD STILGOE AND JIM STEINMAN**

DIRECTED BY
NIKOLAI FOSTER
ORIGINALLY CO-DEvised BY
RICHARD CURTIS

The Cast

Madalena Alberto

Eva Peron, Demeter and Carlotta

Jessica Daley

Mistress, Christine and The Girl

Tim Howar

Skimbleshanks, The Phantom, Joseph and Dewey

Ria Jones

Norma Desmond, Grizabella and The Girl

Karen Mavundukure

Mary Magdalene, Momma and The Girl

Shem Omari James

Judas, Joseph, Rum Tum Tugger, Joe Gillis and Raoul

Tim Rogers

Jesus, Alex, Mr Mistoffelees and The Phantom

Lord Andrew Lloyd Webber

As Himself, via video

All other parts played by members of the Company

The Band

Matthew Spencer-Smith

Musical Director and Keys 3

Huw Davies

Guitar

Dan Day

Drums

Natalie Hancock

Cello

Patrick Hurley

Keys 2 / Guitar 2

Chris Ma

Keys 1

Claire McInerney

Reed

Don Richardson

Bass

Production Team

Nikolai Foster

Director

Lee Proud

Associate Director

Matthew Spencer-Smith

Musical Director

Colin Richmond

Designer

Mel Knott

Movement Director – Young Ensemble

Ben Cracknell

Lighting Designer

Tom Marshall

Sound Designer

Kay Magson CDG

Casting Director

Scott Penrose

Magic Consultant

Crosscut Media

Filming

Sam Paterson

Production Manager

James-Paul Hayden

Company Stage Manager

Lisa Lewis

Deputy Stage Manager

Jennifer Lane Baker

Trainee Director

Neil Foulis

LX Programmer

Stuart Andrews

Keyboard Programmer

Dudley Hinton

Producer

Ellie Kurttz

Photographer

Technical Team

Ed Hingley

Head of Stage

Jasdeep Singh

Revolve Operator

Emily Walker

Automation Programmer / Operator

James Simpson

Stage Technician

Dave Pinnegar

Stage Technician

Milton Robinson

Stage Technician

James Dainty

Production Carpenter

Martin Pickard

Production Carpenter

Mark Kenny

Assistant Production Carpenter

Jonathan Laidlow

Production Electrician

Steve Ratcliffe

Production Electrician

Judith Moulton

Followspot Operator

Steph Modd

Followspot Operator

Joe McDonald

Senior Lighting Technician

Jude Michelle

Lighting Technician

Aaron Patchett

Lighting Technician

Dave Norton

Production Sound Engineer

Angel Russell De Pablos

Sound No. 1

Sean McCabe

Sound No. 2

Jack Harper

Production Video

Edd Lindley

Wardrobe Supervisor

Lucy Duncan

Wardrobe Assistant

Thank You

Andrew Lloyd Webber and the team at **Really Useful Group** in particular **Jessica Koravos, Tim Leist, Olivia Charlton-Jones, Richard Morris** and **David Wilson**

Jonathan Ashworth MP

We would like to extend our grateful thanks to **Cameron Mackintosh** for the loan of the revolving stages used in this special re-opening season; Cameron and his team have been incredibly generous and supportive throughout the lockdown and we are most appreciative to all of them for their support.

Dudley Hinton

Lighting Equipment: **Martin Lighting by Harman** and **Robe**

Staging and effects equipment: **Leeds Playhouse**

The Department for Digital, Culture, Media and Sport (DCMS) for supporting Curve through the **Culture Recovery Fund**.

Finally, thanks to our principal funders **Leicester City Council** and **Arts Council England**, in particular **Sir Peter Soulsby, Cllr Piara Singh Clair, Mike Dalzell, Sir Nicholas Serota, Darren Henley, Laura Dyer, Peter Knott, Claire Simpson** and **Sharon Joinson**.

CYCC Ensemble

TEAM LLOYD

Yasmina Berraoui

Victoria Coulton

Kian Crabtree

Matt Hilton

Sophia Hudson Jenkins

Celia Middleton

Elle Milford

Maddie Payne

Becca Willis

TEAM WEBBER

Luke Beaumont

Rose Caldwell

Amelie Clarke

Aimee Coe

Carmen Farrell

Megan Haupt

James King

Poppy Mullen-Thomson

Ravi Rakha

Megan Seal

Alyshia Dhakk – *Pie Jesu* soloist



*'In my romantic style,
I think my best writing
without question is in
Love Never Dies.'*

Andrew Lloyd Webber on
Love Never Dies

In Rehearsals

Rehearsal Photography:
Ellie Kurttz

*'It was ahead of its time...
I don't think anybody had
put a heavy rock band and
an orchestra on Broadway
at the same time.'*

Tim Rice on
Jesus Christ Superstar

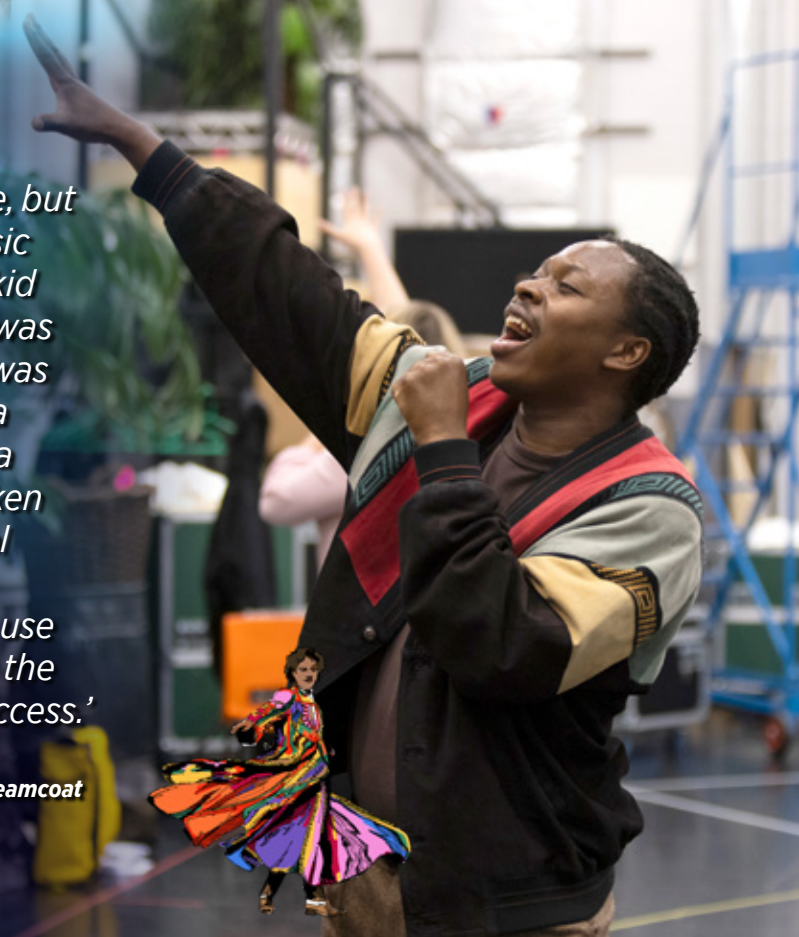


*'My mum used to read me at
bedtime the Cats poems by
T.S. Eliot. I used to read them
in bed myself when I was a
grown up and think one day
it would be fun to set these
to music.'*

Andrew Lloyd Webber

*'I didn't realise it at the time, but
in my attempt to write music
that would never allow its kid
performers to get bored, I was
unwittingly creating what was
to become my trademark, a
'through-sung' musical, i.e. a
score with little or not spoken
dialogue where the musical
structure, the musical key
relationships, rhythms and use
of time signatures, not just the
melodies, are vital to its success.'*

Andrew Lloyd Webber on
Joseph And The Amazing Technicolor Dreamcoat



Cast Biographies



MADALENA ALBERTO

EVA PERON, DEMETER and CARLOTTA

Madalena Alberto is originally from Portugal and has made London her home since being invited to attend a Dance and Performing

Arts Degree at Bird College. Madalena is best known for playing the title role in *Evita* – a part she was critically acclaimed for at the Dominion Theatre – and most recently she finished filming a leading role in the Portuguese hit TV series *Amor, Amor*.

Other credits include: Christina Chapara, *Holby City* (BBC); Gloria Fajardo in Gloria Estefan's musical *On Your Feet!*, London Coliseum and UK Tour; Maria in *The Vote*, Donmar Warehouse; Giulietta in Andrew Lloyd Webber's *Aspects Of Love*, Carmela in José Sanchis Sinisterra's play *Ay, Carmela*, at the Cervantes Theatre in London; Nina Denery in Lillian Hellman's play *The Autumn Garden*, Jermyn Street Theatre; Carrie in Jeff Wayne's *War Of The Worlds*, Dominion Theatre; Tina McKoy in *The Fix*, Union Theatre; Edith Piaf in *Piaf*, Leicester Curve; Grizabella in *Cats*, London Palladium; Fantine in the 25th Anniversary Tour of *Les Misérables*, UK and International Tour, The Barbican Center; Lucy in *Jekyll And Hyde*, Union Theatre and Carmen in *Fame* (UK Tour).

Madalena is also a songwriter and a proud associate artist of Chaskis Theatre Company.



JESSICA DALEY

MISTRESS, CHRISTINE and THE GIRL

Training: Arts Educational Schools London.

Theatre: Eva Perón in *Evita* (International Tour), Lynette Pomeroy in *An Officer and*

a Gentleman (UK Tour), Frenchy in *Grease The Musical* (Dubai), Factory Girl/Cover Fantine in *Les Misérables* (International Tour), Ali in *Mamma Mia!* (West End), Tess Durbeyfield in *Tess of the D'Urbervilles* (Stepping Out Theatre), Baroness Elberfeld/Cover Maria Rainer in *The Sound of Music*

(UK/Ireland Tour) and Maria Rainer in *The Sound of Music* (Woking).

Television: Finalist in *Over The Rainbow* (BBC).

Other: *The Self-Isolation Podcast* (BBC Tees and Unusual Times), *Bedknobs & Broomsticks* (Workshop), *An Officer And A Gentleman* (Workshop) and a featured soloist on *Friday Night Is Music Night – From Broadway To Hollywood Special* (BBC Radio 2).



TIM HOWAR

SKIMBLESHANKS, THE PHANTOM, JOSEPH and DEWEY

Tim Howar has come to be known as one of the most electric, engaging performers to emerge from the Toronto Canadian musical theatre scene.

He has received the Edmonton Civic Award for Outstanding Achievement in Dance 1990, and is the first and still the only Canadian to be awarded the Grand Prize at the Youth Talent International Competition in Memphis Tennessee USA. Since deciding to move to the UK to live and work Tim has undertaken varying workshops including *Tonight's The Night* and appeared in a series of concerts entitled *The Magnificent Musicals* alongside Ruthie Henshall, throughout the UK and Europe.

His credits in the UK include: The Phantom in *The Phantom Of The Opera*, Freddie Trumper in *Chess* at the ENO, Stacey Jaxx in *Rock Of Ages* at the Shaftesbury Theatre and at the Garrick Theatre, Ozzie in *On The Town* at the ENO, Stu in *Tonight's The Night* at the Victoria Palace Theatre, Houdini in *Ragtime* at the Cardiff International Festival and Michael in *Peggy Sue Got Married*, Shaftesbury Theatre West End.

In Canada he created the role of Joel in the award winning *Anything That Moves* by Anne Marie MacDonald, Alisa Palmer and Allen Cole for the Tarragon Theatre/Nightwood Theatre; Martin in the controversial and titillating *Outrageous* by Brad Fraser and Joey Miller for Canadian Stage; Marius in *Les Misérables* with Colm Wilkinson (US National Tour) and Tommy in The Who's *Tommy* (Canadian National Tour).

Other credits include Barnaby in *Hello Dolly*;

Screamin' John McGee in *John Grey's Rock'n Roll*; Danny in *Baby*; GI and cover Chris in *Miss Saigon*; Guillaume and cover Arnaud in *The House Of Martin Guerre*; Benjamin and cover Joseph in *Joseph And His Amazing Technicolor Dreamcoat*; Gilbert in *Anne Of Green Gables* and Artful Dodger in *Oliver!*

Tim played Ozzie in *On The Town* at the Chatalet in Paris, Roger in *Rent* at the Nederlander Theatre on Broadway. Tim has recently been seen in *Shoes* a new dance show at Sadlers Wells Theatre. Tim has performed in many concerts including Ripley Castle and Cadogen Hall. Tim regularly does Christmas concerts for Raymond Gubbay

Tim has toured extensively with Mike and the Mechanics.

Along side his theatre work Tim has also recorded numerous voice-overs for TV, animation, films and radio commercials. Tim is also an avid singer/songwriter and can often be found at the local pub trying his hand at open mike nights or headlining with his own brand of UBER POP.



RIA JONES

NORMA DESMOND and GRIZABELLA

Ria was born in Swansea, South Wales. At 19 she became the youngest actress ever to play the role of Eva Peron in the musical *Evita* followed shortly by her West End debut in the

musical *Chess*, in which she played the roles of both Svetlana and Florence. She then went on to play Grizabella in *Cats* at the New London Theatre (where she stayed for two years).

In December 2020 she reprised her stunning performance as Norma Desmond in the concert version of *Sunset Boulevard* which was recorded, and streamed, via Leicester Curve over the Christmas period.

Prior to this she played Mama Rose in Jo Davis' *Gypsy* at the Royal Exchange Theatre, Manchester, and before this she starred as Miss Adelaide at Théâtre Marigny in Paris, directed by Stephen Mear.

Ria played the role of Norma Desmond to rave reviews in the award-winning Leicester Curve/UK Tour of *Sunset Boulevard*, having played the role in the original workshop at Sydmonton in 1991 and

more recently she performed Norma in 2016 for four performances to great acclaim at the London Coliseum for the ENO, Glenn Close starred in this production.

She also recently finished working closely with Andrew Lloyd Webber in a workshop at The Other Palace, about his career and life, called *Unmasked*.

Her further theatre credits include; *42nd Street* (Théâtre du Châtelet and Leicester Curve), *Jerry's Girls* (Jermyn Street Theatre and St James' Studio), *Next To Normal* (Drama Centre Singapore), *Into The Woods* (Singapore Rep Theatre), *Closer Than Ever* (Landor Theatre), *Lucifer Saved* (Finborough Theatre), *The Witches Of Eastwick* (UK Tour), *Acorn Antiques: The Musical* (UK Tour), *Anything Goes* (UK Tour), *High Society* (Shaftesbury Theatre/UK Tour), *Victor Victoria* (Bridewell Theatre), *Honk!* (Victoria Theatre Singapore), *A Little Night Music* (Leicester Haymarket), *A Twist Of Fate* (Jubilee Theatre Singapore), *Personals* (New End Theatre), *Nine* (Donmar Warehouse), *Romance Romance* (Bridewell Theatre), *Joseph And The Amazing Technicolor Dreamcoat* (West End/UK Tour) and *Les Misérables* (Palace Theatre/UK Tour).

Concerts take Ria worldwide. Performing with orchestras in South Africa, Singapore, Shanghai, Russia, Denmark, France, Belgium, Muscat and Germany. She was invited to sing for the Danish Royal family in 2009 and has also sung by Royal request at Buckingham Palace.

Ria is a regular soloist at the Royal Albert Hall with the Royal Philharmonic Concert Orchestra. Concert work includes; *Jesus Christ Superstar*, *Evita*, *West Side Story*, *Sondheim A Celebration*, *The Three Musketeers*, *A Night Under The Stars*, *Children Will Listen*, *Magic Of The Musicals*, *The Best Of Broadway*, *Ultimate Broadway*, *West End Women*, *Miss Leading Ladies* and *An Evening With Ria Jones*.

Show and concert recordings include four albums with the Royal Philharmonic Concert Orchestra. The most recent being *The Golden Age Of Hollywood*, *Abbaphonic* and *The Music Of Rodgers And Hammerstein*. *Les Misérables* (Manchester Cast recording) *A Tribute To Hal Prince*, *Personals*, *A Twist Of Fate* and her solo albums, *It's Better With A Band* and *Have You Met Miss Jones?*

She has recorded her own TV show *One Night Only With Ria Jones* for BBC Wales. Guested on three royal variety shows for the BBC. As well as numerous chat shows on TV and radio. With many appearances on *Friday Night Is Music Night*.

Cast Biographies

Other TV credits includes; *Torchwood* (BBC), *Eric & Ernie* (BBC), *The Angina Monologues* (Phil McIntyre Entertainment) and *Life & Debt* (HTV).

Ria is also just as comfortable accompanied with only a piano and often performs her one-woman show in more intimate cabaret settings, most recently six sell-out shows at Cafe Zedel in London.



KAREN MAVUNDUKURE

MARY MAGDALENE, MOMMA, and THE GIRL

Training: Liverpool Institution for Performing Arts.

Theatre Credits Include: *The Color Purple* – At

Home (Leicester Curve), *Respect: The Aretha Franklin Tour* (UK Tour), Sofia in *The Color Purple* (Birmingham Hippodrome), Effie White in *Dreamgirls* (West End).

TV Credits Include: *The X Factor*.



SHEM OMARI JAMES

JUDAS, JOSEPH, RUM TUM TUGGER, JOE GILLIS and RAOUL

Shem Omari James is a 2020 graduate of Arts Educational. In 2020 he performed in both the

streamed and Palladium production of *Songs For a New World*.

Credits whilst training: Eddie in LaChuisa's *The Wild Party* (ArtsEd) and Rajah Bimmy in *On The Town* (BBC Proms/Royal Albert Hall).



TIM ROGERS

JESUS, ALEX, MR MISTOFFEELES and THE PHANTOM

Tim trained at the Victorian College of the Arts, Australia.

Before moving to the UK in 2000, his credits

included *The Phantom of the Opera*, *South Pacific*, Sondheim's *Follies* in the role of Young Ben, Freddie Eynsford-Hill in *My Fair Lady*, *Miss Saigon* (original Australian cast), *Jesus Christ Superstar*, Henrick in *A Little Night Music* (Melbourne Theatre Company), Ravenal in Livent's production of *Showboat*, the title role in *Leonardo – A Portrait of Love* and guest starred as Dominique in the NIDA production of Steven Schwartz's *The Baker Wife*. He also performed with the Victoria State Opera and Opera Australia, including the role of Nadir in Bizet's *The Pearl Fishers*, Parpignol in *La Boheme* and Algenore in Mozart's *Il Re Pastore*.

Tim has sung all over the world, from New York to Moscow, from Japan to Italy. He regularly sings with the BBC Concert Orchestra and has performed with the artists including Beyonce, Pink, Michael Ball, Elaine Paige and Sarah Brightman.

His UK debut was the role of Tony in *West Side Story* (West End and UK tour). Since then he appeared as Frederick in D'Oyly Carte's *The Pirates of Penzance* at the Savoy, as The Man in *Whistle Down the Wind* (UK tours 2001-2002 and 2003, and West End Palace Theatre, 2006), Bobby in *Putting it Together* at the Manchester Library Theatre, Jerry in *The Full Monty* (UK No 1 Tour) and *The Thing About Men* which played to full houses at London's King's Head Theatre.

Tim toured the UK in the lead role of Alex in *Aspects of Love* and was personally invited by Andrew Lloyd Webber to help create the sequel to *The Phantom of the Opera*, *Love Never Dies*. Tim played the roles of *Jekyll And Hyde* for Morphic Graffiti at the Union Theatre and the role of Saul, in the West End Debut of *Rags* at the Lyric Theatre. Tim recently finished a sell-out and critically acclaimed season as Billy Bigelow in *Carousel* at the Arcola Theatre and then toured the UK and Europe as Judas Iscariot in the Lloyd Webber smash *Jesus Christ Superstar*. Most recently, Tim played the role of Captain von Trapp in the iconic *The Sound of Music*.

CYCC Ensemble

TEAM LLOYD

Yasmina Berraoui

Victoria Coulton

Kian Crabtree

Matt Hilton

Sophia Hudson Jenkins

Celia Middleton

Elle Milford

Maddie Payne

Becca Willis

TEAM WEBBER

Luke Beaumont

Rose Caldwell

Amelie Clarke

Aimee Coe

Carmen Farrell

Megan Haupt

James King

Poppy Mullen-Thomson

Ravi Rakha

Megan Seal

Alyshia Dhakk – *Pie Jesu* soloist



Production Team Biographies

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* and *Love Never Dies*.

His production of *School Of Rock* is 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 as a solo producer he presented the groundbreaking *Bombay Dreams* which introduced the double Oscar winning Bollywood composer AR Rahman to the Western stage. Other productions include the Olivier Award Winning *Daisy Pulls It Off* and *La Bete*, 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 profit from his theatres is re-invested in the buildings. The Theatre Royal Drury Lane is currently the subject of a £60million refurbishment.

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.

As a composer and producer, 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. He has won seven Oliviers and a Golden Globe and his honours include 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. To mark his 70th birthday, his bestselling autobiography *Unmasked* was published by HarperCollins in March 2018.



NIKOLAI FOSTER

DIRECTOR

Nikolai was born in Copenhagen, Denmark, grew up in North Yorkshire and trained at Drama Centre London and at the Crucible, Sheffield.

His work has been seen in many of the UK's leading regional theatres, touring houses and internationally. Nikolai has been director on attachment at the Sheffield Crucible, the Royal Court Theatre and National Theatre Studio and served as an Associate Director at the West Yorkshire Playhouse in Leeds.

Most recently, Nikolai directed Curve's first digital streamed production, Andrew Lloyd Webber's critically acclaimed *Sunset Boulevard* – at Home, hailed as a 'Game-changer' by the Telegraph. Nikolai also recently directed a major revival of *West Side Story*, Hanif Kureishi's *My Beautiful Laundrette* (nominated for Best Regional Production at the WhatsOnStage Awards 2020), Irving Berlin's *White Christmas*, the world-premiere of Dougal Irvine's adaptation of Riaz Khan's *Memoirs of an Asian Football Casual* (nominated for Best Regional Production at the WhatsOnStage Awards 2019), *An Officer And A Gentleman – the Musical* (and UK tour), Andrew Lloyd Webber's *Sunset Boulevard* (and UK tour), Joe Orton's *What the Butler Saw* (with Theatre Royal Bath), Jim Jacobs and Warren Casey's *Grease* (Curve, Dubai World Trade Centre and UK tour), Oscar Wilde's *The Importance of Being Earnest* (with Birmingham Rep), the Broadway musical *Spring Awakening* (with NYMT), *Legally Blonde* (Opera Garnier, Monaco and Daegu Opera Festival, South Korea – Winner Best Musical – Daegu International Musical Festival Awards), Truman Capote's *Breakfast at Tiffany's* (and Haymarket Theatre, London and UK tour), Roald Dahl's *The Witches* (with Rose Theatre Kingston, Lyric Theatre, Hong Kong, West Yorkshire Playhouse, Leeds and UK tour), Tennessee Williams' *A Streetcar Named Desire*, Shakespeare's *Richard III*, Timberlake Wertenbaker's *Our Country's Good* and a performance to celebrate the reveal of the tomb of King Richard III at Leicester Cathedral.

Nikolai has also directed acclaimed productions of *Calamity Jane* (UK tour), Irving Berlin's *White Christmas* (West Yorkshire Playhouse, Leeds); Jonathan Harvey's *Beautiful Thing* (20th anniversary production – Arts Theatre, London); *Calamity Jane* (Watermill Theatre, Newbury and UK Tour); Brecht's *The Good Person of Sichuan* (Mercury Theatre, Colchester); *Sherlock Holmes – The Best Kept Secret* by Mark Catley (West Yorkshire Playhouse, Leeds); Shelagh Stephenson's *The Memory of Water* (New Vic, Stoke and Stephen Joseph, Scarborough); the European premier of Morris Panych's *The Dishwashers* (Birmingham Rep); the Sondheim / Furth musical *Merrily We Roll Along* (Clwyd Theatr Cymru); *The Diary of Anne Frank* (York Theatre Royal and The Touring Consortium); a major new production of the Broadway musical, *Annie* (West Yorkshire Playhouse, Leeds and on tour throughout 2015); Shakespeare's *As You Like It* (Grosvenor Park Open Air Theatre, Chester) and *Macbeth* (Singapore Repertory Theatre, Fort Canning Park, Singapore).

LEE PROUD

ASSOCIATE DIRECTOR

Choreography: *Oliver!* (Det ny Teatre, Copenhagen); *Ghost* (Stuttgart, Germany); *Fiddler on the Roof* (Det ny Teatre, Copenhagen); *City of Angels* (Royal Academy of Music); *Once on the Island* (Southwark Playhouse); *Eurovision* (Iceland); *Matilda* (Reykjavik); *The Rocky Horror Show* (Reykjavik City Centre); *Mr Punch* (National Theatre Studio); *Ghost* (Stage Entertainment); *Elf The Musical* (Tivoli, Copenhagen); *Sunset Boulevard* (UK Tour); *Legally Blonde* (Opéra Garnier, Monaco); *The Braille Legacy* (Charing Cross Theatre); *Ghost – The Musical* in Linz, *Rent* (UK Tour); *Harriet Martineau Dreams of Dancing* (Live Theatre, Newcastle); *Spring Awakening* (Leicester Curve); *Allegro* (Southwark Playhouse); *Gray Garden's* (Southwark Playhouse); *The Smallest Show on Earth* (UK Tour); *Grand Hotel* (Southwark Playhouse); *The Wind in the Willows* (Grosvenor Park Open Air Theatre); *The Producers* (UK Tour); *Mamma Mia!* and *Billy Elliot* (Reykjavik City Theatre); *Grand Hotel* (Akasaka Theatre, Tokyo); *Ghost – The Musical* (English Theatre Frankfurt); *Post Office of Iceland* (TV Commercial); *Carousel* (Arcola Theatre); *Hi Lo Joe* (film); *Tyne* (Theatre Royal Newcastle / Custom House); *The Curious Incident of the Dog in the Night-Time* (Reykjavik City Theatre); *Cooking With Elvis* (Live Theatre, Newcastle); *Mary Poppins* (Reykjavik City Theatre); *Victor Victoria* (Southwark Playhouse); *Mack and Mabel* (Southwark Playhouse); *Utopia* (Soho Theatre) and *A Northern Odyssey* (Live Theatre).

Resident Choreographer: *Billy Elliot* (Victoria Palace).

Awards: 2019 Broadway World Award for Best Choreographer *Ghost – The Musical* (Berlin); 2019 Griman Award for Best Choreographer for *Matilda* at Reykjavik City Theatre; 2017 International Best Achievement Recognition Award "Best Choreographer"; 2017 TheOffWestEnd Award (Offie) "Best Choreographer" for *Allegro* at The Southwark Playhouse; 2016 "Best Choreographer" TheOffWestEnd Award (Offie) for *Grand Hotel* and *Mack and Mabel* in London.

COLIN RICHMOND

SET AND COSTUME DESIGNER

Colin Richmond trained at the Royal Welsh College of Music and Drama and was a 2003 Linbury Prize Finalist.

Recent credits include: *The Royal Hunt of the Sun* (Parco Theatre, Japan); *The Witches of Eastwick* (Cameron Mackintosh/2Entertain); *Pinocchio* (National Ballet of Canada, Texas Ballet Theatre); *Grease* (UK tour); *The Magic Flute*, *Kiss me Kate*, *Into The Woods* (Opera North); *Pressure* (Edinburgh Lyceum/Chichester/West End); *The Fantastic Follies of Mrs Rich*, *Wendy and Peter Pan*, *Titus Andronicus*,

Production Team Biographies

The Taming of the Shrew (RSC); *Breakfast with Mugabe* (RSC and Westend), *This Restless House* (Edinburgh international festival/ Glasgow Citizens) *Betrayal*, *Crime and Punishment*, *Shadow of a Gunman* (Glasgow Citizens); *Yer Granny*, *Men Should Weep* (National Theatre, Scotland); *Spring Awakening*, *Restoration* (Headlong); *Sunshine on Leith*, *The Crucible*, *Sweeney Todd*, *The Wind in the Willows*, *Annie*, *Billy Liar*, *When We Are Married*, *Animal Farm* (West Yorkshire Playhouse); *Annie* (West End/South Africa, Toronto, UK tour); *Come on Home*, *Jimmy's Hall*, *The Unmanageable Sisters* (Abbey, Dublin); *Sunset Boulevard* (UK tour); *Sweeney Todd* (WNO/ la Monnaie Opera/ Royal Danish Opera); *Rough Crossing* (UK tour); *The Rise and Fall of Little Voice*, *The Cherry Orchard*, *Dancing at Lughnasa*, *A Christmas Carol* (Birmingham Rep); *Twelfth Night*, *Betrayal*, *Amadeus* (Sheffield Crucible); *All's Well That Ends Well*, *Antony and Cleopatra* (the Wanamaker/ Shakespeare's Globe); *The Pearl Fishers*, *Don Pasquale*, *La Bohème* (Opera Holland Park); *Beautiful Thing* (Westend); *Entertaining Mr Sloane* (Costume Design, West End); *Bad Girls – the Musical* (West End); *Europe* (Barbican/ Dundee Rep); *House of the Gods* and *Letters of a Love Betrayed* (Linbury/ Music Theatre Wales).

Future work includes, *Carmen* (Opera North); *The Magician's Elephant* (Royal Shakespeare Company); *Merlin* (Northern Ballet) *Wendy and Peter Pan* (Tokyo/ UK) *My Best Friend's Wedding – the Musical* (UK) and *Pressure* (Toronto).

MATTHEW SPENCER-SMITH

MUSICAL DIRECTOR

Matt studied at The Liverpool Institute for Performing Arts. Matt is currently Musical Director for *Dear Evan Hansen* (Noel Coward Theatre) having previously been the MD for *School of Rock* (Gillian Lynne Theatre), and the originating MD for *Beautiful – The Carole King Musical* (Aldwych Theatre).

Musical Supervisor credits include: *School of Rock* (UK Tour 2021/22), *Beautiful* (UK Tours), *The Last Tango* (Phoenix Theatre/UK Tour) and *Love Me Tender* (UK Tour). Musical Director and co-Arranger credits include: *Cilla* (ITV drama), *The Infidel* (Theatre Royal Stratford East), *Taboo* (Brixton Club House).

Other credits include: *Unmasked* (The Other Palace), *Never Forget* (Savoy Theatre/UK Tours), *We Will Rock You* (North American Tour), *Water Babies* (Leicester Curve), *Some Girl I Used To Know* (Arts Theatre), *The Prodigals* (Belgrade Theatre, Coventry), *We Will Rock You* (Stuttgart/Berlin), *Footloose* (UK/ European tours), *The Rocky Horror Show* (European Tour), *Thriller Live* (Lyric Theatre), *Cinderella* (New Wimbledon Theatre), *Bohemian Rhapsody* (tour), *This Is Elvis* (UK Tour), *Dancing In The Streets* (UK Tour) and *Vampirette* (Manchester Opera House). Matt is a patron of NK Theatre Arts in Manchester.

Production Team Biographies

BEN CRACKNELL

LIGHTING DESIGNER

Ben is an Associate Artist of Curve in Leicester. He trained at Rose Bruford College of Speech and Drama in London.

West End includes: *Joseph and the Amazing Technicolored Dreamcoat* (London Palladium); *Heathers* (Theatre Royal Haymarket); *Inala* (Peacock Theatre); *Young Frankenstein* (Garrick); *Annie* (Piccadilly); *Pantoland at The Palladium, Goldilocks and the Three Bears, Snow White, Dick Whittington and Cinderella* (London Palladium); *Breakfast at Tiffanys* (Theatre Royal Haymarket); *All the Fun of the Fair* (Garrick); *Visiting Mr Green* (Trafalgar Studios); *Dancing in the Streets* (Cambridge) and *African Snow* (Trafalgar Studios).

Regional and UK tours include: *Priscilla Queen of the Desert, How the Grinch Stole Christmas, Rough Crossing, Dracula, Rock of Ages, The Addams Family, La Cage Aux Folles* (UK tours); *Love on the Links and Before the Party* (Salisbury Playhouse); *My Beautiful Laundrette, An Officer and a Gentleman, Sunset Boulevard, Beautiful Thing* (Curve/UK tour); *What the Butler Saw* (Curve/Theatre Royal Bath); *The Importance of Being Ernest* (Birmingham Rep/Curve); *Kiss Me Kate* (WNO/Opera North), *Saturday Night Fever* (Theatre Royal, Bath/UK tour); *The Tempest, Othello, Much Ado About Nothing* and *As You Like It* (Stafford Shakespeare Festival); *The Memory of Water* (New Vic, Stoke); *Our House* (New Wolsey, Ipswich/UK tour); *Sherlock Holmes, Angus Thongs and Even more Snogging* (West Yorkshire Playhouse); *Merrily We Roll Along* (Theatre Clwyd).

International Includes: *Chess* (Tokyo and Osaka); *La Clemenza di Tito* (Opéra de Lausanne/Opera de Oviedo); *Romeo und Julia* (Theater Trier); *Annie* and *Chess* (Toronto); *The Picture of Dorian Grey, The Life, Strangers On A Train, Sweet Charity* and *Tommy* (English Theatre, Frankfurt); *Legally Blonde* (South Korea); *Inala* (Sadlers Wells/International tour); *Faust, 1984* (Altes Schauspielhaus, Stuttgart); *Dracula* (Singapore/Bangkok) and *Voices of The Amazon*.

Television includes: *Quadrophenia, The Classic Brit Awards* (Royal Albert Hall); *The Olivier Awards 2011 – 2019* (2014 and 2019 Knight of Illumination Award for Best Lighting) (Royal Opera House and Royal Albert Hall); *The Kinshasa Symphony Orchestra* (Royal Festival Hall) and *Il Divo* (Coliseum).

Twitter : @bcracknell

Instagram : ben.cracknell.lighting

TOM MARSHALL

SOUND DESIGNER

Tom Marshall has worked in sound for the past twenty five years.

Sound Design credits include: *Amelie* (Criterion Theatre, London), *Sister Act* (UK Tour 2022), *A Christmas Carol* (Watermill Theatre), *Hairspray*, (Pimlico Opera), *The Boy In The Dress* (RSC), *Curtains* (London Wyndham's Theatre and UK Tour), *White Christmas* (London Dominion and UK Tour), *Amelie* (Watermill Theatre, The Other Palace, London and UK Tour) *West Side Story* (Curve), *Grease* (UK Tour), *My Beautiful Laundrette* (Curve), *The Color Purple* (Curve and Birmingham Hippodrome), *Moll Flanders* (Mercury Theatre), *Oklahoma!* (Grange Park Opera), *An Officer And A Gentleman* (UK Tour), *The Jungle Book* (UK tour), *Sunset Boulevard* (UK Tour), *Project Polunin* (Sadlers Wells and London Coliseum), *Crazy for You* (UK Tour), *Nativity!* (UK Tour), *Flashdance* (UK tour), *A Little Night Music* (Watermill Theatre), *Working* (Southwark Playhouse), *Brass* (Hackney Empire), *Bugsy Malone* (Curve), *Crazy for You* (Watermill Theatre), *Oliver!* (Grange Park Opera) *Legally Blonde* (Curve), *Tell Me on a Sunday* (UK Tour), *The Silver Sword* (UK Tour), *Sweet Charity* (Curve), *Oliver!* (Watermill Theatre), *Dirty Rotten Scoundrels* (London Savoy and UK Tour), *Women On the Verge of a Nervous Breakdown* (Playhouse Theatre, London), *The Hired Man* (St. James Theatre), *West Side Story* (Victoria Warehouse, Manchester), *My Favourite Year* (Bridewell Theatre), *The Tailor Made Man* (Arts Theatre), *Pushing up Poppies* (Theatre 503), *Legally Blonde, The Life, Crazy For You, Cry Baby* and *Newsies* (Arts Educational School, London).

Sound Recording and Mixing Credits: *The Color Purple* and *Sunset Boulevard* for Curve 'At Home' season, *L'heure Espagnole, Owen Wingrave, A Feast in The Time of Plague* for Grange Park Opera, the *Found Season* and the *Interim Season* for Grange Park Opera.

Tom has acted as an associate sound designer on over thirty shows in the UK and internationally, including *The Bodyguard, Warhorse* and *Gypsy* to name a few. Prior to this he worked as No.1 (Head of Sound), opening and mixing numerous large West End shows over the past two decades.

As a freelance mix engineer Tom has had the privilege of working on countless events, such as the 2012 Olympic stadium athletics and touring with many artists including; PJ Harvey, The Coral, The Bees, The Lightning Seeds, Elaine Paige, Lewis Taylor and Martina-Topley-Bird.

www.tommarshallsound.com

MEL KNOTT

MOVEMENT DIRECTOR – YOUNG ENSEMBLE

Mel is a dance artist and educator, who works as a choreographer, movement director, teacher and consultant with a range of arts organisations. She is currently a Senior Lecturer in Community Dance Practice at De Montfort University and Associate Dance Artist at Curve Theatre, Leicester. Mel teaches dance and choreographs in youth, community and professional contexts.

Mel was the choreographer for *The Polar Express* (2018, 2019) for *Vintage Trains*, Birmingham; for Curve's community productions of *Fiddler on the Roof* (2018) and *A Midsummer Night's Dream* (2017); and movement director on Made at Curve productions of *Giraffes Can't Dance* (2019), *The Cat in the Hat* (2018), Roald Dahl's *George's Marvellous Medicine* (2017), *Breakfast at Tiffany's* (2016), Roald Dahl's *The Witches* (2015/16). She has also created a number of dance pieces for both stage and site-specific environments for Curve Young Dance Company and been choreographer for other youth company productions 10:10 (2018), *The Siren Club* (2018), *Oklahoma!* (2017), *Happy and Glorious* (2016), *We'll Meet Again* (2015) and the Leicester based-dance artist for New Art Club's *Hercules* (2015). In 2014 Mel worked alongside Nikolai Foster to create a large-scale community performance for Richard III reinterment at Leicester Cathedral.

Mel leads professional development and advises teachers, dance artists and dance organisations on delivering high quality dance education to children and young people.

KAY MAGSON CDG

CASTING DIRECTOR

Kay is an Associate Artist of Curve.

Theatre credits include: *West Side Story* (Curve), *The Color Purple* (Curve and Birmingham Hippodrome), *Beautiful Thing* (Arts Theatre/U.K. tour), *The Solid Gold Cadillac* (Garrick), *Sweeney Todd* (Royal Festival Hall), *Breakfast at Tiffany's* (Curve/National tour), *Dangerous Corner* (West Yorkshire Playhouse/ West End), *Round the Horne... Revisited, Aspects of Love, The Witches of Eastwick, All the Fun of the Fair* (National tours), *Kes* (Liverpool Playhouse/National tour), *Great Expectations* (Watford Palace Theatre/ National tour), *Bat Boy* (West Yorkshire Playhouse/ West End), *Young America Season* (Northampton/ National Theatre) and *Singin' in the Rain* (West Yorkshire Playhouse/National Theatre/National tour).

Kay was resident casting director at West Yorkshire Playhouse where she cast many shows including *Hamlet*, the *McKellen Ensemble Season* and the *Patrick Stewart Priestley Season* amongst others.

Production Team Biographies

Kay casts regularly for Sherman Cardiff (Iphigenia in *Splott, The Cherry Orchard, A Doll's House, The Weir* (co-production with the Tobacco Factory), *Dublin Carol, The Motherf***er with the Hat* (co pro with *The Tron, Wind in the Willows* et al), Derby Theatre (*Two, Look Back in Anger, Alice, A Christmas Carol, Solace of the Road* and *Great Expectations* amongst others), Storyhouse Chester (*The Beggar's Opera, The Secret 7, Much Ado About Nothing, The Tempest, The Crucible, A Midsummer Night's Dream, The Comedy of Errors, Macbeth, The Secret Garden, Stig of the Dump, Julius Caesar* et al), Liverpool Everyman (*Hope Place, Macbeth, Bright Phoenix* and the *Rock and Roll Panto* every year), Birmingham Stage Company (including *James and the Giant Peach, Horrible Histories, Gangsta Granny* and *Awful Auntie*). She is Associate Artist at Curve (where she has cast *A Streetcar Named Desire, Wipers, The Importance Of Being Earnest, Grease, Legally Blonde the Musical, Scrooge, The Witches, The Twits, George's Marvellous Medicine* and *An Officer And A Gentleman* amongst others) and Casting Associate at West Yorkshire Playhouse, where she works on artist development as well as casting shows (recently *Talking Heads, Richard III, Enjoy, Kes, Romeo and Juliet*).

Kay is a member of the Casting Director's Guild of Great Britain (CDG).

JENNIFER LANE BAKER

TRAINEE DIRECTOR

Training: Birkbeck and Durham University.

As director: *Blood Wedding* (Curve), *The Adventures of Albert the Albatross* (Worcester City Museum and Art Gallery), *Macbeth Shall Sleep No More* (Action to the Word) and *Jesus Christ Superstar* (Mark Hillery Arts Centre).

As assistant/trainee director: *Screen 9* (Piccolo Theatre/Pleasance), *The Color Purple at Home* (Curve), *Sunset Boulevard in Concert at Home* (Curve) and *One Minute* (Bristol Old Vic Theatre School).

CROSSCUT MEDIA

FILM PRODUCTION

Crosscut Media is an award-winning video production agency based in Leicester. They strive to make use of the latest advancements in video production technology whilst employing some of the freshest and most skilled practitioners around. Whilst the core team can deliver the majority of projects in-house, they have a wider freelance team who bring specialist disciplines to the table such as drone, steadicam and crane operation, script supervision and complex content strategy plans.



10 – 21 AUG

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RENT

THE CONCERT

BOOK, MUSIC AND LYRICS BY
JONATHAN LARSON

DIRECTED BY NIKOLAI FOSTER

MUSICAL ARRANGEMENTS
STEVE SKINNER

MUSIC SUPERVISION AND
ADDITIONAL ARRANGEMENTS BY
TIM WEIL

ORIGINAL CONCEPT/
ADDITIONAL LYRICS
BILLY ARONSON

DRAMATURG
LYNN THOMSON

RENT was originally produced in New York by New York Theatre Workshop and
on Broadway by Jeffrey Seller, Kevin McCollum, Allan S. Gordon and New York Theatre Workshop.
Performed by arrangement with Music Theatre International (Europe).



3 – 31 DEC

THE ONE SINGULAR
SENSATION AT CURVE
THIS CHRISTMAS

A CHORUS LINE



Director
NIKOLAI FOSTER

Conceived, Originally Directed & Choreographed by

MICHAEL
BENNETT

Music by
MARVIN
HAMLISCH

JAMES
KIRKWOOD

Lyrics by
EDWARD
KLEBAN

Book by

NICHOLAS
DANTE

Co Choreographed by

BOB
AVIAN



Original Broadway production produced by the New York Shakespeare Festival, Joseph Papp, Producer, in association with Plum Productions, Inc.
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Also, thank you to all the creatives, artists and backstage teams and to everyone who has donated over the last 12 months.



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