



presents an amateur production by arrangement with
The Really Useful Group Ltd

2-6 DECEMBER 2025
BRIDEWELL THEATRE, LONDON

JESUS CHRIST SUPER STAR

lyrics by
TIM RICE

music by
ANDREW LLOYD WEBBER

AUDITION NOTICE

Key Information

THE IMPORTANT DATES

Workshop	Wednesday 11 June, 7-9pm @ London Bubble
First Round Auditions	Wednesday 2 July, 7-10pm @ Wheatsheaf Hall Thursday 3 July, 7-10pm @ London Bubble Sunday 6 July, 10-6pm @ London Bubble
Recalls (by invitation)	Friday 11 July, 7-10pm @ Wheatsheaf Hall Sunday 13 July, 10-6pm @ London Bubble

First rehearsal	Tuesday 2 September, 7-9pm @ Wheatsheaf Hall
Remaining rehearsals	Tuesdays, Thursdays and Saturdays between 2 September and show week @ a mix of venues including Wheatsheaf Hall, London Bubble and The Boury Academy <i>(please note, not everyone will be called to every rehearsal – we will do our very best to optimise your call schedules)</i>
Social	Saturday 18 October, from rehearsal until late @ Wheatsheaf Hall
Sitzprobe	Saturday 29 November @ venue TBC
Get-in	Sunday 30 November @ Bridewell Theatre
Dress rehearsal	Monday 1 December @ Bridewell Theatre

Show week	Tuesday 2 December – Saturday 6 December @ Bridewell Theatre (five evening performances and a Saturday matinee)
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AUDITION SIGN-UP LINK

Audition booking will go live for Centre Stage members on Thursday 12 June (the day after the workshop) and for everyone else 24 hours later. This will be announced by Centre Stage on social media and via emails to the Centre Stage mailing list. We expect slots to go quickly, so please do keep an eye out for announcements.

QUESTIONS OR QUERIES

If you have any show related questions please feel free to email the Jesus Christ Superstar production team at jesuschristsuperstar2025@gmail.com.

Alternatively, if you have any membership or society related queries, you can also contact Centre Stage London for further information on centrestagetheatreondon@gmail.com.

INTRODUCTION

Welcome to the audition notice for Centre Stage London's autumn/winter musical 2025 – Jesus Christ Superstar. In this audition notice we hope to cover everything you need to know before you audition for the show, but if you have any further questions once you have read this please feel free to get in touch with our production team.

MEET THE TEAM

Directors	Stephen & Tal Hewitt
Musical Director	Eve Millward
Choreographers	Vaughan Watts, Tom Leonard & Kim Barker (with additional choreo/movement direction from Tal Hewitt)
Producer	Adam Coppard
Costume Designer & Stylist	Geri Hutyán
Sound Design	Henry Whittaker
Lighting Design	Chris Taylor & Shiri Stern
Set Visualisation & Realisation	Andrew Laidlaw
Technical Consultant	Adrian Jeakins
Stage Management	Emily Jupe
Production Assistant	Mickey Polon

ABOUT THE SHOW

Jesus Christ Superstar (JCS) is one of the all-time iconic musicals. It is a rock opera set against the backdrop of an extraordinary and universally known series of events but seen, unusually, through the eyes of Judas Iscariot. Loosely based on the Gospels of Matthew, Mark, Luke and John, JCS follows the last week of Jesus Christ's life. The story, told entirely through song, explores the personal relationships and struggles between Jesus, Judas, Mary Magdalene, his disciples, his followers and the Roman Empire.

Our production will take inspiration from all the many marvellous interpretations that preceded it, particularly the original 1970 concept album, but we will mould our own new version of the story designed specifically to take full advantage of the unique performance space at the Bridewell Theatre.

Some sneak peaks of our creative approach: Whilst we don't want to give everything away at this stage, here are a few highlights of our creative approach to give you a sense of the show you would be joining:

Wrap-around, immersive staging	We will be staging the show in traverse (with the audience on two sides) and adding further pockets of performance space around the audience. This will provide challenge for the cast and an extremely immersive experience for the audience. We plan to (carefully and sensitively) wrap the entire show – its music, its storytelling and its choreography – around the audience
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Immaculate attention to the glorious rock score	We will be using the 11-piece arrangement of the show and paying due respect to its original 1970s rock roots. The score is incredible and will be front and centre for us throughout the rehearsal process – please see the paragraph below about the “JCS Select” Spotify playlist we have compiled for you
A team of 10-16 accomplished Vocalists, in addition to the named characters, who will carry the vocal score	In addition to the named characters, we are looking for a team of accomplished Vocalists who will be responsible for delivering the rich choral arrangements of the score. They will be critical to the drama of the show, acting as a form of Greek chorus which moves in and out of the action strategically to drive the narrative forwards towards its inevitable conclusion. They will be on stage for the vast majority of the show and will be essential to all the story telling. We are looking for strong singers who can hold individual choral lines, deliver solo moments and who can propel the drama of the show through acting and movement (there will be movement, but not advanced choreography – although if Vocalists can dance we'll try to feature that)
A team of 10-16 accomplished Dancers to play followers of Jesus and other characters throughout the action	It is impossible to listen to the JCS score without envisioning dance, and we intend to wring every ounce of dance from our version of the show. This includes turning the overture into a West Side Story style prologue. We are looking for a group of 10-16 accomplished Dancers who will have very little rest throughout the production. Dance styles will include contemporary, commercial, Broadway (think Baz Luhrman for Herod's Song) and much more (note: we don't plan to include tap at this time). Our four choreographers will split the numbers between them, delivering plenty of variety for our Dancers to enjoy. Dancers will be asked to sing the score so that they can fully deliver the drama and texture of the show, but dance will be their principal medium – we don't expect them to have much breath left for anything else at times! Please note that with the show being staged in traverse, levels will be very important and so we expect to include a lot of floor work. As such our Dancers will need to likely need to wear knee-pads throughout the show
Gender neutral approach to casting	We have one simple goal in casting – to find exceptional people to help us tell an incredible story. As such we are open to considering people of any gender for all roles. We do need to ensure three things though: (1) that the characters are played as the gender written (e.g. whoever plays Jesus needs to think about how to portray the character as a 33 year-old man), (2) that we do not change the lyrics in any way (e.g. Judas will be referred to as he/him throughout as per the score) and (3) that the songs remain in the original key. That said, JCS is a rock show and there is plenty of room for individuality in the singing choices to suit your personal acting style and voice type. We are extremely excited to see what you choose to bring into the audition room. If you have any questions at all about how to approach auditions and about which parts to consider, please contact the production team at jesuschristsuperstar2025@gmail.com
An aesthetically sympathetic, but fashion-forward take on the Roman era	Our rights require us to set the show at the time of Christ. So our set and costumes will be sympathetic to this period, but with a fashion/dance take. Think about how Hamilton approached the 1780-1810 era. There will be a few glorious exceptions where we jump into an enhanced reality so that we can fully enjoy Herod's Song and Superstar for example

“JCS Select” Spotify playlist – We have carefully selected a complete set of recordings from the many previous productions of the show. This compilation comes closest to what we are trying to achieve, although there are still some places where there are different lyrics or arrangements so the songs on the playlist are not always an exact match to our licensed version of the show. Have a listen and see what you think! Note that there are two versions of Simon Zealotes on this list – the first is our preferred take on Simon Zealotes (John Legend version) and the second is our preferred Poor Jerusalem (original 1970 concept album). There are also two versions of Gethsemane as we wanted to include Ted Neeley's film version to demonstrate a specific vocal choice he makes near the end of the song which we adore – on the Spotify recording it is from 4'40" (God thy will is hard) to 5'09" (Nail me to your cross and break me).

<https://open.spotify.com/playlist/4LWXrXnCFgtQfJTXiFYV9E?si=hp0Km4SXRfqB1EpySahEmg>

WHAT WE ARE LOOKING FOR

A massive show requires a substantial cast. To enable us to wrap the show around the audience, we need scale. As such we are looking for c. 40 performers all of whom will have busy and extremely important tracks through the show. We expect most of the cast to be on stage for most of the show, meaning that we can make this cast size work well in the theatre space. The production team have a lot of experience of handling large casts and are already planning extensively to make every single cast member's experience a special one.

All the available roles are described in the table below. Please note that if we cast cross-gender, we will experiment with octaves/vocal placement to ensure that the role sits well within the performer's vocal range whilst still capturing the dramatic purpose of the show (provided that the tracks remain in the original key).

In the Spotify playlist recordings the singers' choices at times differ from the sheet music. We are keen to hear your own interpretations too.

CHARACTER	DESCRIPTION	PERFORMANCE SKILLS	AUDITION SONG
Jesus Of Nazareth	Leader of the 12 apostles, called the "Son of God" and the "King of the Jews"	<ul style="list-style-type: none"> • Actor/singer/natural mover • Gender neutral casting • High rock tenor or equivalent • Dedicated role – no doubling 	"Gethsemene" Bars: 26-84 Spotify: 1.10-3.26 (1970 concept album – Ian Gillan)
Judas Iscariot	Arguably the antagonist of the show. One of the 12 apostles. Concerned for the poor and the consequences of Jesus' fame	<ul style="list-style-type: none"> • Actor/singer/natural mover • Gender neutral casting • High rock tenor or equivalent • Dedicated role – no doubling 	"Heaven on their minds" Bars: 1-26 & 86-end (including repeats) Spotify: Start-1.10 & 3.11-end
Mary Magdalene	A follower of Jesus who falls in love with him. Shows grace, stability, weakness and compassion	<ul style="list-style-type: none"> • Actor/singer/natural mover • Gender neutral casting • Mezzo/Alto/Belter or equivalent • Dedicated role – no doubling 	"I don't know how to love him" Bars: 1-30 Spotify: Start – 1.47
Caiaphas	High priest who sees Jesus as a threat to the nation	<ul style="list-style-type: none"> • Actor/singer/natural mover • Gender neutral casting • Low bass (with rocky top) or equivalent • Dedicated role – no doubling 	"This Jesus must die" Bars: 5-9 & 77-end Spotify: 0.16-0.30 & 2.59-end (just Caiaphas' lines)
Annas	Fellow priest at the side of Caiaphas who is persuaded by Caiaphas into seeing Jesus as a threat	<ul style="list-style-type: none"> • Actor/singer/natural mover • Gender neutral casting • Rock tenor or equivalent • Dedicated role – no doubling 	"This Jesus must die" Bars: 1-5 & 14-22 & 36-47 Spotify: Start-0.16, 0.40-1.05, 1.48-2.09 (just Annas' lines)
Pontius Pilate	Governor of Judea. Foresees the events of Jesus' crucifixion in a dream and is presented with that very situation	<ul style="list-style-type: none"> • Actor/singer/natural mover • Gender neutral casting • High rock baritone or equivalent • Dedicated role – no doubling 	"Pilate & Christ" Bars: 16-47 Spotify: 0.38-2.12
Simon Zealotes	One of Jesus' 12 apostles. Urges Jesus to lead his followers into battle against the Romans	<ul style="list-style-type: none"> • Actor/singer/natural mover • Gender neutral casting • Rock tenor or equivalent • Simon will join the followers of Jesus many times in the show • If Simon is a dancer this will be used 	"Simon Zealotes" Bars: 53-84 Spotify: 1.58-3.15 (John Legend version) – the choices made in this version are very bold, we like them but feel free to do something different

CHARACTER	DESCRIPTION	PERFORMANCE SKILLS	AUDITION SONG
Peter	One of Jesus' 12 apostles. Denies Jesus 3 times upon the night of Jesus' arrest	<ul style="list-style-type: none"> • Actor/singer/natural mover • Gender neutral casting • High baritone or tenor or equivalent • Peter will join the followers of Jesus many times in the show • If Peter is a dancer this will be used 	"Could we start again please" Bars: 19-27 (ideally in the same octave as on Spotify) Spotify: 0.59-1.25 ... and also... "The arrest" Bars 1-12 Spotify: 0.16-0.48
King Herod	The king of Galilee. Jesus is brought to Herod for judgement after first being taken to Pilate	<ul style="list-style-type: none"> • Actor/singer/natural mover • Gender neutral casting • High baritone or equivalent • The person playing Herod could double as a Vocalist or Dancer or could do the role as a cameo • If Herod is a dancer, this will be used 	"Herod's Song" Bars: 118-168 Spotify: 1.48-2.25
3 Priests	Fellow priests at the side of Caiaphas and Annas	<ul style="list-style-type: none"> • Actor/singer/natural movers • Gender neutral casting • Mix of baritone/tenors or equivalent • The 3 Priests will join Vocalists or Dancers at other times 	Choose either the Caiaphas and/or Annas excerpts – or alternatively consider one of the excerpts for the Vocalists (below)
Vocalists (ie 'The Spirits')	Between 10-16 people to carry the beautiful rich vocal score of the show (see description in previous section). A form of Greek chorus which moves in and out of the action to drive the narrative	<ul style="list-style-type: none"> • Actor/singer/natural movers • A balance of voice parts is required (SATB) so we will be casting to vocal range not gender • If Vocalists have dance skills we will feature them if possible 	Please choose any of the above excerpts – we suggest: - Sops/Alto: Herod, Mary or Dancers' Hosanna excerpt - Tenors: Peter or Annas - Bass: Caiaphas Plus 4-bars of "Hosanna": Bars 18-21 (Spotify 0.48-0.58) – pick your preferred pitch
Dancers (ie 'The Flock')	Between 10-16 advanced dancers who will play followers of Jesus and other roles throughout the show (see description in previous section).	<ul style="list-style-type: none"> • Advanced dancers with a range of dance styles (not including tap) • Gender neutral casting • Will be asked to sing, but dance is the key casting consideration 	Hosanna (see below) or any of the Vocalists excerpts above "Hosanna" Bars: 1-9 Spotify: Start-0.24

Please note that Vaughan Watts (one of our choreographers) will be dancing in the show – this will be in addition to the cast numbers described above.

Getting involved backstage – It takes a village to create a show of the scale of Jesus Christ Superstar and we are extremely lucky to have a fantastic and talented creative, technical and production team on board – we are super grateful to everyone who has been involved so far and who will be going on this journey with us! If you are interested in lending your support behind the scenes, we'd love to hear from you. If you have marketing, graphic design, scenic painting, make-up, costume making or any other skills you think might be useful please do get in touch via jesuschristsuperstar2025@gmail.com.

DIVERSITY AND INCLUSION

Along with Sedos and Geoids, we have a joint mission statement: "Collectively, we commit to take constant steps to be more inclusive and attract members and audiences reflecting London's diversity. We will identify and remove barriers to create a safe and inclusive environment. We want everyone to feel empowered to participate, on stage or off. We want stories to be told authentically."

We aim to nurture a representative membership where everyone feels welcome, regardless of gender, skin colour, age, body type, or any other characteristic. While we may aim to cast certain roles in a way that authentically reflects the story being told, we will always make choices based primarily on talent and ability to handle the demands of the role. The JCS creative team is committed to working with each actor to create characters that are authentic to them. Amateur dramatics should bring joy above all else, and our emphasis is on inclusivity, while creating theatre of the highest possible quality to be enjoyed by our audiences and all involved.

For more information about Diversity and Inclusion at Centre Stage London, please visit <https://www.centrestage.london/diversityandinclusion>.

WORKSHOP, AUDITIONS, AND RECALLS

Workshop

We will be holding a pre-audition workshop at London Bubble on Wednesday 11 June from 7-9pm. This is open to everyone, whether or not you plan to audition for the show. It is designed to be a friendly and fun evening where you get a chance to sing a little of the wonderful score, do a bit of movement and (if you want to) do a little dancing too. The creative team will be there to talk you through their ideas for the show and to answer any questions you may have. All slots for the workshop have already been booked out, but we are operating a waiting list which you can sign up to via this link:

<https://buytickets.at/centrestage>

Auditions

We know how stressful auditioning can be and we would like you to know we are there to help and to be supportive. We want you to shine!

Requirements – You must be an Onstage Member of Centre Stage to audition. Being a member of Centre Stage not only entitles you to audition for any of our shows, but also means that you can be involved in many aspects of the group, including master classes, frequent social events organised throughout the year, priority audition slot and ticket booking and voting at the AGM. We offer different types of membership. Onstage membership is £15 annually. To find out more visit www.centrestage.london/membership. If you don't have current Onstage Membership you will need to join, renew or upgrade when you book your audition slot – you can do this directly through Ticket Tailor. Active Onstage members will be sent their booking code in advance, and Backstage members will be sent a code to allow them to upgrade. If you're not sure of your membership status, feel free to email our Membership Manager, Hannah Hunter-Reid, at centrestagetheatrelondon@gmail.com.

Booking an audition – Auditions must be booked online through Ticket Tailor. We cannot accept requests for auditions directly via email or through the production team.

Audition booking will go live for Centre Stage members on Thursday 12 June (the day after the workshop) and for everyone else 24 hours later. This will be announced by Centre Stage

on social media and via emails to the Centre Stage mailing list. We expect slots to go quickly, so please do keep an eye out for announcements.

Audition booking is on a first come first served basis. If you book a slot and can no longer make it please email centrestagetheatrelondon@gmail.com. We will do our best to find another slot for you but please do let us know as someone may be able to take your unwanted slot. If you decide not to attend or you can no longer make the date and time, please let us know. Not showing up is very difficult for us to manage on the day and we may have turned someone down due to lack of time in the schedule.

You can choose a slot where you can sing first, or move/dance first, according to your preference.

Slot	Date	Location	Start	Finish
Group A1 (Sing first)	Wednesday 2 nd July	Wheatsheaf Hall	19:10	20:45
Group A2 (Dance first)	Wednesday 2 nd July	Wheatsheaf Hall	20:00	21:45
Group B1 (Sing first)	Thursday 3 rd July	London Bubble	19:10	20:45
Group B2 (Dance first)	Thursday 3 rd July	London Bubble	20:00	21:45
Group C1 (Sing first)	Sunday 6 th July	London Bubble	10:10	11:45
Group C2 (Dance first)	Sunday 6 th July	London Bubble	11:00	12:35
Group D1 (Sing first)	Sunday 6 th July	London Bubble	12:50	14:25
Group D2 (Dance first)	Sunday 6 th July	London Bubble	13:40	15:15
Group E1 (Sing first)	Sunday 6 th July	London Bubble	15:30	17:05
Group E2 (Dance first)	Sunday 6 th July	London Bubble	16:20	17:50

Audition format and materials – The first-round audition will involve a group dance/movement call and a private individual call where the panel will hear you sing. Given that the entire show is sung though there will be no separate reading (but we will look for acting through song when you present your singing excerpt). The dance/movement call will consist of two parts – (a) a simple movement exercise that we expect all auditionees to take part in and (b) an optional advanced dance section which you only need to take part in if you want to be considered to be part of the Dancers group or if you want us to consider adding advanced dance into your preferred named character track (e.g. an advanced dancing King Herod). There are two different types of slot available – sing first or dance first – feel free to choose whichever you would prefer to do.

In advance of the audition we will provide a link to a video of the advanced dance routine which will be in the same folder as the sheet music for the vocal excerpts. There will not be a video of the basic movement exercise as that will be taught on the day in the room and it will be kept simple with a focus on acting through movement. Regrettably we will not have time to teach the advanced dance choreography in the room at a slow pace, but please do not let that worry you – if you struggle to learn choreography from a video, please let us know and we'll bear that in mind in the audition. Please try to warm up before your movement/dance call, as we'll need as much time as possible to teach and run the routines in the session.

Your private individual call will be a 5-10 minute closed audition in front of the audition panel. Please see the **What We Are Looking For** section of this notice for the audition song that we would like you to prepare for each part. We only ask for an excerpt of each audition song. A link to a share drive containing sheet music for each song, clearly setting out each excerpt, will be sent to you once you have booked your audition. You do not need to learn the song

by heart, but please be comfortable enough with the material to give a sense of performance in the audition.

If you would like to audition for several different parts, you may choose just one song for one of the characters for your first audition. Please let us know all the parts you are interested in on your audition form. If you are only interested in being considered for specific role(s), please be honest on your audition form. This will not be held against you in any way.

Audition form – Once you have booked an audition, please fill out an audition form. You'll find the link on the Centre Stage website <https://www.centrestage.london/jesus-christ-superstar-2025>. Please fill this in as soon as you have booked as we will need to discuss this information with you at your audition. We may also take your photo at the audition, but this is just so we can have a record of who we have seen to aid casting. You will be asked to fill in your availability on the audition form. Please be honest and list everything. If you have a lot of absences, this may affect our decision to cast. We use these availability lists to compile rehearsal schedules, so it is really important that you give us as much information as possible on the form.

Recalls (by invitation only)

Recalls (by invitation) will take place on Friday 11th July from 7-10pm at Wheatsheaf Hall and/or Sunday 13th July from 10-6pm at London Bubble. You may be required to sing, dance or act. Individual recall requirements will be communicated via email.

Casting

We are always honest and transparent about when people will hear about casting decisions and how long it will take. We appreciate that it can be frustrating to wait and we will do our best to complete the process quickly and to let you know the outcome as soon as possible after recalls have taken place.

If a role has very specific requirements (e.g. requires a 60 year old actor) and we do not find anyone to fill that role at first audition we may choose to pause casting for that part and to continue to look for an appropriate person to fill that role. All casting is the decision of the audition panel only and is final.

While we'll always tell you the outcome of your audition, it is unfortunately not possible for creative teams to give individual detailed feedback to everyone.

REHEARSALS AND VENUES

Our first full cast rehearsal will take place on Tuesday 2nd September 7-9pm at the Wheatsheaf Hall. We ask all cast to attend this rehearsal as it is an important kick-off.

We will be rehearsing on Tuesday and Thursday evenings and Saturday during the day. Evening rehearsals generally start at 7.00pm promptly and Saturdays at 11.00am, although there are a few exceptions where we will start a bit earlier on a weekend.

As a team, we want rehearsals to be fun and enjoyable. We will try not to call everyone to every rehearsal, but as we get closer to the show week, the number of rehearsals will increase. We will publish a rehearsal schedule at the very beginning of the rehearsal process which will run through the entire rehearsal period and give you a good idea of when you'll be needed throughout.

A few weeks before the show, we will hold a costume party where we will try on all the costumes and fit them etc – this is a ‘must attend’ and is usually a lot of fun!

In the week of the show, you will be needed on Saturday 29th November (for the Sitzprobe) and Sunday 30th November (for the Get-In and Tech). You will all be expected to help with the Get-In at the Bridewell Theatre on the Sunday from 10am and we will be rehearsing until late on the Sunday night. We will complete a Dress Rehearsal on the Monday evening (1st December) where production photography will take place. If you are away on any of these dates you will not be able to be in the show.

Our primary rehearsal venues are:

Venue	Address
Wheatsheaf Hall	off Wheatsheaf Lane, South Lambeth Rd, London SW8 2UP
London Bubble	5 Elephant Lane, London SE16 4JD
Boury Academy	The Boury Studios, Top Floor, Wyvil School, South Lambeth Rd, London SW8 2TJ

PERFORMANCES

Performances of Jesus Christ Superstar are from Tuesday 2nd December – Saturday 6th December at The Bridewell Theatre, 14 Bride Lane, Fleet St, London EC4Y 8EQ. Evening Performances start at 7.30pm, with one matinee performance on Saturday 27th July 2024 at 2.30pm. Cast are required at The Bridewell Theatre at 6.00pm on performance dates for warm up and at 12.30pm on the day of the matinee.

PARTICIPATION COSTS AND FUNDRAISER

Our production of Jesus Christ Superstar is a group effort with cast and crew coming together to put on a great show. We want everyone to feel part of the team and to ensure that everyone involved has a wonderful experience.

Centre Stage is a registered charity and relies on revenue from participation fees, ticket sales, sponsorship, fundraisers and voluntary charitable donations to put on each show. Costs can include the show rights, scores, scripts, a fabulous band, high quality lighting and sound equipment, excellent costumes and the hire of both rehearsal space and the venue for show week. The budget will be very tight and therefore selling every ticket and encouraging friends to come to fundraisers is essential.

Our cast sell the majority of our tickets to their friends, family and workmates. As always, we’ll be relying on our cast to get involved with activities to help promote the show. You will be expected to attend our main show fundraiser on Saturday 18th October and to use the promotional materials provided and/or share each social media post to promote the show.

To keep the ticket price down to a reasonable level we will be asking for a mandatory participation fee of £135 per performer. This is a vital contribution to the show’s revenue. It enables us to provide more set, costumes and technical effects to support the cast’s talent on stage and to give the audience a truly stunning night. You may also be responsible for purchasing some small personal items such as undergarments, shoes, make-up (and knee pads for the Dancers). The fee will be payable in full or in instalments across the rehearsal period. If you think you may struggle to pay the fee or would like to set up a payment plan, then please have a chat with our producer.

PRODUCTION TEAM BIOS

Directors | Stephen and Tal Hewitt

Stephen and Tal have a long track record with Centre Stage, beginning 9 years ago in Ragtime. Since then they have both been very active in the London theatre scene, both on-stage and as part of creative teams. They directed Holiday Inn, Godspell and Huge Stick Of Musical Rock for Centre Stage, and Crazy For You and Top Hat for Geoids. As well as directing, Tal choreographs and Stephen MDs, and they both do a bit of crewing too, so they have a strong appreciation of the wealth of work required to create a great musical. Stephen and Tal are both extremely passionate about rock, hence their longstanding love for Jesus Christ Superstar. They are at their happiest when making the most of the talents of every single wonderful cast member and they were absolutely delighted that some of their past productions were acknowledged by NODA for these efforts (via the London Regional Joe Putnam Award for best musical for Holiday Inn and the Kathleen Oyler District NODA award for chorus work for both Huge Stick of Musical Rock and Crazy For You).

Musical Director | Eve Millward

Eve has been involved in music since she could reach the piano, going to music school in Birmingham on Saturdays and catching the bug for big musicals when playing for a local production of Les Miserables. Since leaving university Eve has been a musical director, audition pianist and pit player for shows across London. Previous MD credits include: Big Fish (King's College London, 2022), Pippin (Quay Players, 2023), A Little Show of Horrors (WLOS, 2023), Alice in Wonderland (Phoenix Players, 2024), The Grinning Man (WLOS, 2024), Murder Most Gruesome (Phoenix Players, 2024).

Choreographers | Vaughan Watts, Tom Leonard & Kim Barker

Vaughan, Tom and Kim are all regulars in the London theatre scene, as choreographers, performers and directors too. Long-time friends, they are the perfect team to bring inspirational creativity (and a very varied range of dance styles) to the set-piece numbers of this incredible show. Vaughan most recently co-choreographed Holiday Inn for Centre Stage and is a regular contributor to Sedos' Sedance community which is helmed with distinction by Tom. Tom and Kim have choreographed/directed many productions together including Legally Blonde and the magnificent original dance work, Dangerous Liaisons for Sedos in 2019. Kim also recently was the movement director for Sedos' Sunday in the Park with George.

Producer | Adam Coppard

Never found far from the Bridewell Theatre, Adam has been involved with a number of Central London amateur drama shows. By day he somehow has the time to work as a software engineer for an advertising technology company. He co-produced All Together Now! for the London Drama Societies (Centre Stage, Geoids and Sedos). Previously, Adam has Stage Managed The Little Mermaid, and The Hunchback of Notre Dame for Centre Stage, as well as being involved backstage for Cinderella, Huge Stick of Musical Rock!, Cats, Godspell, and Bring It On. Adam has also produced Into The Woods, and Singin' In The Rain for Geoids, along with Titanic: The Musical, Sunshine on Leith, American Idiot, When the Rain Stops Falling, and Dirty Rotten Scoundrels for Sedos. He also has credits in a variety of technical roles including Sound Designer (including Sweeney Todd, The Color Purple, Just So, Spring Awakening, Titanic: The Musical), Lighting Designer (Our Country's Good), and Set Designer (Carrie, Dogfight).

ABOUT CENTRE STAGE

Individuality. Diversity. Uniqueness. Community. At Centre Stage we celebrate that which makes our shows so unique: you.

Our diverse membership brings our shows to life and reflects the vibrant community we serve. At Centre Stage, we embrace differences in age, gender identity, sexual orientation, ethnicity, and disability – this is what makes us unique. Bring your authentic self; it's why we love you.

Centre Stage, a registered charity, has been performing musical theatre since 1966. Our members, aged 20s to 60s, come from all walks of life, united by a passion for musical theatre!

Come and see our next production – Proms Remixed



15-19 July 2025 7.30pm, plus 2.30pm Sat matinee
Bridewell Theatre, EC4Y 8EQ

If you'd like to see us in action, please do come along to our next production, Proms Remixed: a spectacular fusion of iconic show tunes and cinematic favourites reimagined for full choir and 30-piece orchestra.

Tickets can be purchased via this link:

<https://buytickets.at/centrestage>

Come to our next social – Centre Stage Goes To Prom



Sat 28 Jun 2025 18:30 - 23:00
Wheatsheaf Community Hall, SW8 2UP

Get ready for a night to remember as Centre Stage rolls out the red carpet for an all-American-style prom! Join us for an evening packed with dancing, music, drinks, and classic prom night vibes at the Wheatsheaf Community Hall in Vauxhall. Grab your corsage, shine your shoes, and get ready to celebrate under the lights!

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<https://buytickets.at/centrestage>

Follow our social channels

We use Instagram and Facebook and occasionally TikTok too along with our own website, to promote our shows and keep members and friends of Centre Stage up to date with news and events. Please make sure you're following us and we'll follow you back!