

**Interview of Joe Hopper 12 July 2016
at the National Centre for Early Music, York , by Professor Gweno Williams**

Also present: Margaret Scott, archivist of Mystery Plays at the NCEM

GW: Well I'm Professor Gweno Williams from the University of York, and I'm interviewing actor Joe Hopper about his roles in York Minster Mystery Plays. Joe, welcome, and thank you very much for coming to talk to us about your experiences.

JH: Well, thank you for having me!

GW: And let's start by asking you about your connections with York.

JH: Well, it goes right back to birth really! I was born in York, I was educated in York, and I only left about three years, four years ago, when I moved to London to go to university, and everything I've done, every show, most shows I've done from the age of ten onwards when I joined the Youth Theatre, have all been in York. The only reason I moved away was to continue my education in drama and acting.

GW: Great. And what, if any, so far, have been your connections with the Mystery Plays before 2016?

JH: Well, I suppose like everyone I've always known about the Mystery Plays, erm, But my first proper connection with them was in 2012, when I was actually in the big Mystery Plays, celebrating 800 years of York as a free city. I played the part of Zaccheus and absolutely loved it. It was a fantastic experience working with, I was going to say thousands of people! And I absolutely loved it, and that's one of the main reasons I wanted to do it again in 2016. And also quite luckily it sort of lined up with me finishing Drama School and wanting to be back in York for at least a year and the time was right! So I was excited to audition and hopefully get involved.

GW: That's great. So you had the experience of the outdoor Museum Gardens Mystery Plays, and then the indoor York Minster, the second production at York Minster.

JH: Yes. They both provide challenges and yes, they were both absolutely fantastic. Obviously the staging was very different but as an actor and as a performer you sort of have to understand those challenges and rise to them, you know. The 2016 Mystery Plays had a ridiculous amount of stairs to climb and to sort of contend with, whereas in 2012 it was outdoors! So obviously the weather was unpredictable and the entrances and exits were always so far from wherever you came off. But yes, no, they were absolutely fantastic and I loved doing it.

GW: Yes, great. Tell us something, tell us a little bit about your acting training and your background. You obviously studied drama at Canon Lee School, you said, and then you were at York College - and then tell us about after that.

JH: Yes. As I said I joined the Youth Theatre when I was about 11 years old, at York Theatre Royal and I was there till I was about 17, when I started doing more semi-professional shows, even maybe some very small professional stuff. And then yes, I went to York College for a couple of years, I did the acting course there, and then a few years after that I was doing – I was trying to do – different acting things. And I was always considering going to drama school. Yes, it came round to me auditioning and trying to get in and after about two, three years I got into a few acting courses, at different drama schools. Erm, but through sort of research and multiple different things I discovered that they weren't necessarily the right fit for me. So I went to multiple Open Days, talked to thousands of different people, and found the atmosphere and the applied theatre course at Central [Royal Central School of Speech and Drama] was the right course for me, you know. They had, or they have, not many students in terms of a massive university which has thousands, Central has less than a thousand students at any given time, and that was what was right for me. I am really interested in exploring acting from a theoretical side and understanding theory that supports our practice. And although I would say I want to be an actor, I definitely go down that path, I am also very interested in facilitation and running workshops, and yes the course offered me that. They offered me something that I could mould to my own sort of style of where I wanted to go. Yes, I sort of finished that last year and I found out about the Mystery Plays and I was sort of 'Cracking! Get in!'

GW: Do you think your course gave you, erm, extra skill in integrating with a community cast? Because the applied acting course asks you to do quite a wide range of things in different situations, not necessarily formal theatres.

JH: Yes, definitely I would say that. I think being a professional, if you will, is more *attitude*. It's more your attitude to your work. If you are focussed and willing and you want to be there and you're giving it everything you've got, then that's being a professional. And that's the type of people I want to work with – for the rest of my life. And yes, OK the York Mystery Plays is a community show but for no part of it did I think, 'Oh, this is amateur' because it really isn't! Forty-one shows, and for six months or more, what every single one of the cast and crew delivered was one hundred percent professional. And yes, the course that I did at Central sort of offers some different theatres. Minack Theatre for example in Cornwall, offers a lot of challenges, being a massive outdoor theatre on the sea front. But again, you sort of rise to that and you get to work with lots of different types of people, lots of different communities and people from different backgrounds. And erm that's one thing

that's fantastic about it. One thing that's fantastic about theatre is that it offers those opportunities.

GW: So you've graduated, you really wanted to be in the Mystery Plays. What about the scale of the production? What was it like working with such a large cast in a building the size of the Minster?

JH: [laughs] Oh well, it was brilliant. The Minster obviously offers a lot of, a lot of challenge in terms of its playing space. The echo, for example, is obviously something that you can't get away from. But that was one thing that was brilliant about discovering that through the rehearsals. Obviously we rehearsed in St William's College, which is next door, and it was amazing to see the attitude of the 200 cast understanding these challenges and understanding how 'OK well what works in that rehearsal room isn't necessarily going work on the massive scale that is the Minster.' And only when we started to get into the Minster, I think it was the 9 May, about 2 or 3 weeks before we opened, did you start realising that those little subtle moves that you're doing are just not registering, registering to your audience, which is 100 or 200 yards back. And it was brilliant exploring that with, you know, the community, with all of us saying well actually you know this moment when we grab Jesus, or this moment when we fall down or, for me specifically, Malchus, that's the character I play gets his ear cut off. And in the rehearsal room that was very much, you know, as you can imagine, not as dramatic. But as soon as you get into the Minster you've really got to throw yourself into that move. Just so that people further than the fifth row can see what's really happening.

GW: So because the rehearsal room was only a quarter of the size of the Minster, if that, what you're saying is that gestures that were small had suddenly to be absolutely magnified?

JH: Oh definitely. Absolutely definitely.

GW: And that's an experience that not that many actors get, of working on that massive scale, with that size of cast, but also having to be so big and so present themselves, in their own moments.

JH: Oh absolutely definitely, definitely. Yes. Everyone sort of experienced that first hand but everyone sort of rose to that and worked together and sort of helped each other out. And said 'Well right, actually how can we make this moment work?' And it seemed that the attitude of everyone going round was 'Well, let's look at this, how can we do this?' Yes, and it's an absolute credit to everyone, the crew and absolutely everyone involved.

GW: So you played Malchus, that's the role that you were cast in. And you played that role for the first 37 performances, for most of the run, the first four weeks of the run. Tell us what you enjoyed most about playing Malchus. Oh and tell us who he is, because it's a name that's not necessarily totally familiar from the Bible.

JH: Yes Malchus is one of the Judaeen knights sent by Caiaphas to apprehend Jesus at the Garden of Gethsemane, and Malchus in proceeding to do this gets attacked by the disciple Peter, played by Tim Holman, and gets his ear cut off. And Jesus watching this, heals Malchus. And in the process Malchus has to make the decision – and especially in our version of the 2016 Mystery Plays – he's 'Well, blooming heck. He's healed my ear!'. But at the same time I'm kind of told I shouldn't like this person. And Malchus has to make that decision and right through, right through until the Last Judgement, which is the last scene, makes all the bad decisions. Makes every decision.... When he can do the bad thing, decides to do the bad thing. He doesn't have to, but decides to do it. And it was brilliant playing with that. The character opposite Malchus, erm, is a character called Beadle. And Beadle was the character that all the way through the play makes the good decisions, played by Jim Johnson. And in the Last Judgement, when Jesus says 'You know, you're sort of going to be judged here' the Beadle says 'well, when did we do all these kind things?' Jesus says 'well, to everyone' and Malchus says 'well, when did I do all these bad things?' And Jesus says 'well, all the time'. And it was brilliant playing with that, and it was absolutely fantastic working with all the other Judaeen knights. And it was just fantastic and it was a great experience, requiring a lot of, erm, a lot of energy. It was one of those sort of parts that you're going to give it everything, there's no, no 95%. You're a heavy knight and you're going to go out there, and it's 'tonight I'm grabbing Jesus and everyone's going to be terrified because you're going to grab him and beat him up'. And that you know requires a lot, for the first 37 shows, it did get to a few moments when you were thinking 'man this is, this is really tiring'. But it's fantastic, I loved doing it, I loved working with people in my scenes and... That's the only unfortunate thing about it, is that its one of those parts where the six scenes I am in, I am only in scenes with the same seven people, and them people are absolutely fantastic, but it's a shame I didn't get to explore that with *everyone*.

GW: That's so interesting. So you're telling us that one of the pleasures of playing Malchus was that you had this, this kind of mirror image in the Beadle. And at the Last Judgement you are separated and Malchus goes to Hell and the Beadle goes off to heaven. And also this idea of high energy. Certainly seeing this production every time the Judean knights came on they were in this kind of urgent official hurry as if they kind of needed to get on with their jobs. That's fantastic, that really came through. So, a lot of pleasure in playing Malchus, but of course you were also an understudy and that's partly what we want to talk about today. Erm, tell us about

that. What was involved in being an understudy? What did you do to prepare for your responsibilities?

JH: Oooh! [laughs]. Well, I suppose it's down to, obviously, to learning the lines.

GW: Tell us who you were understudying.

JH: I was understudying Lucifer. I also had two other understudy parts. I was one of Noah's sons, and I was also Herod's messenger. And I suppose the first thing that starts when you're asked to do it is you think 'Right, then, let's get the lines. Let's get the lines down. Especially, especially with Lucifer, because it was such a big part, and obviously such a central a part of the story, that, that the first thing that went through my head was 'What is *my* version of Lucifer?' You know, it's learning the lines *in that way*. It's all very well to pick up a script and learn lines in a sort of monotone description. But if I ever had to do it, I needed to be able to go 'Right. This is how I will perform the part'. And that was, as it turned out that was quite different from Toby Gordon's version of Lucifer. Just.... And that's absolutely nothing against Toby's Lucifer, because Toby's Lucifer was absolutely amazing! But it was just because I didn't believe that we could pull off the same version of Lucifer. Just because we're different people, we're different actors, we're different performers, we are different body types, we're different everything! And you know, I made that decision very early. I believe it was – don't quote me on this – about February when I was asked to understudy Lucifer. And I thought 'Right OK, fantastic, well I've got plenty of time to watch Toby in rehearsals, see what he is doing, see how he is reacting to the script and the other actors. And how can I, in my head, make that my own?' So that was definitely the first thing. And also sort of just keeping on top of it. You know, I was....I used to run the lines every day with my Dad, bless his heart. He used to run the lines with me every day, and it was just sort of keeping on top of it. Especially when the show opened, you know, you need to be ready in a moment's notice and I took that very seriously. I didn't think, right, well I'll just wing it if it happens. I wanted to be able to hopefully keep the high-quality show that we had been delivering so when it came to it I wanted to be able to do that.

GW: And during the performance you did have to understudy Noah's son. Once, was it, once or twice?

JH: Three times!

GW: Three times, OK yeah. Did you think you'd ever be called on for Lucifer? What did you expect?

JH: No! [both laugh]. No, I didn't! There was... to be really honest there was.... The show closed on a Thursday, and the Friday beforehand I said to myself 'Toby is in fit health, he looks great, we have two shows tomorrow, which would have been the Saturday, Sunday off, and then if Toby gets a cold or Philip McGinley who plays Jesus gets a cold, they're still going to power through because it's the last couple of shows. So I don't need to keep on top of the lines or the moves as much as I have been, because everything's looking great.' And then, when obviously, it came to it, you know I was still very fresh on it, I was still very happy to be able to do that if it needed to happen. And then....

GW: So you'd relaxed, really?

JH: Yes. Erm, not decided to power down, but you can see the light at the end of the tunnel. You can start to think 'Right, well, the show's running great, we've had 37 fantastic shows, everyone's looking great, let's take it from there'.

GW: So now we come to the very dramatic events of the final week of the run, and this is when Philip McGinley, who was playing Jesus, fell ill. He fell ill during the Monday evening performance so we're in the very final week. And he wasn't able to perform again in the Minster, on medical advice and he was obviously very very sorry about that. And what happened then, was that the system of understudies had to really kick in. And the Director Philip Breen had used the RSC system, where everybody steps up one in the case of an emergency, and suddenly there's no Jesus. So Toby Gordon had to step up as Jesus. There you were, you had to step up as Lucifer. Tell us what happened to you at that point. How did it feel?

JH: Erm. [laughs] I suppose it was a bit of a blur at the time. It wasn't until 3 o'clock on the Tuesday that I actually officially got told 'Joe, tonight you will be doing Lucifer. We don't know at this moment whether Toby will be doing Jesus or whether Philip McGinley will be doing Jesus. But you *will* be doing Lucifer'.

GW: And that was so they had a safety net with the Jesus role, so that you were definitely on as Lucifer?

JH: Yes. Yes. Well the first thing for me was 'Let's stay calm, you hopefully know the words, and let's plot through it.' You know, I was ... Again, I arrived at the Minster at about 3 o'clock, they said the stage was mine and Toby's to use as we saw fit. You know the stage managers were there, the costume team was there, wigs and make-up team, the assistant stage managers, the directors were all there to say 'What do you need? What do you need at this moment to make you feel comfortable to do it?' So I sort of was 'Well right, OK. Let's stay calm and stay focussed, let's plot through it.' So....

GW: By this time Toby knew that he was going to play Jesus this evening.

JH: Yes.

GW: So the two of you had about four hours?

JH: Maximum, absolute maximum. And that was to involve plotting through every scene, the entire, every scene that Jesus was in, plot through every scene that Lucifer was in, going through all the lines, all the blocking. And especially for me, one thing that I found very difficult, over the course of those hours was the costume. Lucifer had a ridiculous amount of costume changes, props... just little like ... Lucifer changes from the beginning of the show where he is this angel, he is in heaven, and he's fantastic, to the end where he is this demon, with a skull head and a tail and burnt wings. And within those hours the rest of the cast were to arrive at a quarter past five. So I thought, right well logically I have two hours to try on all the different costume changes, talk about the wigs and makeup, run through everything. And absolute credit to those two. Sophie Paterson, who's one of the assistant directors, Community Directors and she was absolutely brilliant. As was everyone. And Sophie became my personal assistant if you will, and she was there at every, every second, she had the script in her hand, she had a bottle of water, and she would follow me round and she'd go 'Right, the first thing that you wear in the first scene is this'. And I had nothing to think about, cross my mind. I would just stand there, they would dress me, I could just focus on the lines, the moves, and just stay calm. One thing that was going through my head at the time was, when the cast arrive at quarter past five, they were absolutely brilliant, and I will go on to say that. But they, the different people who had interactions with Lucifer, with the props, or the wing-ripping – Lucifer gets his wings ripped at the beginning – all came up to me in their own time and were very calm and said 'What can I do to help you? What can I do in that moment that will make it easier for you?' And that was absolute credit to them, and it was a brilliant feeling to know that they would protect the show, as well as protect myself in that moment, and Toby. And that, if that's not professional then I don't know what is. Because that was incredible. And as much as those three hours, say four hours were very stressful and very erm spontaneous in terms of 'Like what's the next scene?' or 'where do I go now?' It was actually 'stay calm, Joe, because you need the cast to have confidence in you.' I needed them to look at me and think 'Great. Joe 's got this, and Toby's got this. They're not running round like screaming headless chickens. They look calm, they're focussed, they're ready to do it.' And they were absolutely side-by-side *with* us, they weren't like 'Oh go ahead then, do it, good luck' they were absolutely If anything they were in front of us, they were saying 'We will lead the show'.

GW: So you got your wish, in an odd way!! You said playing Malchus, one of the downsides was that you only interacted with the same seven actors and suddenly, as Lucifer, you were ranging across the whole stage.

JH: Oh definitely, yeah. It was, it was an incredible part, you know, it's, and it's so amazing to play with, and I loved that. I loved having the opportunity to really, really play the part and to really push the boundaries of what is *my* version of Lucifer.

GW: And your version of Lucifer, it's so interesting, because having seen erm, both actors in both parts, as it were, your Lucifer was interestingly different. But one of the contrasts that the director had set up was that Jesus was a very still point, and Lucifer was ranging, Lucifer was very physical and active, and moving and that came out, I think. Maybe the most striking moment and maybe the most strange moment for both yourself and Toby Gordon as actors was the Temptation in the Wilderness. Because of course Toby was moving from Lucifer to Jesus, so he was speaking the answers to the responses, to the lines that he'd been speaking for the previous 37 performances. And you were coming in as a new speaker. How was that scene for you?

JH: Yeah, it was interesting [laughs] to say the least! Because when we, when we ran through it in the afternoon and Toby was very generous, and said 'Well listen, I'll run it through with you, I'll stand, I'll stand in as Jesus and I'll let you explore the space.' And the directors would be...they would say to me 'Right Joe, on these lines you move here, on this you move here, on this you go up the stairs, on these lines suggest Jesus..... on this move a bit.' And eventually I just had to sort of say 'Great, I think I've got that. But, realistically, how I feel in the moment is kind of how I feel it will come out. If I am sort of tempting Jesus in something and I *feel* that move, I'm going to take that move. Because what it requires is confidence'. I needed to be able say 'Right, the spotlight is there, I don't need to worry about well, here's my lighting.' I could be free with that. And Toby, being the professional that he is, was very receptive to that, and every time I moved somewhere that was necessarily different than him, he didn't sort of react as in 'Well, you should be up there!'. He just went with it, and was very.... amazing, sort of letting me sort of command that scene, and going with what I felt. And from what I hear, afterwards it was kind of very, very similar, which is great to hear, as an understudy!

GW: I think that's right. I think you got that, that contrast between that stillness, the power and the stillness, and the energy and the movement, in Lucifer's movement. That, erm as Lucifer is trying to find more and more things to tempt this man, or this figure with....and it's just such an interesting scene, because it's the moment – especially in that first performance on the Tuesday, when the two of you were really

on your mettle because you're both in unfamiliar roles. Erm Ok. What did you think about the audience reaction, generally? Did you get a sense of that?

JH: Oh they were absolutely brilliant. I feel I can't say anything more. They were very, very generous and very kind and very understanding, I felt, of the differences. Obviously they expected to see a certain sort of performance. And obviously I hope to say that me and Toby delivered something that was maybe slightly different from the original but hopefully still very high quality, and something that the audience could walk away from and go 'Well that was, perhaps, that was brilliant!'. At no point do you want your audience to walk away and go 'Well actually, I prefer my money back'.

GW: It was wonderful coming out of the Minster on the Tuesday night, that first understudies' performance, because people were saying 'Oh, understudies? I wonder how many times they've performed the roles before?'. And the impression was that they thought that you were already very familiar with this. And you, you each had a prompter as you've said, each of you had an Assistant Director who was with you all through the production and was moving out of sight, so that there was always a prompt available. But I don't think you needed one, did you, Joe?

JH: Erm, no, to be really honest, I was very fortunate in the sense that I, erm, as the night went on and as the scenes moved forward, I sort of grew more comfortable with it. I would like to say that I knew the lines well, I knew the moves, 99% of them to some good degree, and erm yeah, I just sort of focussed on each scene at a time. Don't look at it as a whole picture, what's your motivation, what's my thoughts in this scene, where am I going with it, who am I talking to, what do I want from it, what's happened to me, where am I going? And that sort of I hope came through! You know, I erm, especially with doing it for the first time, with such a short window of preparation...Erm.... You know the first thing, I remember being stood on the horizon, at the, on the Tuesday night. And everyone's in place, all the, all the cast are all ready, all the props are ready. John Pemberton the stage manager is ready to cue the show....

GW: So the stage is empty, and you're all just behind the scenes. You're at the top of the stage at the back, the audience are in their places....

JH: Yes, we are all out of view and I'm, I'm actually, I was stood there next to God and I could see Richard Shephard, the composer, and he's stood under the stage just about to give the command. And Sophie Paterson the assistant director, one of the Community Directors, looks over to me, she has her headset on and she goes 'The show will start when *you* are ready'. And I sort of took that moment, I took a deep breath and I looked around. I was surrounded by about 50 angels! I sort of looked around at everyone and everyone looked at me and they smiled and did thumbs up

and they sort of give me that sort of look of encouragement. I looked at Richard Shephard and I looked at God, and I just sort of took that moment. I was sort of 'Well right. I can do this. Let's do it.' And I said 'Right, I'm ready'. And then within half a second the music began, and the smoke began, the lights came on, the cast drew to the stage. And I wait for about ten seconds before the angels come over the horizon. And that was a great moment. Not for *me*, from any point of view, but for the moment when you realise that we're all there for the show. We're all there to protect this show and to protect the quality of it for our paying audience. Erm, Toby as Jesus doesn't come on to the stage until about three-quarters of the way through the first half. So it was really nice that we had that time to sort of, sort of breathe, really. Erm, if that makes sense, in the sense of right OK well, I could go on, I could do the first Lucifer thing. We'd practiced all the wing-ripping, and getting cast down into Hell. And when I came off, there's that, that sigh of sort of relief, thinking 'That went well, I have the right costume on, I've done the right moves, I've said the right lines.' The costume team would come, they would undress me, they would re-dress me, they would put the start of the makeup on. And the cast were there! They were Every time I came off, and every time I was about to go to the next move they were there. 'Oh, can I help? What do you need?' or 'Good luck for the next scene!' Absolutely amazing!

GW: So it's a fantastic story! And also, I think, erm, we must credit the way in which you going on so confidently and knowing your lines and settling into the part gave the second understudy, Toby, the confidence, and gave the cast the confidence. Because once you were there and you were playing Lucifer and it was working, that means they knew it was going to work and I think that raised the confidence level in the whole production. And as you say, it was about being an ensemble, it was about the whole production. And again, people in the cast have said this: there was an interesting way in which it was energising, different voices were speaking the familiar lines. And they didn't quite know what was going to happen, there was certainly a rush, a general rush of adrenaline, and I think that that was very positive. The other thing we need to acknowledge is that you've made history. Because as far as we know, since 1951, erm there's never been a situation where an understudy has played Jesus, or an understudy has played Lucifer during the run. Has had to take the main roles over during the run. In fact, we're not entirely whether Jesus, in particular, has had understudies before! So how does it feel, having accidentally made [laughs] Mystery Plays history?

JH: [laughs] Well, it's an absolute honour. To be really, really honest with you, it's a privilege to be part of the show to start with. And you know it feels great. What I'm more thrilled by is the fact that it went well!. I didn't want the show to be let down by, especially *my* version of Lucifer, or for people to think 'Well actually Joe's just sort of gone off on one there'. And you know, it feels absolutely great that the support that we've.... I don't just mean me and Toby, but the support that *everyone*

has sort of given to the show. And I couldn't be happier to say that if its made history and it's the first time, then I'm absolutely thrilled by that. I feel honoured, I really do.

GW: Yes, that's great. Is there anything else that you'd like to talk about before we finish?

JH: The only thing I would like to say, is a massive, massive shout-out to everyone involved. It's so hard to sort of explain that sometimes you know people can look at a community show and go 'Well, that's amateur.' And it really isn't. I can't stress that enough. What we've, what everyone has delivered, all those nights, is nothing other than professional. I believe we got a four-star review from the *Guardian* and that's not 'Oh, a four-star review for an amateur show' that's a four-star review for a fantastic, brilliant show. And I just want to say that everyone involved has given everything that they've got. It's an absolute credit to everyone. And a massive shout-out as well to Catherine Edge. She played Malchus, as my understudy, for those last couple of shows, and she did it with such ease and such grace, and was absolutely fantastic.

GW: Yes, she had her own part, she was one of the Burgesses, and she played her own part. And as you say, she also stepped up and she played Malchus. Again, slightly different but with great energy, and I suppose that meant that you could be confident that Malchus was in safe hands so you could focus on Lucifer. And so on. [both laugh]

JH: Yeah. Yes, definitely, you always erm want a good show. And Catherine Edge, she's a fantastic actress and she erm, you know she delivered it absolutely perfectly. And what was really nice is that it was the first time that I had actually seen her do it. Obviously because, if you were at rehearsals, *you* played the part. The understudy wasn't going to play it if you were there! And it was great for me, there was one particular moment that sticks in my mind, where I had to climb, as Lucifer on that Tuesday night, I had to climb on top of Pilate's bed. And lie flat on your back. And actually while I was up there I realised that the scene that was happening is the scene where Malchus and the knights are just about to come on to grab Jesus. And I sort of sat up and just looked at the stage, and saw Catherine Edge and all the knights run on and erm, then in a couple of seconds she gets her ear cut off and it all explodes. It was a really nice moment, to sort of see the different interpretation that she'd put on that moment. And I think that that really made me feel great. Being up there thinking 'Well, at least if my version of Lucifer is dramatically different, that's a *good* thing!' You know, like I said earlier, I couldn't play Lucifer, I couldn't play the Lucifer that Toby played, but I wouldn't want to, and I don't think that he would want me to. And I don't think anyone else would want an understudy to just sort of

do the same thing as what the original cast member does. And yeah, just a massive shout-out to everyone.

GW: And I think it shows how the Mystery Plays in York are not an individual experience, people aren't absolutely wedded to the single role they play, it's more a collective, a collaborative experience. And what you've told us just now about almost watching the scene that you played so many times, watching it from the outside, is absolutely fascinating. And I want to say thank you very much, Joe. This has been really great. Well done, you did a fantastic job as Lucifer, and I do think it's important to recognise that by going on with such confidence right from the beginning you established that understudies or no understudies, it's the same show, it's the same great show. And that was fantastic. We wish you all the very best in your future career, we will watch it with interest. Thanks so much, Joe Hopper.

JH: Thank you.

Ends

37 mins 34 secs