

Christopher Lane

www.christopher-lane.com

AGENT -

The Talent House / Bruce Dean
406 A St. George Street, Toronto, ON, Canada M5R 2N5
Phone: 416-960-9686 Email: bdean@talenthouse.ca

PERSONAL - Christopher.lane@me.com

NOTICES AND COMMENTARIES

The Theory of Relativity

2015 Nominee for Best Production of a New Musical (Fringe/Regions)– BroadwayWorld UK/West End

I defy anyone, whatever may be happening in their lives, to leave this production without feeling renewed hope, being profoundly uplifted - **London Theatre 1**

If you're looking for fringe theatre with no frills or complications just great storytelling, this show is the right equation. - **West End Wilma**

An elegant and inventive production of a tender, witty and moving piece. – **Jonathan Kent** (*Long Days Journey Into Night* - Broadway, *Gypsy* - West End, Chichester Festival, *Manon Lescaut* -ROH)

The Theory of Relativity is a touching, honest, funny and endearing musical that probes the minds and hearts of today's college students... Christopher Lane and his company assembled a stunningly talented group of performers for the showcase production I saw in early May of this year. ... Under the sure, subtle and trusting direction of Christopher Lane, they all became real people on stage, uncommon in a musical, and a real achievement. *The Theory of Relativity* is a musical on the cutting edge of today's theatrical sensibility. – **Richard Maltby, Jr.** (Tony and Olivier Award winning American theatre director, producer, lyricist and screenwriter)

BRIGHT LIGHTS, BIG CITY (UK Premiere)

A splash of Tinseltown shines forth from Hoxton Hall, in the latest offering from This Stage Limited: *Bright Lights, Big City*. This new musical, set in New York in 1984, is however, quite without tinsel, or glitter, or the usual razzmatazz one associates with musical theatre. It is instead, a wonderfully slick, raw and honest production which favours a stripped back style and achieves that rare musical hat trick of great singing, great dancing and great acting.... Paul Ayres is flawless as Jamie...Rachael Wooding is scintillating as Amanda...The ensemble too excels, their edgy, infectious energy doesn't miss a beat...The real coup though, is in director Christopher Lane's lithe production values, which enable the performers to do what performers do best, tell stories... *Bright Lights, Big City* is a show which portrays the particularly harsh lights that shine on a constantly changing city – but this show's real triumph lies in its ability to covertly cast a light on the intricate tapestry of daily life. - **What's On Stage: FOUR out of FIVE Stars**

It's taken 11 years for Paul Scott Goodman's Off-Broadway rock musical to surface in London, and it's hard to imagine a better case being made for it than Christopher Lane's energetic, strongly cast production. There are echoes of *Hair*, *Rent*, and myriad other rock musicals to be found in Goodman's score and lyrics, which lack their own distinctive identity. Yet as delivered with flair and passion by Lane's well-drilled cast, and a robust-sounding four piece band, the musical adaptation of Jay McInerney's novel makes for an engaging and entertaining 80 minutes. The persuasive performances and vibrancy of the production are crucial in ensuring that the production remains absorbing throughout... A thoroughly welcome example of how to produce contemporary musical theatre to a high standard on the fringe. - **Fourth Wall Magazine**

Having read the press release and listening to some tracks on Spotify I was expecting quite a big, over the top production. Christopher Lane who designed and directed the show has gone for something completely different. Constrained by the theatre size, Lane's cast of ten navigate the fairly bare stage in the most simplistic, but effective of manners... A raw and exciting production, comparable with *Rent*; *Tick, Tick Boom* and *Songs for a New World*. This sung-through musical is a welcome addition to the London theatre scene and should be embraced... This production of *Bright Lights, Big City* is the professional premiere in the UK. - **So So Gay**

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They Shoot Horses Don't They?

... Christopher Lane directed an original musical version of *They Shoot Horses Don't They?* to a degree that astounded the audiences over the two-night run. His ability to draw performances in a cohesive and clear way from such a young company is an exceptional talent that cannot go unnoticed. Clearly a director to watch. - **John Reid** (Independent Theatre and Film Producer: *Mrs. Henderson Presents, One Flew Over The Cuckoo's Nest*. Former producer/manager for Elton John, Queen, Simple Minds, George Michael, Billy Connolly and Barry Humphries)

It was clear to me on first meeting Christopher Lane that we had really lucked out having him direct our show. Christopher shared our vision for the piece and from day one made it his mission for this to happen - and it did. We felt totally secure with him at the helm and the team that worked on 'Horses' only has the fondest of memories of the rehearsal period and the show, thanks to him. - **James Thompson (Composer, They Shoot Horses Don't They?)**

john & jen (UK Premiere)

FOUR out of FIVE Stars *The Sunday Express*

Chris' production of *john & jen* was illuminating for both Andrew (Lippa) and myself: warm, witty and wise. I've seen many incarnations of the show and this was, without a doubt, one of the most imaginative and provocative to date. - **Tom Greenwald** (Book writer and Lyricist, *john & jen*)

...an emotionally complex piece with searing, resonant songs that are both gorgeously melodic in their own right and full of wit and feeling. Those qualities are expertly brought out in Christopher Lane's intense and moving production... - **Mark Shenton** (The Stage)

A Devilish Exercise

It reminds me of Peter Brook's work. - **Dame Janet Suzman**

... an unforgettable sequence of dramatic moments; Eerie, unsettling and tantalising. Marlowe would have loved it. - **Scott Handy** (Actor: RSC, West End)

It had that wonderful inside/outside feel as if one were watching events from long ago on some distant shore... I enjoyed the work... Well done! - **Giles Block** (Master of the Words, Shakespeare's Globe Theatre)

Beckett's Shorts: Play, Not I, Rough for Theatre 1

The show was dazzling. Not only did it demonstrate Chris' commitment to the classical form, it also showcased his dedication to high production values and technical innovation... Chris is a visionary practitioner with bold and exciting ideas that he realises with a serious determination. - **Dr. Robert Lindsey** (Editor of *Christopher Marlowe: The Complete Plays*, former Assistant Head of the Masters in Classical Acting programme at the Central School of Speech and Drama)