

Christopher Lane

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DIRECTING

The Blue Room - American Musical Theatre Academy, 2017
Opera Scenes - Trinity College of Music/Blackheath Halls, 2017
The Theory of Relativity - Relative Motion/The Drayton Arms Theatre, 2015 (+Designer)
The 25th Annual Putnam County Spelling Bee - The Mumford Theatre (Cambridge), 2013 (+Designer)
Ruthless! The Musical, The Junction, (Cambridge) 2011(+Designer)
Bright Lights, Big City (UK Premiere) - Hoxton Hall, 2010 (+Designer)
You're A Good Man Charlie Brow - The Junction (Cambridge) 2010 (+Designer)
They Shoot Horses Don't They? - Goldsmith's University/The George Wood Theatre, 2008. (+Designer)
The Mikado and *Side by Side by Sondheim* - Arts Educational School, London, 2008
John & Jen, (UK Premiere) - Finborough Theatre, 2007
A Devilish Exercise (Anthology of Marlowe's plays) - The Rose Theatre at Bankside/The Rose Theatre Trust. 2006
Timon [site-specific adaptation of Shakespeare's *Timon of Athens*] - Central School of Speech and Drama, 2005
Beckett's Shorts: Play, NOT I, Rough for Theatre 1 - Central School of Speech and Drama, London. 2005

Assistant Directing (selected)

Mitradate Rè di Ponto - Graham Vick, The Royal Opera House, June 2017
Norma - Alex Ollé, The Royal Opera House, August/September 2016
Banished, - Elaine Kidd, Trinity College of Music, May/June 2016.
Oedipe - Alex Ollé and Valentina Carrasco, The Royal Opera House, April/May 2016.
Manon Lescaut, - Jonathan Kent. The Royal Opera House, May/June 2014 (Observer Director)
Tosca - Stephen Barlow. Opera Holland Park, February 2009.

Other Theatrical Work (selected)

Narrative Storytelling with VR and Live Motion Capture R&D - The National Theatre Studio, Autumn 2017
Monstrous Child: VR/360 Narrative Storytelling R&D - The Royal Opera House and Visualise, Autumn 2017
The Illusionist (Working Title) - Michael Harrison Entertainment, Script consultant/dramaturgy, 2016/17
West End Up Close - Relative Motion and The House of St. Barnabas, Concert Series, 2016
Who Is Gordon Craig? - Stevenage Arts Guild/Heritage Lottery Fund: Wrote the Educational Resource Pack, 2016
Macbeth Redux - Relative Motion Ltd., R&D looking at Macbeth through lens of PTSD, 2016 (still in development)
Sweet. Pirate Management, New Musical R&D, 2016
Blame Canada: An Evening of New Canadian Musical Theatre - Relative Motion/The St. James Studio Theatre, Concert, 2015
A Midsummer Night's Dream - Arts Trust Productions. Children's Theatre and Puppetry R&D, 2014.
Classical Text Coaching - Extensive history coaching classical texts (productions, education and private clients)

RELEVANT EMPLOYMENT HISTORY

The Cambridge School of Visual and Performing Arts in Association with RADA

Cambridge, UK

Sept 2007 – January 2016

Roles: Head of Movement and Senior Lecturer in Classical Text

- Senior movement lecturer, classical text lecturer and acting coach.
- Design and implement movement curriculum and integrate this with other core course disciplines.
- Train and support movement and dance staff throughout the academic year when relevant
- Responsible for all movement directing relating to performance and audition work
- Direct one of the final productions each academic year.
- Work with the marketing team for Cambridge Education Group and RADA Enterprises Ltd on planning strategies, course development, and the creation of both print and web based marketing campaigns
- Designed and developed the musical theatre foundation programme in association with the current artistic team at RADA: this programme was implemented in September 2012
- Acted as a spokesperson for the CSVPA Drama Foundation and annually run workshops and seminars across the UK and abroad promoting these RADA associated programmes.

I-BEAM Educational Theatre

Hamilton, Ontario, Canada

2000 – 2004

Roles: Artistic Director / Producer

- Planned, implemented, directed and designed the company's productions
- Managed, organised and ran all rehearsals and designed (and managed) their respective schedules
- Wrote original in-house productions and co-productions (*Bullyproof*, *The Diary*, *Sexploration*)
- Responsible for all casting and re-casting and maintained all shows in production.
- Responsible for marketing, fundraising, budgeting, contracts and contract negotiations.
- Production management and tour booking (including both stadium productions in 2003/04)
- Building and maintaining all co-production alliances and relationships (Planned Parenthood Canada, Community Child Abuse Council of Canada, The Hamilton Board of Education),

Professional Actor (Equity, ACTRA)

Toronto, Canada

1981 – 2004

- **Principle Theatre Roles included:** *Tony*, *Beautiful Thing*, *Conrad Birdie*, *Bye Bye Birdie*, *John Jasper*, *The Mystery of Edwin Drood*, *Whizzer*, *Falsettos*, *Danny*, *Baby*, *Jan Warwick*, *The Unexpected Guest*.
- **Film and Television included:** *Mob Stories*, *Waldo's Present Condition*, *Malachi Crunch*, several corporate/industrial videos and a variety of television commercials.

EDUCATION

- Master of Arts (Directing/Advanced Theatre Practice), Central School of Speech and Drama (Distinction)
- Bachelor of Education, Lakehead University, Thunder Bay, Ontario, Canada (Distinction)
- Bachelor of Arts (History), The University of Western Ontario. London, Ontario, Canada (Honours)

RESEARCH AND EXTENDED TRAINING

- Currently researching how we tell and develop narrative stories in VR and 360 film environments.
- Stage One Workshop for New Producers (SOLT/TMA), 2008.
- Classical theatre training in both Canada and London in addition to ongoing scholarly and practice based research

References available upon request

Residency Status: I hold British and Canadian Citizenship

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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**

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)