

Andrew Kay & Nic Doodson

PRESENT

The Choir of Man

Created by

Andrew Kay & Nic Doodson

Director

Nic Doodson

Music Supervisor, Vocal
Arranger & Orchestrator

Jack Blume

Movement Director
& Choreographer

Freddie Huddleston

Monologues
Writer

Ben Norris

Scenic Designer

Oli Townsend

Costume & Co-Scenic Designer

Verity Sadler

Lighting Designer

Richard Dinnen

Sound Designer

Sten Severson

Casting Director

Debbie O'Brien

Associate Director

Tom Brandon

Associate Musical Supervisor
& Resident Musical Director

Alistair Higgins

Resident Director

Norton James

Associate Choreographer

Adam Hilton

Associate Sound Designer

Alex Ritter

Relighter / Programmer

Dalton Hamilton

Producer

Carl Bonwick

Tour Producer

Rob Gaetano

Associate Producer

Ruth Sherry

Tour Booking

Agency USA

Roadco

Entertainment

Jenny Sirota &

Didi Perez

Communications &

Design

SoloShoe

Communications,

LLC

Craig Boleman

Production

Management

JBPM

Jack Boissieux

Cast

Lewis Bennett

Rob Godfrey

RJ Griffith

Conor Hanley

Alistair Higgins

Adam Hilton

Norton James

Mark Loveday

Conor Mellor

Lee O'Reilly

Bradley Walwyn

Tristan Whincup

Lewis Bennett..... BORE

Rob Godfrey BEAST

RJ Griffith HARD MAN

Conor Hanley POET

Alistair Higgins..... SWING

Adam Hilton HANDYMAN

Norton James SWING

Mark Loveday..... BARMAN

Conor Mellor JOKER

Lee O'Reilly MAESTRO

Bradley Walwyn SWING

MUSICAL NUMBERS

WELCOME TO THE JUNGLE

Written by W. Axl Rose, Steven Adler, Saul Hudson, Duff Rose McKagan, Izzy Stradlin, Guns N Roses Music/ Used by kind permission of Universal/MCA Music Ltd on behalf of Black Frog Music

SAVE TONIGHT

Written by Eagle-Eye Cherry/Used by kind permission by Diesel 2 Publishing and WB Music Corp

WAKE ME UP

Written by Michael Aaron Einziger, by Tim Bergling, Egbert Nathaniel Dawkins III/Used by kind permission of Universal/MCA Music Ltd on behalf of Elementary Particle Music AND Universal Music Corp and EMI Music Publishing Scandinavia AB (STIM)

TEENAGE DREAM

Music and Lyrics by Lukasz Gottwald, Benjamin Levin, Max Martin, Bonnie Lee McKee and Katy Perry/This selection is Used by special arrangement with Concord Music Group on behalf of Benjamin Levin, www.concord.com. Used by Permission.

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YOU RAISE ME UP

Written by Rolf Løvland and Brendan Graham/Used by kind permission by Universal Music Publishing Group, Peermusic Publishing

50 WAYS TO LEAVE YOUR LOVER

Written by Paul Simon/Used by kind permission by Sony/ATV Songs LLC (BMI)

HELLO

Written by Adele Laurie Blue Adkins, Gregory Allen Kurstin/Used by kind permission of Universal Music Publishing Ltd, EMI April Music Inc., Kurstin Music on behalf of Melted Stone Publishing Ltd.

ESCAPE (THE PINA COLADA SONG)

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I'M GONNA BE (500 MILES)

Written by Charles Reid, Craig Reid

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UNDER THE BRIDGE

Written by Anthony Kiedis, Flea, John Frusciante and Chad Smith/Used by kind permission of Hipgnosis Songs Group LLC

CHANDELIER

Written by Sia Furler and Jesse Shatkin/Used by kind permission of Aidenjulius Music, EMI April Music Inc., EMI Music Publishing Ltd (ASCAP, PRS)

JUNGLE STOMP

Written by Jack Blume, Peter Hughes/Used by kind permission of Airstate Ltd

DANCE WITH MY FATHER

Written by Richard Marx and Luther Vandross/Used by kind permission of EMI April Music Inc., Uncle Ronnie's Music Co. (ASCAP)

BRING TOMORROW ON

Written by Jack Blume, Nic Doodson

Used by kind permission of Airstate Ltd

YOU'RE THE VOICE

Written by Keith Reid, Andy Qunta, Maggie Ryder, Christopher Thompson/
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Bucks Music Group Limited

SOME NIGHTS

Written by Jack Antonoff, Jeff Bhasker, Andrew Dost, Nate Ruess/Used by
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THE PARTING GLASS

Traditional folksong arrangement by Jack Blume

WHO'S WHO



Lewis Bennett



Rob Godfrey



RJ Griffith



Conor Hanley



Alistair Higgins



Adam Hilton



Norton James



Mark Loveday



Conor Mellor



Lee O'Reilly



Bradley Walwyn



Tristan Whincup

Nic Doodson

Creator, Producer and Director

“I’ve got an idea for a show...”

It’s 2016 and Andrew Kay and I are celebrating the success of a sold-out performance of our latest collaboration when he turned to me and said these fateful words. It was at this moment that *The Choir of Man* began, and perhaps fittingly, it was over a pint in a beer garden.

Andrew described the genesis of the idea; it’s a group of ordinary blokes who meet up to sing a few songs over a drink or two. It isn’t only about the drinking, nor is it only about the singing. It’s about the simple act of being together. It’s about laughing together, crying together, singing, shouting, talking together... whatever it is, it’s about the pleasure of being in the same place at the same time as the people you love.

“...And,” he said with a twinkle in his eye, “We should call it *The Choir of Man*.”

And so, an idea was born.

In the time before this conversation, I had worked for the previous twenty or so years of my career as a professional singer, so I knew a bit about singing. Also, having spent a fair amount of time in pubs during the same period, it seemed to me the simplest of ideas to combine the two experiences. It was the perfect fit— both choirs and pubs are environments where you can raise your voices in joy or in sorrow. And they’re both places where it’s more important to listen than it is to shout.

So, we set out to look for normal guys. Men who could sing, play instruments, maybe even move a bit, but most importantly, guys who seemed like they’d be at home in a pub with their mates. Our aim was to create a show about a group

of friends who sang together, and we genuinely ended up with a group of friends creating a show together. It's funny how these things work out.

After three strenuous weeks devising and rehearsing, we presented our show at a venue in Tottenham, North London performing for an audience of friends and family for the first time. We could barely fit in the room we'd hired and ended up having to perform almost on top of the audience, but they loved every minute of it. From the free beer (of course) to the traditional choral arrangement of "Chandelier" by Sia, everything was lapped up by the crowd. The energy was electric— I'd never experienced anything like it. At the end of the first performance Andrew turned to me and said, "I think you may have something here..."

And we did, and here we are tonight. After Edinburgh, Coventry and Adelaide Fringes, three previous USA national tours, three sold out seasons at the Sydney Opera House, two Cruise ships, European and Australian tours, and an Olivier Award nomination for our West End run we find ourselves here in your city; and it can all be traced back to a pint in a beer garden.

Fitting indeed.

Jack Blume

Musical Supervisor, Vocal Arranger & Orchestrator

Every day we are all surrounded by "perfect" music. The perfect performance, in the perfect vocal booth, edited and shaped with advanced software, every beat aligned mathematically and every note tuned to an impossible degree of accuracy. And we lap it up, we stream it on repeat and we don't think twice about it. But then, every so often, we go to a gig, or a show, and our jaws hit the floor. We experience something visceral, inspiring, energizing, unquantifiable and hard to describe to others. We try, but in the end we usually say, "just go see it."

The Choir of Man has music at its core. It's more concert than it is Musical,

and there's rarely a moment where instruments aren't being played in full view. It requires an exceptional level of talent from the nine cast and a mind-boggling level of skill and versatility from our four super-swings. Within many songs we have up to nine-part harmony, combinations of twenty different musical instruments being swapped between cast members, and an intricate sound mix requiring a fearless feat of finger faculty from our sound operator. With so much going on, it could easily be a total cacophony, something far removed from the perfect music we hear every day. So we strive for precision, finesse, and consistency in every detail, pushing ourselves to give every audience, every night, the perfect performance.

The truth is, even the most acclaimed musical artists on the planet are normal people, with bodies that slip, muscles that tire, heads that ache, hearing that fades, emotions that spike, and so much more. These things are all part of what performers, creatives and technicians try to control night after night, in order to chase perfection, that polished, radio-ready presentation of their craft. But it's exactly these human imperfections that give us, the audience, such a unique experience.

In *The Choir of Man* you'll hear a cappella singing: nine totally exposed voices with nothing to hide behind and only each other to rely on. You'll hear people play instruments they learnt mere weeks ago. When we see an ensemble of gifted artists come together, regardless of their physical fatigue or their emotional state, and using their exceptional talents built on decades of dedicated practise they create a sound so beautifully real, so raw, filled with moments of immaculate musicality and moments of natural human emotion, a slip of a finger or a crack of a voice, a sound so special that we experience it in our bodies and tell our friends, "Just go see it!"

Well, that's the beauty of imperfection. I hope you enjoy every minute of tonight's performance as much as I've enjoyed nine years of refining it with my best friends.

If we've got it just right, it won't be perfect.

Freddie Huddleston

Movement Director and Choreographer

Growing up I always thought of choreography as danced '5,6,7,8' steps.

The Choir of Man has been the biggest lesson in creating movement which looks un-choreographed I've ever had. Every stumble, mop and pint is there for a reason. The rule I live by for the show is, if it looks like we are 'doing a thing' then we have overdone it.

We pride ourselves on encouraging the cast to bring themselves to the role, letting the actors feel relaxed in the space. We work on every movement being as true to real life as possible even when bursting into song or throwing a few shapes.

Every time I get to work with a new cast it's always a unique journey with a group of strangers. We actively encourage everyone to get comfy in the 'pub' and to bring themselves as people to the forefront. Being asked to 'be yourself' is actually quite personal for most trained performers to access. It's something we are not often asked to do and requires us to be very open and trusting with each other. It's been such a joy working with gentlemen from all of our casts to create movement which stems from them having a good time while being vulnerable and honest.

My journey with the show has been, and continues to be, such a special part of my life. I can't believe how it has continued to grow and resonate with so many people from all around the world. In the last few years, we have been nominated for an Olivier Award and won a DIMF award in Korea, both a lovely reminder that we are a part of something special and I'm unbelievably grateful to have a front row ticket for the whole ride!

Pint?

Ben Norris

Monologues Writer

The Choir of Man doesn't have a 'story' in the traditional sense - of that we make no secret - but that doesn't mean it isn't about anything. Beyond the songs and the beer, I wanted this show to have something to say for itself. The result, I think, is a love letter with three significant addressees: music, human connection (male friendships in particular), and that most beloved British and Irish institution - the pub.

Over the course of our inaugural seasons in Edinburgh and Adelaide, it quickly became apparent that pints and tunes were more than enough to pique people's interest (especially in Scotland and Australia, let's be honest), but we wanted to send our audiences home having celebrated what the pub means, and why it has such a deep-rooted place in our hearts. Like poetry, the pub is where many of us turn to mark our biggest occasions, and in our hour of greatest need. We go there to toast beginnings and endings, to drink to newly-weds and to loved ones we've just buried. Unlike poetry (unless you're very brave), we also go there for first dates, football, and open mic nights. We go there for Sunday roasts, quizzes, karaoke and board games. For our messiest nights, and our life-saving fry-ups the next morning. We tell tales, we build fires, we bolster old friendships, and we start new ones. The reason people join us on *The Choir of Man* stage so readily, and with such familiarity(!), is precisely because that stage is a pub.

Seeing what *The Choir of Man* means to people, and what a tonic it is in such turbulent, frightening and isolating times, reminds me why I wanted to make theatre in the first place: to connect with people, to share an experience, to feel things together and to converse with one another. The show is so unapologetically feel-good that whatever kind of mood you arrive in at the theatre, it's impossible not to leave with a smile on your face and a spring in your step. It's a little bit different every night depending on who's in the

room and what kind of energy they bring, just like any pub, indeed any community space, and I love that.

A central tenet of *The Choir of Man's* conception was the element of surprise. If you come for the Choir bit, you're hit with a lot more energy (and beer) than in your typical Handel's Messiah. And if you come for the Man bit, you get, I hope, a slightly more varied portrait of masculinity as the evening unfolds than you perhaps expected. Yes there are pints and antics, but there is vulnerability and nuance here too. You're given an archetype, then you're given license to dismantle it.

Whether we're conscious of it or not, when we meet a friend in the pub for a pint, it's often simply the company we're after. This is especially true, I think, for men. Although things are starting to shift, we still find it much harder to open up and to ask for help. We're still taking our own lives at a far higher rate. The lockdowns and the helplessness of the pandemic hugely exacerbated this, and current cost of living crisis has only worsened it further. We need places like The Jungle now more than ever.

As a male voice choir, we wanted to make a show that brings joy to people - a show that is fun and frivolous and silly, but also one that speaks to some of those difficulties we face and gently questions what masculinity might look like today. It is an invitation to either forget your troubles for the evening, or to reach out to a loved one and share them.

Above all, we wanted to make a show that puts an arm around people, of all genders, and takes them on a bloody good night out. Sometimes it's literally lifesaving.

WHO'S WHO

LEWIS BENNETT (*BORE*) Lewis Bennett is thrilled to be making his U.S. tour debut with *The Choir of Man!* Born in the U.K. and now based in Las Vegas, Lewis has worked internationally as an actor, singer, and filmmaker, with credits spanning stage, screen, and music. When not performing, he can be found behind the camera, creating content as a cameraman and YouTuber @Singing_Cameraman, or enjoying time with his wife and cat. @singing_cameraman

ROB GODFREY (*BEAST*) Rob is from Cambridge, UK. He spent several years performing as a singer-songwriter. His credits with *The Choir of Man* include Coventry '21, Norwegian Cruise Line Escape '21, South Korea '22 (Daegu International Musical Festival), Norwegian Cruise Line Encore '23, Melbourne '24 (Arts Centre Melbourne), West End (Arts Theatre, London) '24-'25, and Shanghai '25 (Shanghai Centre Theatre), performing the role of Beast. Training: Songwriting at the British Institute of Modern Music in Brighton (BIMM). @robgodfrey

RJ GRIFFITH (*HARD MAN*) RJ, a Chicago singer-songwriter and actor, inspires through his music and performances. After making a name for himself at Chicago's historic Black Ensemble Theater and recently co-starring in the Olivier-nominated London West End hit musical *The Choir of Man*, he proudly served as the resident Chicagoan in the *The Choir of Man* Chicago cast and is now excited to be rejoining the family with the National Touring cast. RJ also recently played Mitch Mahoney in *The 25th Annual Putnam County Spelling Bee* at Indiana Repertory Theatre. His music has been featured in films and played on radio and TV stations. He has toured nationally and performed at major events, including sports games. Beyond the stage, RJ is also known for his community service efforts through his nonprofit, Positive Vibes Only, which creates programs and events that spread encouragement and support to youth and families. Follow him on all social media platforms @rjgmusic and stream his music on all streaming platforms under RJ Griffith. "Grateful for the support of my wife, mom, and family. Shoutout to my Gray Talent Group Family! Positive Vibes Only!" @rjgmusic

CONOR HANLEY (*POET*) Conor is delighted to be returning as Poet in *The Choir of Man* for the USA tour. He has previously played the role in London's West End at the Arts Theatre, on the Shanghai tour, at the Edinburgh Fringe Festival, in Niagara Falls, on the European Tour and for Norwegian Cruise Line. Training: Bull Alley Theatre Training Company, Dublin. Theatre: *Outlaws: The Ballad of Billy the Kid* (The Other Palace), *Jack and the Beanstalk* (Big Pems Panto, Boulevard Theatre), *What Would Ma' Say* (Irish Tour), *Bash* by Neil Labute (The Mill Theatre, Dundrum), *The New Irish Playbook* (Manchester and Camden Fringe, Smock Alley Theatre, Dublin), *Julius Caesar* (Smock Alley Theatre). @conorhanley_

ALISTAIR HIGGINS (*SWING for Maestro, Poet, Joker & Barman. Associate Musical Supervisor and Resident Musical Director*) Ali has been part of *The Choir of Man* since 2018 and has been lucky enough to travel the world with the show. Some highlights include The Sydney Opera House, Korea, Shanghai, previous U.S. tours, and being part of the original Olivier-Award nominated West End cast. He was nominated for best supporting actor for the role of Maestro at the Daegu International Musicals Festival and has been working as a Musical Director for the show since 2021 and now as the Associate Musical Supervisor. He is delighted to be returning to the United States again with *The Choir of Man*. Previous Credits include: Bobby in *Dreamboats and Petticoats* (UK Tour); Tobias in *Sweeney Todd* (Brighton), Registrar in *Shadowlands* (UK Tour). Away from the Theatre, Ali can usually be found on a tennis court, or on a river paddleboarding. Thanks to his parents, Anne and Mike, for their continued love and support. @_alihiggins_

ADAM HILTON (*HANDYMAN, Associate Choreographer*) Adam began his training in Kent at Hilton Hall Dance Academy before training professionally at The Royal Ballet School, Tring Park School for the Performing Arts and finally, at Performers College under the direction of

Emma Rogers, Douglas Mills and the late Brian Rogers. Upon graduating in 2019 he was part of the original cast of *Noiseboys* at the Edinburgh Fringe Festival, returning to the show during its run on board the Norwegian Prima in 2022. Adam joined *The Choir of Man* back in 2021 and has since performed the show across the UK including London's West End, the US and also at sea. He became Associate Choreographer and Movement Director for the show in 2022 and since then he has worked on the show both in the West End and overseas. Other theatre credits include: *Captivated* (Towngate Theatre, UK), *Christmas Wonderland* (Eldorado Casino, Reno NV, USA), and *Goldilocks and the Three Bears* (Bristol Hippodrome, UK).
@adamphilton

NORTON JAMES (*SWING for Beast, Bore & Handyman. Resident Director*) Credits include: Beast/Associate Director (Norwegian Cruise Line), Swing/Resident Associate Director in *The Choir of Man* (Apollo Theatre, Chicago); Swing/Show Captain in *The Choir of Man* (Arts Centre, Melbourne); Norm Waxman/Cover Nick Massi in *Jersey Boys* (UK Tour); Swing in *The Choir of Man* (Playhouse Square, Ohio); *Sir Galahad in Spamalot* (UK Tour); The Beast in *The Choir of Man* (Australian Tour); Chaliapin in *Preludes* (Southwark Playhouse); Starkey in *Peter Pan a Musical Adventure* (Selladoor); The Genie in *Micky and the Magician* (Disneyland Paris); Elwood Blues in *The Blues Brothers On A Mission From God* (Erasmus Theatre); Timothy Blauvelt/Ensemble in *Love Story* (Union Theatre). Film Credits include: *Jurassic World Dominion*; *Guardians of the Galaxy* (Marvel).
@_nortonjames_

MARK LOVEDAY (*BARMAN*) An original member of *The Choir of Man*, Mark has toured the globe, from the Sydney Opera House to the Kennedy Center and London's West End, where the show made its Olivier-nominated debut. He also made his screen debut in the 2019 British independent film *Rise of the Footsoldier 3* and recently performed with the international vocal group, Rock On! Mark's early training included a prestigious role as a chorister at Her Majesty's Chapel Royal Choir at St. James's Palace, where he worked

for the late Queen Elizabeth II. His training continued at Drama Studio London and Yale University's Summer Conservatory for Actors. Now, he's delighted to be back in the USA with *The Choir of Man*, hoping to bring a taste of East End cockney pub culture to every performance. COYI! @markjloveday

CONOR MELLOR (*JOKER*) Conor is originally from York and began working on Cruise Ships before transitioning to working in the U.K. He has most recently been heading out to sea in 2025 with Norwegian Cruise Line to play The Joker in *Choir of Man*. Theatre includes: *The Beast in Beauty and the Beast — Rock N Roll Pantomime* (The Leeds City Varieties); Lead Vocalist in *Giovanni Pernice's Made in Italy* (UK Tour); Lead vocalist and guitarist on *Giovanni Pernice's Let Me Entertain You* (UK Tour); Lead Vocalist & Guitarist in *Fairytale of New York* (UK Tour); The Joker in *Choir Of Man* (Norwegian Cruise Line). @conormellor97

LEE O'REILLY (*MAESTRO*) Lee is from Dublin, Ireland. He trained as an actor musician at the Guildford School of Acting. Lee is a multi-instrumentalist and has experience in live music and musical directing. Theatre credits include: *The Choir of Man* (Norwegian Cruise Line), *Once: In Concert* (Lambert Jackson, Tour: Tokyo, China and Taiwan), *Snow White the Panto* (Musical Director, The Roses Theatre), *Murder for Two* (The Barn Theatre), *Pippin* (Assistant Musical Director, Charing Cross Theatre), *Dick Whittington* (Musical Director, The Institute Braintree). @iamleoreilly

BRADLEY WALWYN (*SWING*) (*Joker, Barman, Hardman + Romantic*) Training: Guildford School of Acting Theatre Credits include: *I Love You, You're Perfect, Now Change* (Edinburgh Fringe Festival) *The Choir of Man* (Norwegian Cruise Line, Arts Centre Melbourne, Arts Theatre West End), *We Will Rock You* (Royal Caribbean International), *Dick Whittington* (Above the Stag Theatre), *Shrek the Musical* (Yvonne Arnaud Theatre), (Old Joint Stock Theatre, Birmingham): *Avenue Q, Little Shop of Horrors, Miracle on 34th Street, The Full Monty, Ushers the Musical*. Concert Credits include:

Josh Groban: 'Stages' World Tour, Russel Watson: Live (London Palladium), A Little bit of Lerner (Royal Festival Hall, BBC Radio 3). Workshops include: The Most Hated Family in America: The Musical. Bradley is thrilled to be making his US debut with The Choir of Man! @brad_walwyn

TRISTAN WHINCUP (*ROMANTIC*) Training: Arts Ed. Theatre credits include: Romantic in *The Choir of Man* (Norwegian Cruise Line/ Shanghai); Alternate Danny Osmond/Cover Jay Osmond in *The Osmonds: A New Musical* (UK Tour). TV credits include: *Sister Boniface Mysteries* (BBC); *Teen Spirit* (Bleecker Street). @tristan_whincup

ANDREW KAY (*Creator & Producer*) Andrew Kay is an Australian producer who has been producing and presenting shows for the last 45 years. His large and varied portfolio of shows includes the current world tour of the phenomenally successful children's production *Bluey's Big Play*. Together with his friend and co-producer Nic Doodson, he created *The Choir of Man*. He can't dedicate tonight's performane to his cat– he doesn't have one.

NIC DOODSON (*Creator, Producer & Director*) Nic has been at the forefront of global singing for the past 20 years as a performer, director, competition judge and producer. As a performer, he founded *The Magnets* and took the group from amateur student beginnings to one of the most successful a cappella groups in the world, securing a major record deal with EMI and releasing three albums. In 2015 Nic created *Gobsmacked!*, an a cappella stage show that debuted at the Edinburgh Fringe Festival and toured to Hong Kong, London's Southbank plus a 132 date North American: that took in performances in Chicago, Washington D.C, Dallas, Toronto among many others. In 2017 Nic co-created and directed *The Choir of Man*. The show and has now toured extensively throughout Australia, Europe and the United States and is also resident on two ships with Norwegian Cruise Line. Like the rest of the world the show closed its doors in March 2020, but was the first post-pandemic international show to play at the Sydney Opera House in January 2021 and the first touring show to open in North America

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in June 2021. In 2019 Nic created, directed and co-produced *Noise Boys*, a tap dancing, rapping, singing show that played to five-star reviews at the Edinburgh Festival; in 2022 *Noise Boys* opened as a resident show on the new Norwegian Cruise Line ship, the Prima. As a producer and director Nic has created and managed shows at festivals throughout Europe, Australia, and New Zealand including the Edinburgh Fringe Festival, the Auckland Arts Festival, Perth International Festival, Adelaide Fringe Festival, Glastonbury, Isle of Wight Festival, the Cayman Islands Festival, Harare International Festival, Henley Festival, and the Holders Season in Barbados.

JACK BLUME (*Music Supervisor, Arranger & Orchestrator*) Jack Blume is a Composer and Musical Supervisor working across Film, TV and Theatre. He is the Composer, Orchestrator and Vocal Arranger of Olivier-nominated West End production *The Choir of Man*, as well as globally touring stage shows *Noise Boys* and *Gobsmacked!*, which have performed multiple seasons at world renowned venues including the Sydney Opera House and the Kennedy Center. *The Choir of Man* has residencies in London and Chicago, and can also be seen on board two Norwegian Cruise Lines ships. Film & TV Credits include arranging and vocal directing music for BBC1 and Channel 4 primetime TV shows (*Pitch Battle*, *Big Fat Quiz of Everything*), scoring and orchestrating original music for feature films (*Snap Shot*, *The Bad Education Movie*), TV/Streaming (*Pitch Battle*, *Emily Time! The Dazzle & Fizz Club*) and orchestrating music for theme park rides (*The Lost World* and *Rudolph's Adventure at Paultons Park*). Jack is currently developing new musical theatre productions and TV treatments through his production company Big And Brave Ltd. As a record producer, Jack produced and mixed the Baileys 2023 Christmas commercial starring Hannah Waddingham, as well as the six-track holiday EP “*Christmas with The Choir of Man*”, from his London studio. He also produced *The Choir of Man's* 2018 Original Cast Recording which has since sold tens of thousands of physical and digital copies around the world. @jackblume jackblume.co.uk

FREDDIE HUDDLESTON (*Choreographer & Movement Director*) His training started at Peterborough Regional College and then on to Tiffany Theatre College in Essex. Since graduating in 2012 Freddie has performed on stage and screen with credits including *West End Heroes* (Dominion Theatre); *42nd Street Charity Gala* (London Palladium); *Back to Broadway* (UK Tour); *Let's Dance* (BBC); *Lip Sync Battle* (Channel 5); *Children in Need for Eastenders* (BBC); *Got to Dance* (Sky 1). As an associate choreographer Freddie has worked on *The Producers* (International Tour); *Side Show* (Southwark Playhouse); *Thoroughly Modern Millie* (Landor Theatre); *The MGM Story* (Upstairs at the Gatehouse); *Jerry's Girls* (St. James Theatre). Choreography and Movement Director credits include *West End Bares* (Novello Theatre); *Back to Broadway* (UK Tour); *The Choir of Man* (Norwegian Cruise Lines / Sydney Opera House / US Tour / Edinburgh Fringe / Adelaide Fringe / European Tour / West End Live). As an educator Freddie has guest taught and choreographed for Arts Ed, Guildford School of Acting, London Studio Centre, Urdang Academy, Chichester University, Tiffany Theatre College, D&B Performing Arts and Masters Performing Arts. He would like to thank his amazing parents, wife, family and friends for all their continued love and support.

BEN NORRIS (*Monologues Writer*) Ben Norris is a poet, playwright, filmmaker and actor from Nottingham, UK. He is twice a national poetry slam champion, performing his work widely, from Glastonbury to the Proms at the Royal Albert Hall, as well as across BBC Radio. He has published two pamphlets of poetry. As a theatre-maker, his debut solo show, *The Hitchhiker's Guide to the Family*, won the 2015 IdeasTap Underbelly Award at the Edinburgh Fringe before touring the UK and Australia, and his first short film, commissioned by Channel 4, was nominated for a Royal Television Society Award. His second short, co-funded by the BBC and BFI, enjoyed an international film festival run and his third, and first as writer-director, is currently on the festival circuit, premiering at London Film Festival in Autumn 2025. His debut play, *Autopilot*, was named as one of the Best Shows of the Year in 2022 by *The Stage* and has been translated into Italian. Ben wrote and originated the role of The Poet in *The Choir of*

Man, starring in its Olivier-nominated West End run. He also voices Ben Archer in *The Archers* on BBC Radio 4 and Rogier in *Elden Ring*. He is an associate artist at Lincoln Arts Centre, a former writer-in-residence at Theatre Clwyd and Nottinghamshire Libraries, and a former Creative Associate at Nottingham Playhouse. He is currently writing an original musical and a new solo show. He enjoys running and eating.

OLI TOWNSEND (*Scenic Designer*) Oli's set and costume designs include; *The Caucasian Chalk Circle* (Rose Theatre), *Cinderella*, *The Awesome Truth* (Polka), *Old Bridge* (Papatango), *Macbeth* (Manchester Royal Exchange), *Così Fan Tutti*, *Pelleas et Mellisande*, *Werther*, and *The Tales of Hoffmann* (English Touring Opera), *The Caretaker* (Bristol Old Vic), *Grounded*, *The Christians*, and *Wittenberg* (Gate Theatre), *The Choir of Man* (West End & Worldwide Tour), *Oh Mother*, *The Darkest Corners*, *Two Man Show* (RashDash), *We Want You To Watch* (National Theatre/RashDash), *Islands*, *Incognito* (The Bush Theatre), *The Art of Dying* (Royal Court), *The Measures Taken* (Alexander Whitley Dance), *L'Elisir D'Amore*, *Rodelinda* (Scottish Opera), *The Gamblers*, *Dead To Me*, *Gods are Fallen and All Safety Gone* (Greyscale), *The Coronation of Poppea*, *Macbeth* (Blackheath Halls Opera), and *Blood Wedding* (Royal and Derngate). Between 2013 & 2016, Oli designed the sets for the Lyric Hammersmith panto each Christmas. Costume credits include: *Wozzeck* (English National Opera); *The Lighthouse* (ROH Linbury); *Big Maggie* (Druid) and *In Wonderland*, a film by Iona Firouzabadi. He had also provided art direction for branded content with Jungle Creations & Seldom Differ. In 2018, Oli cycled from Bristol to Bangkok, working on *In Tandem Stories* in partnership with the nonprofit kindness.org. He has written about the experiences for The Guardian, Lonely Planet, and WildBounds.

VERITY SADLER (*Costume & Co-Scenic Designer*) Verity Sadler has been working on *The Choir of Man* since 2017. Previously, Verity worked as Designer for *Noise Boys* (Edinburgh Festival/NCL Prima) and with Little Bulb Theatre on *Extravaganza Macabre*, and *When Autumn turns to Winter* and *Antarctica*. She has been Design Associate to Bunny Christie since

2012 on *Guys & Dolls* (Bridge Theatre), *Tammy Faye* (Almeida), *Best of Enemies* (Young Vic), Tony and Olivier Award winning *Company* (West End/Broadway), *Ink* (Sonia Friedman Productions and the Almeida) and *People, Places and Things* (National Theatre/Headlong/UK Tour). Work as Costume Supervisor includes *Red Riding* (Stratford East) *The Last Ship* (UK & US Tour); *Space Shed for Unlimited Poppea* (Trinity Laban); *Missing for Gecko*; *Stowaway for Analogue*; *Holes* (Jamie Hendry Productions); *One Million* and *Burntwater* (Tangled Feet). She is a Design Assistant to Bunny Christie and Rhys Jarman on various productions. TV/film includes: *CBeebies Hansel & Gretel*, *Thumbelina*, *The Snow Queen*, *The Nutcracker*, *Alice in Wonderland*, *Peter Pan*, *A Christmas Carol*, *Macbeth*, *Blitz*, *Hamlet* and *Mr Nice*.

RICHARD DINNEN (*Lighting Designer*) Richard Dinnen is a Director of Option 2 Design & Management. A technical theatre and events design and management company based in Melbourne Australia. Richard Dinnen's work in technical design and production management spans 30 years for companies based in Australia and the UK. He works regularly with Andrew Kay and Associates, most recently as Technical Director for two large scale touring video immersive experiences - *Monet in Paris* and the *Van Gogh Alive Experience*. Richard is also Technical Director and Lighting Designer for *Bluey's Big Play*, *The Choir of Man* (national and international tours), *Noise Boys* (international premiere), *The Songkeepers*, *Trainspotting* (Australian Tour 2017), *Operation Ouch – Live on Stage* and *Nigel Kennedy Australian tour 2017*. Richard has also worked as production manager for Arena Theatre Company, Playbox Theatre Company, Kay and Maclean Productions, ICA, Chunky Move, Lucy Guerin Inc, Chambermade Opera and Malthouse Theatre. He has worked extensively in large scale outdoor events including the M2006 Commonwealth Games Opening and Closing Ceremonies – River, Australian Technical Director for Stade De France's Ben Hur Stadium Spectacular, AAMI Park Stadium Opening and the 2015 Pacific Games in Papua New Guinea. Alongside his production work, Richard regularly undertakes lighting designs for theatre and spectacle, designs include *Spook* (Malthouse Theatre), *Game Girl* (Arena), *Outlookers*

(Arena), *Charitable Intent* (Melbourne Festival), *Lust* (Colour Clinic UK), *Salt Creek Murders* (Mainstreet Theatre Company), *Awave and Waves* (Speak Percussion), *Multimodal* (Lee Serle), and *ANICCA* (Mathias Schack-Arnott). His technical design and direction work spans festivals, theatre and interactive installations including Screen Worlds (ACMI), Queensland Biennial Festival of Music 2001-03, Mona Foma Festival 2011-13, and Dark Mofo 2013. He has worked with major festivals including Sydney Festival, Melbourne Festival, Out of the Box, Hong Kong and Edinburgh Fringe Festivals. Richard has toured nationally and internationally with Andrew Kay & Associates, Playbox Theatre Company, Kay and Maclean Productions, Queensland Theatre Company, ICA, Chunky Move and Lucy Guerin Inc.

STEN SEVERSON (*Sound Designer*) Sten's sound designs have been heard in theaters across the US and in London's West End. As a partner in Acme Sound Partners he designed Broadway shows and U.S. tours including *Hair*, *In the Heights*, *The Motherf**ker with the Hat*, *Merchant of Venice*, *How the Grinch Stole Christmas*, and *Avenue Q*. Other New York credits include seven seasons at the New York Shakespeare Festival's Delacorte theatre, *The Total Bent* and *Venice* at the Public Theatre. U.S. Regional credits include *Fallaci* at the Berkeley Repertory Theatre, *Family Album* at the Oregon Shakespeare Festival, *No Place to Go* at Two River Theatre, *Moon for the Misbegotten* at Great Lakes Theatre Festival, and six seasons on the Lowell Davies Festival theatre at San Diego's Old Globe. As the Sound Director at The Children's Theatre Company in Minneapolis he designed various productions including *Diary of a Wimpy Kid*, *Last Stop on Market Street*, *Matilda the Musical*, *The Sneetches*, and *Akeelah and the Bee*, which transferred to Washington D.C.'s Arena Stage. Sten currently consults on audio and video systems for theaters and other gathering spaces with the firm Schuler Shook. www.schulershook.com

TOM BRANDON (*Associate Director*) Tom Brandon's dynamic career spans the West End, international tours and major cruise-line entertainment. A fluent Irish speaker from Rostrevor, Ireland, he trained at Trinity Laban

and the Royal Academy of Music in London. He was an original cast member *The Choir of Man* in London and now serves as Associate Director of its productions worldwide, directing productions in Melbourne, Tampa & in London's West End — bringing his deep understanding of the show's heart, humour and musical energy to the production. Tom has also toured globally with the acclaimed Celtic ensembles *The Shamrock Tenors & Rhythm of the Dance*, appeared with London's a cappella group *The Magnets*, and held leadership roles in cruise-line entertainment as Vocal Director for Celebrity Cruise Lines and Install Director for Norwegian Cruise Line.

Tom is thrilled to bring this exuberant production of *The Choir of Man* back to the USA!

PRODUCTION STAFF

Company Manager.....	Ming-Shiuan Mayson Pu
Touring Production Manager / Head Carpenter.....	Emma Vize
Stage Manager	Sarah Nagengast
Head of Lighting / Lighting No.1	Piper Kirchhofer
Head of Sound / Sound No.1	Kieran Niemand
Sound No. 2 / Backline Technician.....	Dylan Franz
Technical Swing.....	Gianni Carcagno
Production Electrician.....	Simon Robinson
Production Sound Engineer	Forrest Gregor
Production Management.....	JBPM
	Jack Boissieux, Emma Vize, Ida Pontoppidan
Communications/Design.....	SoloShoe Communications, LLC
	Craig Boleman, Sam Bullington
Casting	Debbie O'Brien
Bookkeeping	Marcie Roman
Merchandise.....	The Araca Group