

ANDREW WRIGHT



Cole

Kitchenn

AS CHOREOGRAPHER:

42nd STREET

THE CRITIC

ONCE UPON A TIME AT THE ADELPHI

CINDERELLA

CINDERELLA

NAKED BOYS SINGING

SOUL TRADERS

EVITA

WHATSONSTAGE AWARDS

MOONSHADOW

CINDERELLA

MY FAVOURITE YEAR

ELAINE PAIGE'S 2006 CONCERT

SNOW WHITE & THE SEVEN DWARFS

I SING

NIGHT OF 1000 VOICES (2002-2010)

ALMOST LIKE BEING IN LOVE

ROBOT WARS-THE LIVE EVENT

GODSPELL/BLOOD WEDDING/HOT MIKADO

JESUS CHRIST SUPERSTAR

1000 VOICES AT THE ARENA

AS ASSISTANT DIRECTOR/CO-CHOREOGRAPHER:

CHESS IN CONCERT

AS CHOREOGRAPHER FOR ARTS EDUCATIONAL:

MY FAVOURITE YEAR

DROWSY CHAPERONE

42ND STREET

SPEND SPEND SPEND

PUTTING IT TOGETHER

STATE FAIR

Project performances of **Children Of Eden/Trial By Jury/Carousel/Merrily We Roll Along/Oklahoma!/The Gondoliers/The Best Little Whorehouse In Texas**. Workshop productions of **The Stephanie Lawrence Project/The Ghost/Mrs Muir/Beach Radio** all directed by Hugh Wooldridge

PERFORMING CREDITS INCLUDE:

Dancer in *Victoria Wood, Christmas Special 2009* (BBC), Dance Captain, Resident Choreographer and played Topper in *Scrooge* (London Palladium), original London cast of *Mary Poppins* (Prince Edward), Swing and Lord Evelyn Oakleigh in *Anything Goes* (Drury Lane), Macavity, Skimbleshanks and Munkustrap in *Cats* (New London), *Follies* (Festival Hall), Pepper and Lumiere in Disney's *Beauty and the Beast* (Dominion and National Tour), *La Cava* (Piccadilly), Harry and Frank in *Mack & Mabel* (Piccadilly), *Oliver* (Sadler's Wells), Donald in *Dick Whittington - London's Musical* (Sadler's Wells), *Fred Astaire - his daughters tribute* (London Palladium), Bobby and Greg in *A Chorus Line* (Derby Playhouse/National Tour), Long Song Seller, Alfred Jingle and Winkle in *Pickwick* (National Tour), *The Time Of My Life* (Bristol Old Vic), *Cinderella* (Wimbledon/Bromley). He has appeared in two Royal Variety Performances and recorded five Original London Cast Recordings. Andrew trained at Arts Ed. **PTO for a selection of Andrew's reviews**

Chichester Festival Theatre, 2010

Minerva Studio, Chichester, 2010

Union Theatre 2010/Liverpool Playhouse

***2008 TMA Award winner for Best New Musical**

Chelmsford & Beck Theatre Hayes, 2009

Bristol Hippodrome, 2009

Kings Head Theatre/Arts Theatre, 2009

2008 Edinburgh Festival

Leeds Grand Theatre

Lyric/Prince of Wales Theatres 2008-10

Workshop

Wyvern Theatre, Swindon

Guildhall School of Music and Drama

Lyceum Theatre and European Tour

Opera House Manchester/Bristol Hipp

Union Theatre

Royal Albert Hall/Odyssey Belfast

National Theatre

National Stadium Tour

Eton College

Leeds Town Hall

Sheffield Arena

Dir: Paul Kerryson

Dir: Jonathan Church

Dir: Phil Willmott

Dir: Nick Ashton

Dir: Richard Frost

Dir: Phil Willmott

Dir: Chris Dunham

Dir: Hugh Wooldridge

Dir: Russell Labey

Dir: Anders Albein

Dir: Richard Frost

Dir: Martin Connor

Dir: Hugh Wooldridge

Dir: Lisa Kent

Dir: Thomas Sutherland

Dir: Hugh Wooldridge

Dir: Hugh Wooldridge

Dir: Hugh Wooldridge

Dir: Andy Lunn

Dir: Andy Lunn

Dir: Hugh Wooldridge

Royal Albert Hall

Dir: Nic Tudor

Dir: Nic Tudor

Dir: Chris Dunham

Dir: Chris Dunham

Dir: Nikolai Foster

Dir: Robert Howie

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ANDREW WRIGHT - Review Extracts

42nd Street (Chichester Festival Theatre 2010)

"...An exhilarating orgy of tap dancing...Andrew Wright's choreography has both wit and a winning vitality"

Charles Spencer, The Telegraph

"...fantastic choreography...it is a glorious, exuberant, life affirming evening out" **WatsonStage**

"...the hoofing is fabulous...the most expressive tap I have seen. It is polished, it is joyful, it is about jazz hands and keeping the joint jumping. Kerryson and Andrew Wright use the amphitheatre sharply" **Libby Purves, The Times**

"42nd street offers lavish scope for choreography imaginatively seized by Andrew Wright. The opening sees a line of frenetic tap dancers arising from below the ground as if they were Dante's answer to the Rockettes. And, for We're In The Money, the dancers extravagantly beat their toes and heels on drumshaped nickels and dimes. It reminds us that the joy of the show lies in well-drilled ensemble movement. This exhilarating, high kicking version of 42nd Street" **Michael Billington, The Guardian**

"...crowd pleasing numbers aplenty and peppy choreography by Andrew Wright." **The Evening Standard**

"The real joy is the chorus line of long-limbed lovelies, tap dancing with clattering precision Andrew Wright's choreography is near perfect." **Daily Express**

"Andrew Wright's choreography is energetic and exciting with just the occasional nod towards Busby Berkeley's legendary formation set pieces. The tap tap tapping is mesmeric from when we first hear it as 16 hoofers rise in a close-knit batch from the bowels of the stage right through to the last, fairly raunchy, setting of 42nd Street itself." **The Public Reviews Website**

"...perfect unison engaged in a faultlessly executed tap routine. What an opening! A superb interpretation of the title song begins with a busy street scene but turns into a version of Slaughter on tenth Avenue. The choreography by Andrew Wright (with a slight nod towards the style of Busby Berkeley) is phenomenal." **British Theatre Guide**

"Andrew Wright has worked a special kind of theatrical magic." **Theater News Online**

"Dazzled by the razzmatazz of the spectacular first act closer, We're In The Money." **The Independent**

Once Upon a Time at the Adelphi (Liverpool Playhouse 2008, Union Theatre 2010)

Winner of 2009 TMA Award for Best New Musical

"Andrew Wright's choreography is downright breathtaking" **Michael Coveney, Watsonstage.com, 2010**

"Andrew Wright's effective choreography delivers an exuberant street dance featuring dustbin lids and washboards. Such joyous moments are the musical's strength." **The Times**

"There's a great moment when Thompson and his old scouser chums launch into a Fred Astaire routine, Dingle-style, with dustbin lids attached to their feet." **(4 stars) The Guardian**

"Choreographer Andrew Wright deserves a special mention for the inventiveness and brio of the dancing. If there is any justice it will travel far and join the canon of truly great musicals." **UK Theatre.net**

"The thoroughly entertaining Show Tune (an MGM-style number set in a Dingle style alleyway) and the impressively choreographed Thompson from accounts." **Liverpool DailyPost**

"Dance Routines are straight out of Busby Berkeley epics" **The Stage**

"Once Upon a Time at the Adelphi is a triumph of staging." **The Observer**

"The choreography in the hands of Andrew Wright is a triumph." **BBC Radio Mersyde**

"A fluid line of song and dance numbers with an MGM verve and velocity to Show Tune and the snappily choreographed Thompson from Accounts." **The Independent**

"For us, it was Andrew Wright's inventive, imaginative and stand out choreography for Drowsy Chaperone which showed what a talent this young man has. It was simply joyous" **Musical Stages, February 2009**

"Superbly defined and brilliantly executed... what an exciting emergent choreographer" **Trevor Nunn**

"Andrew Wright's period-perfect choreography." **Mark Shenton The Stage**

"Brilliant choreography from Andrew Wright." **Time Out**

"Choreography that sets the stage alight every time with the second-act opener Thompson From Accounts' being particularly inventive..... the star of the show really is Andrew Wright's brilliantly executed choreography, eclipsing anything recently on the London fringe." **Londonist.com**

"Andrew Wright's superbly physical choreography." **Classicalsource.com**

Naked Boys Singing (King's Head/Arts Theatre 2009)

"The show is really stolen by Andrew Wright's terrific choreography." **Watsonstage.com (4 stars)**

"Pumped-up clubland choreography by Andrew Wright" **The Times**

"Andrew Wright's clever choreography....An extremely entertaining and riotously raunchy hour of song and dance." **QX Magazine**

"Stunning choreography....Andrew Wright's choreography both clothed and disrobed was sharp and witty and full of bold and colourful surprises" **Fringereview.co.uk**

"My favourite song is the lyrical Nothing But the Radio On and for choreography the thrilling, pumping, gym set Muscle Addiction." **CurtainUp.com** "Andrew Wright's excellent choreography" **Musical Stages**

Soul Traders (Edinburgh Festival 2008)

"This 1960s-set musical features slick acting, strong singing and infectious choreography" **The Scotsman**

"With some excellent choreography from Andrew Wright..." **Festmag**