



THE PHANTOM OF THE OPERA'S
JEREMY STOLLE

NO MORE
TALK
OF DARKNESS

A Broadway Musical Celebration

“From the moment the curtain rose, the group’s chemistry was undeniable. Their performance was a dynamic mix of vocal prowess, instrumental skill, and theatrical flair.”

THE HAWK EYE

KMEentertainment

ABOUT THE SHOW

“No more talk of darkness”, one of the many famous quotes in the world renowned musical THE PHANTOM OF THE OPERA, perfectly describes this wonderful evening. Jeremy is a PHANTOM veteran with over fifteen years of experience wearing the mask. Yes, you will hear PHANTOM like you have never heard PHANTOM before, but there is so much more beyond the darkness of the Phantom’s lair. Jeremy, with his unparalleled voice and extensive musicianship has assembled an unmatched team of musical artists to bring a unique look at your favorite musical moments in a night packed with show-stopping Broadway songs, soaring high notes, classic music, and hilarious stories of the great white way. Together, they sing your most loved musical standards, Broadway ballads, and original songs. With Jeremy’s electric charisma and world class voice, you may find yourself singing along to The Greatest Showman or tearing up to the classic ballads of Rodgers and Hammerstein. Jeremy has enchanted audiences worldwide with his approachable, energetic demeanor and comedic charm. This heartfelt concert about life, love, and the perseverance it takes to make it on Broadway is perfect for all ages.



ABOUT THE TEAM



JEREMY STOLLE

Jeremy Stolle is a recording artist and concert singer from the Broadway production of *The Phantom of the Opera*. Jeremy starred in the Disney theatricals pre-Broadway production of *The Hunchback of Notre Dame*. He also appears as Jehanon in the original cast recording of *The Hunchback of Notre Dame*. Other theater credits include the workshop production of Broadway's *A Tale of Two Cities*, Music Theater Wichita's *Seven Brides For Seven Brothers* (Adam) and *Thoroughly Modern Millie*, (Trevor Graydon), North Shore Music Theater's *Camelot* (Lionel), and multiple national productions of *Beauty and the Beast* (Gaston). Jeremy also played the title role in *Jekyll and Hyde* and *Scarlet Pimpernel*, for which he won an Elly Award for "Best Actor in A Musical." As a concert artist, Jeremy has traveled the world performing solo concerts and with symphonies including the Indianapolis Symphony, The Springfield Symphony, The Pacific Symphony, The Broadway Stars in Taiwan and the Modesto Symphony Pops. Jeremy has performed his solo show "No More Talk of Darkness" with Performing Arts Centers nationwide including The Straz, The Overture Center, W. Carroll Coyne Center, Gallo center and ASCANSA. He also appeared at 54 Below, Birdland, Green Room 42, Broadway.com's National Showcase for Blockbuster Musicals, and Broadway in Bryant Park. In addition to live performance, Jeremy has a solid online fanbase as a recording artist with millions of hits on Spotify. His first solo album, "In the Moment," has sold in over 30 countries.

ABOUT THE TEAM



SATOMI HOFMANN

is a Broadway, television, film, and commercial actress, voiceoverartist, singer, musician, cabaret artist, composer, arranger, podcaster, and music director. Credits include: Film: Knock at the Cabin, The Fast Track Program (Nominated for Best Actress in a Short Film: Garden State Film Fest. ,Golden Door Film Fest. ,Newark Ind. Film Fest.); TV: Law & Order: Organized Crime, Mare of Easttown, FBI: Most Wanted; Theater: The Phantom of the Opera (Broadway Closing Cast), The Lodger (Northern Stage), Legacy of the Tiger Mother (Best of SF Fringe); Commercial:Bank of America, IBM, Smartwater. AEA,SAG-AFTRA.

@satomihofmann

www.satomihofmann.com



ARRI LAWTON SIMON

is an award-winning writer, performer, and educator based in NYC. He is faculty at Professional Performing Arts/ Rosie's Theater Kids and maintains a private voice studio. Arri serves on the steering committee of the BMI Musical Theatre Workshops and has lectured on dramatic writing at universities and conferences across the country. Performance highlights include NYCity Center Encores, Carnegie Hall, and Lincoln Center. AEA, BMI, Dramatists Guild, ASCAP.

www.mcguireandsimon.com

PRESS AND REVIEWS

THE HAWK EYE



A unique musical experience graced the stage of the Capitol Theatre Friday, as Jeremy Stolle presented his acclaimed show *No More Talk of Darkness*.

Stolle, along with fellow performers Satomi Hofmann, and Michael Friedman, performed a captivating show. The event, featuring a mix of musical genres and clever references to iconic Broadway productions, drew a crowd eager to witness these celebrated performers.

From the moment the curtain rose, the group's chemistry was undeniable. Their performance was a dynamic mix of vocal prowess, instrumental skill, and theatrical flair. The evening was filled with playful moments, where the performers showcased their deep knowledge of musical theater while incorporating creative mashups of iconic songs. Disney hits collided with Broadway favorites, each mashup thoughtfully arranged to surprise and delight the audience. It wasn't just a concert—it was an immersive experience that blended nostalgia with a fresh, inventive approach.

Earlier in the show, the local storm warning sounded through the theatre, but the performance never faltered. Later, during Satomi's solo performance, she cleverly acknowledged the interruption. With a playful smile, she added a new verse to the well-known "Drunken Sailor" song, singing, "Make him sound the tornado warning," while inviting the audience to join in. The crowd happily followed her lead, turning the unexpected storm warning into a fun, lighthearted moment that perfectly complemented the spontaneous, lively energy of the show.

The show was not just a trip down Broadway memory lane—it was a celebration of their shared experiences and a nod to the journey they've taken since their time on Broadway.

The evening ended with an emotional nod to Stolle and Hofmann's time with "Phantom of the Opera," the Broadway show which they had contributed to for over 10 years. Stolle, reflecting on that time, shared a moving thought with the audience: "No more talk of darkness, the phantom is over. Now we get to go and share our stories and adventures all around the U.S., instead of just Times Square."

No More Talk of Darkness left Burlington with a renewed sense of excitement for the magic of live theater. Their unique fusion of Broadway hits, Disney anthems, and original tunes showcased not just their talents but the joy and camaraderie of a group that thrives on creating something special together

[READ THE FULL REVIEW HERE](#)

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PRESS AND REVIEWS



Jeremy Stolle was on a stage filled with talented performers including Elizabeth Welch and Arri Lawton Simon, yet he still shone as the star of the show. Exuding charisma, talent, and a healthy sense of humor, Stolle cast a spell over the audience at Birdland Theater during "No More Talk of Darkness."

After an opening number in which Stolle showcased multiple vocal stylings in a tongue-in-cheek song about the show itself, he moved on to a rousing tale where he sang that, "I play the French guy, always the French guy." Stolle recounted several of his roles, including Gaston in "Beauty and the Beast" and the Phantom, and gently poked fun at his own career and the fact that he keeps getting roles where he plays, well, the French guy. He also pointed out that he's often the villain, and implored the audience to treat him as such throughout the night, booing and hissing anytime his name was announced. The audience played along almost too well, and up until the final song Stolle's name was accompanied by jeers. It was clearly all in good fun, as, all through the performance, the crowd downstairs at Birdland Theater laughed and cheered and made their enjoyment so clear.

And enjoyable, it was. There were many moments throughout the show that I found myself wishing I could have brought along every one of my friends to share in the experience. It was a rollicking good time, the kind of show that reminds you just how *good* cabaret is. Equal parts opportunity to showcase the singing abilities of Stolle and his co-performers, and a chance for them to cut loose and have some fun on stage, the show was both a stunning display of talent and a hilarious night out. Stolle proved himself to be a natural entertainer – he clearly had a plan, but even when things went awry (such as when he forgot to plug in his guitar at the beginning of one song), he played it off and it ended up being so much better than if everything had gone smoothly.

The show is fast-paced and filled with movement, as Stolle often left the stage to allow the rest of the crew to shine – Welch and Simon both had solo acts, as did his musical director – and the band also had an opportunity to have their moment in the spotlight without any vocalists during a jaunty performance.

One of the most entertaining numbers came after Stolle chatted about his childhood in a "country town in California" where he started off playing football before joining choir to meet girls. The song was "a little bit country, a little bit musical theater, a little bit me" Stolle said, introducing the original number, which poked fun at himself and musical theater in general. Consisting of a medley of some of the greatest musical theater hits, it was a crowd-pleaser, a truly hilarious song that brought joy and levity to an already joyous night. Another popular song was a rendition of "I Dreamed A Dream" arranged to harken back to Fleetwood Mac's style, a beautiful duet between Stolle and Welch, who showed off their impressive singing as well as their sparkling chemistry on stage.

At another point during the night, Stolle shared about life as an understudy in "Phantom of the Opera." It was mostly a funny story that also struck a note of sorrow, as Stolle acknowledged the date Mar. 12, 2020, and how Broadway was shut down. "I can do other jobs," he says, "But what I am is a singer...without a song." It was a moving and sad moment amongst the fun of the night, and it also gave Stolle a moment to truly wow the audience with his singing.

After thunderous requests for an encore, Stolle and the rest of his performers indulged the audience with a sing-along version of Garth Brooks' "Friends in Low Places." The song gave voice to an overwhelming feeling of celebration – we've been through hard times over the past year and a half, but Broadway is back, and dammit if we're not going to have a blast now.

[READ THE FULL REVIEW HERE](#)



PRESS AND REVIEWS



Jeremy Stolle started off his concert Thursday night with an opening line of a song from *Phantom* that gave me goosebumps! He whirled right into a sendup of *Trouble* from *Music Man*, abandoning the original lyrics for new, some of them having to do with Wichita! A delightful beginning that drew me in and kept my rapt attention for the following 90 minutes of wonderful entertainment that you should not miss!

Stolle is a well-known Broadway veteran who plays *The Phantom* in the long running musical *Phantom of the Opera*, which is scheduled to return to Broadway in September. He has appeared in many shows here at MTW, including *Thoroughly Modern Millie* (Trevor Graydon) and *Seven Brides for Seven Brothers* (Adam), and it is so wonderful for Wichita to have him back during his Broadway hiatus. Stolle is ridiculously talented, with a big sound and an incredibly versatile instrument. He has been touring this Concert offering both in the states and abroad, and we are so lucky he has stopped here to share his talents.

The show is at the Capitol Federal Amphitheater in Andover, an outdoor venue that easily accommodated the musicians, the singers, and all the technical aspects of the production. The sound, designed by Josh Gordon, and Sound Engineer **Jim Morgan** was outstanding! I could hear everything perfectly, and the mix was spot on. The lighting, designed by Wichita native Erich Meitzner, was beautifully done, and I smiled when I saw the haze being pumped in for lighting effects.

Video screens were also utilized, which was fantastic because the great camera work made it possible to watch the emotional detail in the singer's faces and get a good look at the musicians laying down tasty grooves and solos. We also got a special treat from Wichita native **Arri Simon**, who is enjoying a successful career in NYC. He wrote the music for the video presentation of *Hearts to Half - A Reflection on Connection*. The presentation itself was written and illustrated by Justin "Squigs" Robertson, an MTW regular who we last saw as Nicely Nicely in *Guys and Dolls* back in the 2018 Season. Also presented was a beautiful moment with the cast of *Phantom*.

Stolle brought some terrific performers and musicians to round out his cohort. Elliot Greer, a singer from Scotland with a rich, mellow tone and wonderful phrasing, delivered a haunting selection from *Dear Evan Hansen*, as well as the pop standard *You Raise Me Up*. Wearing a sharp black suit and a fedora, Greer also added backup vocals and acoustic guitar throughout the evening. **Grace Field** has an incredible classic soprano voice that stuns in the *Phantom* selections yet is right at home belting out a stunning rendition of *Let It Go* from *Frozen*. Field is also right at home singing in a mellow, folksy style, which lent itself well to a Red Dirt rendition of *Oh, What a Beautiful Morning* from *Oklahoma!* She also wore some beautiful dresses, clocking in at SEVEN costume changes. Stolle, Greer, and Field had an amazingly tight vocal blend, and their staging was simple but very effective. I could have watched and listened to them all night.

This brings me right back to Jeremy Stolle! There was a haunting arrangement of *Dear Theodosia* from *Hamilton* - Stolle is playing guitar, singing with a beautifully bright and pointed sound, and then suddenly - he switches into one of the most incredible falsettos I have ever heard, weaving it in and out of the violin line. Unexpected and unforgettable. We typically don't get to hear much of this kind of work anymore. Most concerts now rely on Pro Tools to back up a singer who may or may not have a voice after a series of concerts. That's not the case here. Stolle and Company can sing it all - classic, pop, legit, all with incredibly great range!

I'm not going to give away all the nuggets here, but there are so many beautiful moments in this concert. Don't wait, get your tickets ASAP! There is an expansive seating area, plenty of parking, and port-a-potties. It was so relaxing to listen to such beautiful music under the stars. There are two more shows - Saturday night at 8pm, and Sunday at 2pm, so don't miss it. Get there early and get dinner, there are quite a few food trucks if you want to do dinner and a show! Don't forget to bring your lawn chair, an extra blanket in case it gets cold, and a mask to use in common areas!

[READ THE FULL REVIEW HERE](#)

MEDIA AND ASSETS



[WATCH THE SIZZLE REEL HERE](#)

[WATCH "COME CELEBRATE BROADWAY IN THE BEST WAY" TEASER HERE](#)

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[WEBSITE](#)

[YOUTUBE CHANNEL](#)

[MARKETING ASSETS](#)





Rider A: TRIO SHOW 3 Members

*When Available we ask local Student Choir to join the group during songs

SOUND

NMTD requires 3 mixes of wedges, and 2 IEM mixes (preferably stereo. In the event we can tie in to the house system with our Behringer board. IEM mixes will be self mixed)

Bi-amped wedges ie: L'Acoustics 115XT, 12XT, d&b M4, JBL m22

NMTD carries wireless belt packs that are worn by piano, and bass player SL.

If we don't have a tie in this requires XLR's to output to both location

If we don't tie in this will require a leg and right D.I. Box for tracks and a mono D.I. for click

Piano player will trigger tracks and video from the piano location

Program platform is Q-Lab

NMTD requires 3 to 4 wireless microphones (Shure SM58 preferred, Shure Axient, Shure ULX-D, Sennhieser)

3Vocalists, 1 Spare

NMTD requires 3 power inputs per the stage plot attached

NMTD does not travel with sound engineers. We may require one sober monitor engineer for 2 IEM's and 3 wedges if we are not able to tie in our board.

independent wedge mixes and one FOH engineer present for all set-up, soundchecks and performances,

NMTD requires 3 Boom Mic Stands

(1 at the piano & 2 front stage singer/guitar/ bass)

Instrument mics for Piano

* We do travel with sound board. Behringer (X air 18) and internal wifi for equipment. If possible we would like to use it for our own monitoring system by tying into the house. Front of house with be the .house sound. We run Qlab with tracks and video assets.

HDMI hook up to the projection needed. We like to project on a back cyc or wall. in the case the house does not have projection, we can provide.

VIDEO

NMTD needs an HDMI connection from our Mac laptop running QLab for video component. **If no projection NMTD can supply.

NMTD requires a 10,000 lumen (or greater) projector and CYC (Preferred), screen or back wall Available upstage of the band