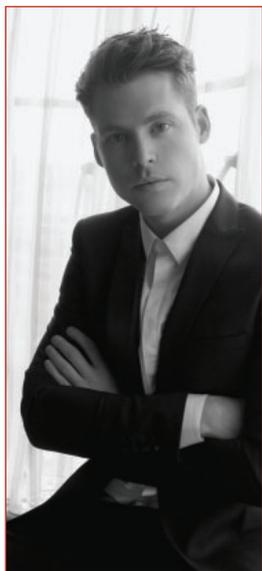


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THE LIVERPOOL INSTITUTE FOR PERFORMING ARTS



Alex makes the top 30

Alex Le Roux was over the moon to be named as one of *Music Week's* 30 Under 30 in February, particularly as he only found out he was in the running when the publication came out. The list selects 30 young music professionals, who have already shown brilliance in their field and look set to achieve big things in the industry of the future. The 2010 Music graduate received the accolade after being nominated by industry heavyweights, including Sefton Woodhouse, ex Vice President of EMI, Lohan Presencer, CEO of the Ministry of Sound and Gary Landesberg, Chairman of The Arts Club.

And while Alex's talents have won him friends in high places, he is happy to acknowledge the role his LIPA contacts have played in his success.

[\(continued on page 7\)](#)

Lisa takes on role fit for a princess

When Lisa Stokke (Acting, 1998) took on the role of Cinderella here for *Into the Woods*, little did she know that more than 15 years later she would be bringing Disney's newest princess to life.

Lisa, who is from Norway and part of our first graduate class, provides both the speaking and singing voice of snow queen Elsa in the Norwegian version of the Disney film *Frozen*.

Lisa was one of our early success stories, quickly securing her first West End leading role – originating Sophie in *Mamma Mia!*

"It was drummed into us from the very beginning at LIPA that acting is a business, and that you have to make yourself as employable as possible," says Lisa, 39. "Some people think that if you want to be an actor, you should specialise in one particular field, but I have always wanted to do a range of different things and apply my acting skills in various mediums."

[\(continued on page 4\)](#)



Lisa outside the Disney Animation Studios.
Photograph courtesy of TV2, Norway



From left to right, Karl Christmas (Yamaha), Otto, Huey Morgan (Fun Lovin' Criminals), Tree Tordoff (Yamaha)

Simply the best

While music artists take centre stage and lap up the applause and adulation, the unsung heroes who make it happen often go unnoticed. The annual TPI Awards set out to honour live production staff who have been chosen as the best in their field at a glittering award ceremony.

In February it was the turn of Otto Kroymann to step out from behind the monitor and take his place in the spotlight, when he won Best Monitor Engineer 2014.

The 2005 Sound Technology graduate tells us how it felt to hear his name announced: "It was a phenomenal feeling. I had been nominated the year before, but didn't win the award. When I was nominated again this year, I really didn't expect to win. The TPI Award is the most prestigious in its field. I was really surprised about the feedback I got from friends and colleagues from all over the world. It's still an awesome feeling today!"

[\(continued on page 5\)](#)

Rebecca books a great career

As Sir Terry Wogan and Fearne Cotton open another star-studded BBC Children in Need appeal this November, celebrity liaison officer Rebecca Boyce (Music, Theatre and Entertainment Management, 2010) will be marking the culmination of more than 12 months' hard work – work that doesn't just stop once the total is revealed.

As well as negotiating on a daily basis with agents, managers and artists to book celebrities for the show night, Rebecca manages year-round PR campaigns and sources celebrities to work with the charity's corporate partners.

She is also responsible for booking artists that appear on specials of shows such as *Bargain Hunt*, *Antiques Roadshow* and *Pointless* in the run up to the main night, and she arranges for celebrities to visit some of the projects funded by BBC Children in Need. Rebecca, 25, from Watford explains: "These visits are hugely rewarding as it makes such a difference to the children and, in turn, the artists truly understand the difference their patronage makes."

In 2013, Rebecca even worked with Sir Paul McCartney when he was asked to design a personalised Pudsey, which was auctioned for charity. He created a Sergeant Pepper Pudsey inspired by the Beatles' legendary album cover.

Rebecca's bug for celebrity liaison began during her second year at LIPA. She recalls: "I worked with three other MTEM students to co-ordinate a fashion show at St. George's Hall. We had to source every aspect including



Rebecca with Pudsey at the official Children in Need 2014 photo shoot. Photograph courtesy of BBC Children in Need

the venue, sponsorship, designers, models, a catwalk and a host. I secured Abbey Clancy, which was my first ever celebrity booking. It took a lot of emails and phone calls to find the right contact details for agents, but it was well worth the effort as it made the night."

Rebecca is currently booking artists to take part in the official BBC Children in Need shoot which will launch the campaign in September and she is also securing artists for a new BBC reality television show in the run up to appeal night on November 15. Last year, she played a pivotal role in Gary Barlow's *BBC Children in Need Rocks* concert, working with Gary's team to manage the star bar, where artists took part in media interviews and filmed digital content.

Best of times for Leanne

Leanne Best (Acting, 2002) is something of a time traveller. From the streets of Victorian England to 1960s London, she has worked across the decades on both stage and screen.



Leanne as Jane Cobden in *Ripper Street*

Her latest film sees her take on the role of a being that exists outside of time – *The Woman in Black*. Leanne is following in the footsteps of fellow LIPA Acting graduate Liz White in playing the ominous spectre in the sequel to the 2011 film. In the latest instalment, the ghost terrorises a group of World War II evacuees staying in the countryside.

Leanne, from Liverpool, filmed the Hammer production at Pinewood Studios. The role required her to spend hours in make-up and costume. She also had to get used to being suspended in a harness for scenes, where she is floating in the air.

The actress, who admits that she gets genuinely scared by horror films, assumed that knowing the script and seeing how the effects were done would mean that she wouldn't be scared when watching the film back – "How wrong was!! I jumped all the way through!" she laughs.

Leanne went straight from 1940s England to 1960s London (via LA) to star in *Backbeat* at the Ahmanson Theatre. Here she played German photographer Astrid Kirchherr, who falls in love with Stuart Sutcliffe.

Leanne says: "It was a role that had come up before and the timing had never been right. I had not long finished *The Matchbox*, which was a wonderful, but very serious, draining play and the opportunity to do a big, bold, rock and roll musical really appealed to me. When I realised I could fit it into my schedule, I said yes straight away. Astrid was a fascinating woman. It also didn't hurt that it meant working in LA!"

Although Leanne has played women across different time periods, she says that her success in portraying them comes from detailed exploration of what they have in common. She explains: "I try to listen to their voice and tune in to the universal emotions and feelings that they are experiencing. Acting is about connecting on a human level, no matter what period of history that character comes from. Some of my most enjoyable and successful jobs were those where I wasn't really sure of the character, so I spent time delving into what makes them tick."

This year, Leanne is continuing to juggle past and present, as she simultaneously films the next series of *Ripper Street* in Dublin and *Fortitude*, a new 12-part sci-fi drama for Sky Atlantic, which centres on a mysterious death in the Arctic Circle. The drama also stars Stanley Tucci, Michael Gambon and Christopher Eccleston. Leanne plays the wife of a miner who gets embroiled in some unusual happenings in an Arctic town.

The two jobs mean she has to travel between Dublin and Iceland, but Leanne wouldn't have it any other way, reflecting: "I have been very lucky in that my work has been really consistent these past few years and a lot of that comes from trying to be as versatile as possible. Although I don't get the beautiful corsets that I wore in *Ripper Street*, my character in *Fortitude* does wear some amazing jumpers!"

Proving all they are

A Norwegian, a Brazilian and an Irishman walk into LIPA. What do you get?

A band that *NME* has praised for “making waves with their melodic psych pop” and that the *Guardian* has labelled as one to watch.

All We Are, the self-proclaimed “Bee Gees on diazepam” have recently finished their first album, which includes the singles *Feel Safe* and *Utmost Good*. They supported Warpaint on their UK and European tour, and are now striking out on their own, having played the Park Stage at this year’s Glastonbury Festival.

The band - Guro Gikling, Luis Santos and Richard O’Flynn (all Music, 2009) - met at LIPA’s international students’ orientation day. While they were here, they worked together on various projects as well as playing in each other’s bands. However, it wasn’t until after they graduated and did things separately that they realised that they were better off together.

Based in Toxteth, Liverpool, All We Are has become a significant part of Liverpool’s music scene, performing at the city’s Anglican Cathedral as part of Sound City. Music journalists have been quick to point out that the success of the band lies in the individuality of its members, who each have different musical influences.

Their new album was produced by Dan Carey (Franz Ferdinand, Bat For Lashes, Chairlift) and will be coming out on Domino/Double Six early next year.

They say: “What we loved about LIPA was meeting loads of amazing people who inspired us and ended up working with us after graduating. Also, the two Julies in the canteen always put a smile on our faces.”



Photograph by Rebecca Hawley

A cut above

Theatre and Performance Design graduate Laura Hollowell (2010) has been making waves on both stage and screen.

Laura is currently working as a freelance wardrobe and wigs supervisor with touring musical *Betty Blue Eyes*, recreating the waved hair and thrifty fashions of post-war Britain.

Last year she was busy working on elaborate Victorian up-dos and moustaches as wigs mistress at the Royal & Derngate Northampton production of *A Tale Of Two Cities*.

In February 2014, the 26-year-old from Northampton also showed her skills on screen on BBC3 show *Hair*. She competed with eight other finalists to create hairstyles inspired by 1950s science fiction, *Alice in Wonderland*’s Queen of Hearts and the 1960s era. She also presented online tutorials on the BBC *Hair* webpage.

The show led to publicity in both print and online and it has helped Laura to develop her own vintage beauty business, Madame Medusa Beauty, where she sells handmade vintage hair accessories and offers hair and make-up styling and tutorials.

Laura says: “Having the opportunity to learn so many different skill sets and explore many avenues at LIPA has helped me develop my career in theatre and start up my own business. One minute I’m styling a vintage bride on her wedding day, the next I’m spray-painting an actor blue for a production of *A Midsummer Night’s Dream!*”

www.madamedusabeauty.com



Photograph by Sam Keegan

Journey to the West End for Daniel



Daniel on the set of *Thriller Live*

Having performed around the world, Daniel Bradford (Dance, 2011) is back where he feels most at home – the West End stage.

Daniel, age 24, originally from Wirral, has joined the cast of *Thriller Live*, which charts the life of Michael Jackson by recreating some of his most iconic performances.

“As a dancer, this show is my dream job,” says Daniel. “It features all of his greatest music, which I grew up with and love. To dance eight shows a week with that music playing live is incredible.”

Daniel started dancing professionally while in his final year at LIPA, working on an arena tour with comedian John Bishop. After graduation, he danced at the BBC before joining the cast of a number of touring productions which took him across the world.

He has given his travels up for the moment, but offers this advice to others: “Learn to be the best you can be and realise everything happens for a reason. Enjoy the journey as well as the destination.”

When West met East

Emma West's training in western dance styles has seen her in high demand in Bollywood.

Emma (Foundation Diploma in Performing Arts - Dance, 2010; Dance, 2013) recently spent six months in India, dancing and choreographing sequences for some of Bollywood's top film and music stars.

Emma, 23, says: "I really loved the idea of travelling and when I saw a job that would take me to India, I thought that it would be a great way to do what I loved and see the world at the same time. I didn't have much experience of Bollywood dancing, but when I did my research, I found that the music videos and films I would be working on included a lot of western styles, such as hip-hop or a fusion of contemporary and Bollywood."

Emma explains that this is where her LIPA training really paid off: "We were taught that before taking a contract, we should always do our own research. It is important to make sure you know exactly what you are signing up for."

Once she arrived in India, she fell in love with the Bollywood style and a major highlight during her six-month stay was working as an assistant choreographer to Bosco Martis on the film *Gunday*. She choreographed and taught the stars of the film a contemporary piece and got to fly to Oman for the shoot.

Emma tells us: "I had the opportunity to work in the most incredible locations. India was an unforgettable experience. I learned so much about the film industry and gained so many new skills that I can now take further into my dance career. I love being behind the camera and making someone else look amazing."

Emma now hopes to make dancers in her home town of Hexham, near Newcastle, look just as good. She intends to set up dance classes for young people, once she has completed some training in Los Angeles, where she is currently living.

She says: "I really want to give younger generations the opportunity to dance, and inspire them to have fantastic experiences like I had. I hope to do this alongside looking out for jobs and auditions for contracts that will take me all over the world."

Emma practising a dance move on location in Oman, on the set of *Gunday*



Music on ice for Reece

Reese Kirsh (Sound Technology, 2013) has taken his skills into a new arena as sound no. 1 on *Robin Cousins' Ice* tour.

The show, created by the Olympic champion and head judge on ITV's *Dancing on Ice*, features world-class skaters alongside a soundtrack of original music and reworked modern classics.

As sound no. 1, Reese worked with a team of people, ensuring that high quality, precise sound was delivered in various arena and theatre settings around the UK.

Reese, age 22, says: "Undertaking the role of sound no. 1 gave me the chance to make key decisions and think for myself to make sure that my department was running to the standards expected. The skills I had learnt at LIPA made the transition from studying to working in the professional world very straight forward and provided me with lots of confidence."

Reese's next project will take him back into theatres, as he takes on the role of sound no. 2 on the UK tour of *Top Hat*, which starts in August and runs into spring 2015.

Reese, from London, continues: "I am constantly coming across LIPA graduates when working in the industry, not just from sound technology but from all disciplines. I keep in constant communication with many sound technology grads, who are also working in the sound industry. We still talk about ideas and problems we have in our professional work, much like we did when studying at LIPA."



Lisa takes on role fit for a princess

continued from page 1

Lisa's stage credits include Grace Farrell in *Annie* (Folketeateret in Oslo), Sarah Brown in *Guys and Dolls* (Piccadilly Theatre and UK tour) and Florence in *Chess* (Bømlo, Norway). She has also appeared on UK TV screens in *Jonathan Creek* and she released her first solo album in 2006.

Frozen challenged Lisa to put all of her performing arts skills into practice. She explains: "Although it was voice work, I found that using my physicality and gesture aided me in getting across the often complex emotions that Elsa feels. Voicing the film after the animation is also a very different task to that of the original cast – we had to match the rhythms and intonations of the Norwegian language with what was on screen. It did, however, give me the opportunity to reinterpret the role of Elsa and recreate, to an extent, the world of *Frozen*."

"Elsa is not the usual Disney princess – she is not perfect and she is not a villain – she is probably the most human and complex of Disney's princesses and that is what I like about her."

Lisa was also attracted by the project's firm roots in the Norwegian landscape and culture. "One of the directors, Chris Buck, told me that as part of the creative process, they collected various objects and images for inspiration. When they



Lisa with legendary Disney animator Mark Henn, animation supervisor on *Frozen*. Photograph courtesy of TV2, Norway

looked at them more closely, they realised that the majority of them were from Norway. I felt like I was part of a love letter to my country."

Lisa is now set for a return to the stage – and to the music of Benny Andersson and Björn Ulvaeus. She is due to reprise the role of Florence in a full concert version of *Chess* this August. The production will feature a song from Benny, which was previously only performed in the Swedish versions of the musical. The performance has been scheduled to coincide with the 2014 Norwegian Chess Olympiad.

"It is extremely exciting," says Lisa. "This production has a symphony orchestra and a 100-piece choir, and it is taking place in my home town. I have played Florence before and I love the role. Playing her in a new setting will allow me to re-interpret her all over again."

Physical attraction to acting for Peter

Acting can be a real physical challenge – one that Peter Caulfield (Acting, 2002) relishes.

Thirty-two-year-old Peter transformed his physical appearance to play hard-of-hearing, arthritic octogenarian Alfie in *One Man, Two Guvvners*, both on tour and in the West End.

Peter explains: “It was a complete departure from myself - which is what many actors dream about. It’s the kind of work you do at drama school, but comes along very rarely in the commercial world.”

Peter says that he has LIPA to thank for his grounding in physical theatre, which was developed through his study of heightened comedy, Shakespeare, acting through song and extra dance and movement classes. While a student, he also took part in improvisation classes and a Commedia dell’arte workshop – providing him with the ideal preparation for *One Man, Two Guvvners*, which is itself adapted from the 1743 Italian Commedia dell’arte play *Servant of Two Masters*.

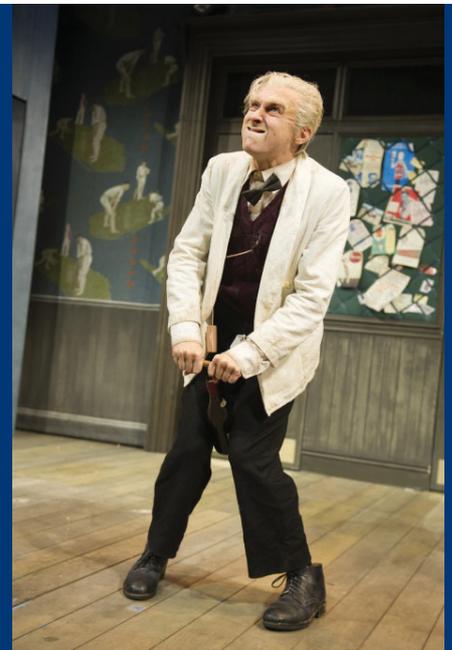
“The Commedia dell’arte is the basis of so many stock comedy characters,” explains Peter. “The essence of true Commedia is improvisation. The fact that the writer, Richard Bean, makes such obvious references to it in the script is partly for comedy effect, but also out of respect for the original and to educate the

audience on the influence it has on modern theatre.”

Despite the play’s origins in this early Italian art form, Peter, who was born in Lincolnshire and grew up in Nottingham, says he was also attracted to its “quintessential Britishness,” and its references to slapstick classics such as *Fawlty Towers*, the *Carry On* films, and *Morecambe and Wise*. He adds: “I think it makes people reminisce about a lost era of comedy, but then gives it a modern 21st century twist where nothing is what it seems.”

He is now further developing his physical performance skills at Andy Serkis’s (Golum in *The Lord of the Rings* trilogy) The Imaginarium studio, which specialises in applying all aspects of performance capture technology to film, television and games. Peter trained with Andy to learn the basics of this specialist skill. “It was a thrilling challenge and, ultimately, it was down to my imagination and being able to communicate through my body and voice, that led to me being successful and joining the company.”

Peter has met lots of LIPA graduates throughout his career, including Adam Penford, rehearsal director on the *One Man, Two Guvvners* tour: “I’ve worked with four directors, been in shows with actors, done gigs with musicians and also worked



Peter in costume as Alfie in *One Man, Two Guvvners*. Photograph by Tristram Kenton

with producers, all from LIPA. I think LIPA is really making waves within the industry and up there with RADA, Central and Guildhall. It makes me so happy when I meet someone from LIPA and hear they are doing well.”

Peter’s next transformation is into a character with two identities in a new Channel 4 series called *Cucumber* and a spin-off series on E4 called *Banana*. Peter says: “I play a crazy character called Frederico - or Dave depending on who he is talking to! It is written by Russell T Davies who wrote *Queer as Folk* and a lot of the new *Dr Who* episodes. It’s a fantastic opportunity to work on such incredible scripts and in front of a camera.”

Long Term Graduate Sponsorship Fund

Graduates can now apply to this new fund. The Long Term Graduate Sponsorship Fund recognises that it can take at least three years for a business to establish itself and it is often at this stage where extra funding can help take a business to the next level.

Examples of businesses eligible include theatre companies, hire companies, music tuition, recording studios, staging and prop companies and theatre in education. The fund is also available, on occasion, to social enterprises.

Current recipients include Sell A Door, a mid- to large-scale touring theatre company producing dynamic and daring

plays to attract young adults to the theatre and Living the Dream, which has delivered all sorts of dance events and is starting a talent agency.

The new fund is in addition to our First Year Out, which you can apply for just before leaving or during the first year out and our Graduate Business Development Fund that you can apply for after your first year out and up to three years in operation.

Mark explains: “The Long Term Graduate Sponsorship Fund is, in essence, corporate sponsorship by us. When our graduates do good work, it also reflects well on us. This is a perfect way to spread our name and support our graduates in their futures. It is also equally perfect to witness graduate enterprises employing our graduates.”

If you have a business in year two or three that you think could benefit from the Long Term Graduate Sponsorship Fund, please send an email to enterprise@lipa.ac.uk

Simply the best continued from page 1

Otto, from Tübingen in Germany, has worked with artists including Bob Dylan, Jennifer Lopez, David Guetta, Justin Timberlake and Adele.

He puts his success down to a great attention to detail and endless patience with artists. And it’s the relationships he builds with those artists that makes the job special for Otto.

He says: “The stand out moments for me are seeing a band, such as the Swedish metal band Sabaton, growing from an 800-people audience to their first arena show and then on to headline Woodstock Festival in Poland in front of 600,000. It is a great feeling to be able to tour with artists, such as Joe Bonamassa or Sabaton and have a family on tour and not just spend another day at the office.”

The 37-year-old has just returned from a two-month tour of the USA, Canada and Mexico. He is now heading off to spend the summer working on festivals across Europe from Spain to Russia and from Norway to Italy. After that, another world tour with Sabaton is on the cards.

At some point, Otto plans to slow down a little – he has an important date at home, with his first child on the way.

From Bosworth to Trafalgar

Richard III may have died at the battle of Bosworth Field, but director Richard Fitch* is busy bringing him to Trafalgar.

Richard (Diploma in Performing Arts – Acting, 2007; Acting, 2010) is associate director of Shakespeare's *Richard III*, part of Jamie Lloyd's second Trafalgar Transformed season, which celebrates politically charged, daring and socio-culturally relevant theatre at Trafalgar Studios, a West End venue in Whitehall, London.

It aims to make theatre accessible to a wide audience demographic. From classics to contemporary pieces, the season targets audience members of all ages, as well as seasoned theatre-goers and people that may never have stepped foot into a theatre before.

As associate director, Richard has been working with lead actors Martin Freeman (*Clybourne Park*, *The Hobbit*, *Sherlock*, *Love Actually*) and Gina McKee (*Di and Viv* and *Rose*, *King Lear*, *Ivanov*, *Our Friends In The North*, *Notting Hill*). He has also been leading research around the performance, directing the understudies and liaising with every department to ensure that everything discovered, desired and dreamed up within the rehearsal room becomes a reality.

It is Richard's responsibility to report back to director Jamie Lloyd about how the run is meeting its objectives of being consistent in every way, yet being freshly discovered every night. The two LIPA graduates only started working together last year, when Richard started as Jamie's resident director on *Urinetown: The Musical*.

Urinetown presented Richard, originally from Northamptonshire, with several new challenges - a cast of 21, swing tracks and understudies, working with a six-piece band, liaising with creatives from both sides of the Atlantic, as well as sharing the responsibility of bringing a Tony Award-winning musical, that previously ran on Broadway, to the UK for the first time.

Richard, 26, explains: "The rate of thinking was incredible and at first daunting, but it was thrilling to me and made me hungry to join in on the buzz." It was while working on that show that Jamie asked him to continue with him on *Richard III*.

He adds: "Our working relationship continues to develop every day we work together, but while we may - like all collaborators - start to establish a short-hand, it's really important to me that the effort I put into my job never diminishes and that is absolutely something I picked up from LIPA."

Prior to this, Richard directed *The 24 Hours Plays* at The Old Vic and was an assistant director at the National Theatre. He also reads scripts for the Bush Theatre, Hampstead Theatre and Vicky Graham Productions, which he says has helped him appreciate different styles of writing and dramaturgical experience.

Richard's role as associate director of *Richard III* also means that he has responsibility for Traf Extras - a series of events, debates, readings and master classes which run alongside the production, exploring the issues and themes that drive *Richard III* with the aim to provoke further thought and



Richard at a rehearsal of *Urinetown*.
Photograph by Johan Persson

discussion beyond the theatre walls.

He says: "I am learning a lot in a short space of time from Jamie about how to modernise Shakespeare and it isn't necessarily about lining everything in chrome and replacing the messengers with iPads. The key to making Shakespeare easy on the contemporary ear is much more about contextualising every single moment (I'm talking every single syllable) and less about presenting the audience with a general 'setting' that we necessarily need to identify with."

*Richard Adams at LIPA

Rob plays the rebel at the RSC

Robert Gilbert's timing for joining the Royal Shakespeare Company couldn't be better. He's arrived just as they begin an arc of work celebrating the Bard's genius from this, his 450th birthday year, through to the anniversary of his death in 2016.

The 2009 Acting graduate started rehearsing with the RSC last December and is currently performing at Stratford.

Rob dons armour and wields a sword to play the roles of two rebels in *Henry IV Parts I and II*. He says: "The two main roles I play are Lord Edmund Mortimer in *Part I* and Lord John Coleville in *Part II*. Mortimer was proclaimed heir to the crown by King Richard, before he was deposed and executed, so he isn't best pleased about Henry IV taking the throne. Coleville is a participant of the continued rebellion in the second play."

The 26-year-old was invited to audition for the RSC after Helena Palmer (casting director at the RSC) came to see him in *From Morning to Midnight* at the National Theatre.

Aside from theatre work including the National and Complicité, which is acclaimed for its imaginative

physical theatre, Rob has also made large and small screen appearances with parts in the film *Gulliver's Travels* and *Sinbad* for Sky TV.

He tells us about some of his favourite roles: "I really enjoyed doing the small part I had in *Uncle* for BBC3 last year. Nick Helm and Oliver Refson, the director, were a lot of fun. Doing *Lionboy* with Complicité was also very rewarding. Because we were devising the show, I came away with a really nice feeling of ownership. Plus the whole Complicité process is such an amazing experience."

Rob's versatility isn't confined to the acting sphere. He also writes music and scripts for stage and TV, records music under the name Captain Backfire and produces for other artists with James Barr and Sticky Studios.

He will be performing at Stratford until September, then going on tour ending at London's Barbican in January.

For the future, his ambitions include appearing at The Royal Court and on HBO and *Saturday Night Live*.



Rob as Coleville in rehearsal for *Henry IV Part II*. Photograph by Kwame Lestrade

Game on for Niall at Konami Digital

Ten years ago the gaming industry may not have seemed like a natural destination for Music, Theatre and Entertainment Management students but Niall McGuinness (2013) is leading the way.

Twenty-seven-year-old Niall, from Belfast, Ireland, is now National Account Manager (Northern European Division) at Konami Digital Entertainment. Konami is the fifth largest gaming company in the world by revenue and maker of classic titles including *Metal Gear Solid*, *Pro Evolution Soccer*, *Silent Hill* and *Yu-Gi-Oh!*

Niall assists in managing accounts in South Africa, Nigeria, Australia, New Zealand and the Nordics while taking responsibility for Konami's accounts in the UK. His role involves communicating with UK customers to generate orders, negotiate promotions and plan marketing. He is also involved in internal reporting and accounting. He liaises with Konami's brand, marketing, logistics, social, licensing, accounts, legal and events teams to offer a sales perspective and his own creative input.



Niall was part of the team that helped action-adventure/stealth game *Metal Gear Solid V: Ground Zeroes* reach number 2 on its debut week in the UK gaming charts.

Niall says: "Gaming is the fastest growing - and one of the largest grossing - entertainment industries. It is still in its infancy, so there are many creative and business opportunities on the horizon and arts management graduates can capitalise on this. There has also been a shift towards hiring more people from outside, to bring in people with different perspectives and experiences."

He continues: "Video games are blurring the lines in how they interact and penetrate other entertainment industries. It's been phenomenal to work with one of the most beloved and iconic brands in, not just video games, but entertainment in general."

Niall says that working for a Japanese brand has introduced him to a new business culture: "Here you have a very meticulous approach to planning, implementation and reporting. Coming up with ideas is great fun, but poor implementation and poor planning can wreck creativity."

Niall is preparing for the release of the next chapter of the *Metal Gear Solid* franchise in 2015, part of which includes preparing for expos in Los Angeles, Cologne, London and Tokyo. He is also set to work on the release of *Pro Evolution Soccer 2015* which will be the franchise's debut using next-generation technology.

Niall's advice to other graduates is: "It is important not to pigeon-hole yourself to a job role or even a single industry. Explore and research areas and industries outside of your comfort zone. It is a childhood dream for me to be working in this industry, and I hope to bump into some other LIPA graduates soon."

Lighting the world from Melton Mowbray



The Rolling Stones. Photograph by Ralph Larmann

From her home in a small, picturesque village near Melton Mowbray, Miriam Evans creates stunning lighting designs to be installed worldwide, for clients as diverse as the Rolling Stones, *Vanity Fair* and the Monty Python crew.

The 2006 Theatre and Performance Technology graduate is a member of the small team at Woodroffe Bassett Design, a leading lighting design studio working across music, dance, fashion, art and architecture.

So far this year, she has worked on the Asian leg of the Rolling Stones' tour, a tour of *Tonight's the Night* and events for *Vanity Fair* in the USA and *Save the Children* in the UK. The team are planning for *Ant & Dec's Takeaway* tour, *Monty Python Live (mostly)* shows at the O2 and a host of other projects.

Miriam explains: "My role as studio/design associate varies on each production, but primarily I undertake all of the pre-production for each job. This is no mean feat with the number of projects we turn around! I take the design brief from Patrick Woodroffe or Adam Bassett and work it into our trademark lighting packages. This follows onto a lighting plot and into installation.

"Woodroffe Bassett Design is a small studio that runs in a unique way for this industry. With only four full-time members of staff, we all play an integral role in each project we produce. We are always working on many projects simultaneously and it takes careful management of our time to ensure we can create work of the highest standard. Unusually for a design studio, we all work remotely, based in different locations around the UK. Weekly team calls to run through the projects list and a refined communication process have led to a surprisingly efficient way of working."

One of the studio's biggest challenges was lighting the 2012 Olympic and Paralympic Ceremonies, not only due to the vast scale of the event, but also because four shows ran in parallel. This meant that day-time rehearsals for one ceremony were followed by a night programming the stadium for another. The end result was four shows that made the team enormously proud.

While Miriam's calendar is filled with international engagements, this year's most important event takes place in September, when she marries fellow TPT graduate Robert Bull.

Alex makes the top 30 continued from page 1

The 27-year-old Londoner established his company, ALR Music, two years ago when he was asked to help with the music programme at The Arts Club in Mayfair. He takes up the story: "I formed a 10-piece soul and funk band, The Soul Jets (all ex LIPA musicians) which was a great success both at the club and at music events around the world. The club then asked me to put more bands together. We now have seven 10-piece bands of different musical genres. We also have a DJ agency, where we book on average, 25 DJs a month in different venues across London and the UK. On average we employ over 150-200 musicians every

month and 85% of these are ex-LIPA. I like to keep it in the family!"

ALR Music is continuing to grow. It has recently been appointed to head live music for the Ministry of Sound Group globally, a move which will see musicians on its books fly around the world with the MOS and Hed Kandi brands.

The company also has corporate clients, which book music for their events.

In order to manage his expanding empire, Alex knew exactly where to look for help - he has taken on fellow LIPA graduate Adam Beaney (Music, 2008) as his right-hand man.

www.alrmusic.co.uk

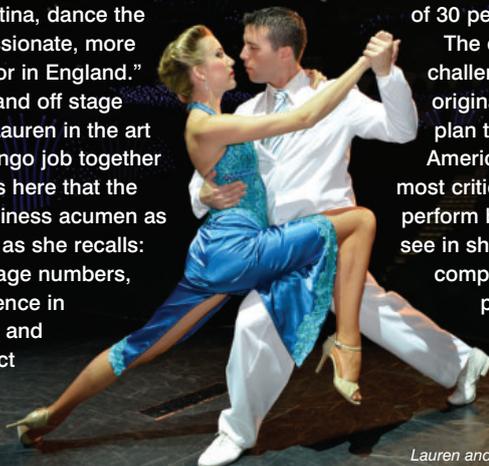
Lauren finds it really does take two to tango

When Lauren Mumby joined a cruise ship sailing around the Mediterranean, she also began a journey into the world of Argentine tango that was to change her life.

Lauren, 28, who completed her Diploma in Performing Arts - Dance with a distinction in 2005, joined the ship on a six-month entertainment contract, but while there her eye was caught by one dancer in particular – tango dancer Lucas.

Lauren says: "I have always loved ballroom and Latin dance but seeing Lucas, who is from Argentina, dance the tango, was different. It was more passionate, more real than anything I had seen on TV or in England."

The dancers became partners on and off stage and Lucas spent two years training Lauren in the art of tango. The couple got their first tango job together with the Japan Cruise Line and it was here that the skills Lauren picked up at LIPA – business acumen as well as dance – came into their own, as she recalls: "We were asked to prepare a few adage numbers, as well as the tango. With my experience in jazz, lyrical and contemporary dance and Lucas's tango expertise, it was perfect for us."



Lauren and Lucas performing *Deseos De Tango* on board *MSC Magnifica*

From there, the couple set up L&L Tango-Adagio, shaping it into a product that they could sell to cruise line companies, hotels and casinos. The show consists of a 35-minute Argentine tango performance and individual adage numbers and the couple have taken it around the world.

They are now dancing the tango on board *MSC Magnifica*, where Lauren has for the last three seasons also taken on the role of production manager for the ship and is in charge of a cast of 30 performers and technicians.

The couple are also looking forward to two new challenges in their respective countries. Lauren, who is originally from Grimsby, says: "After next season, we plan to perform our *Deseos De Tango* show in South America, where we will meet the best, but of course most critical, audiences of the Argentine tango! We will perform both the stage tango (which is what most people see in shows or on TV) and the salon tango (which is completely improvised and you work as one with your partner). After that we would like to bring Argentine tango home by setting up our own tango school and sharing our passion with the rest of the UK."

Big break in the ad break

The next time your favourite programme takes an ad break, listen carefully. There is a good chance that you will hear the work of Sound Technology (2012) graduates Jonty Howard and Joe Murphy.

The pair, who started One-Bit Productions in 2012, have seen their music appear on advertisements for clients as diverse as Volvo, Oxford University and Benecol.

Jonty, age 24 and from Oxford, says: "Benecol was a really interesting project. The brief they gave us required that we use a heart-beat as a basis. We managed to turn that around in a few hours and after a couple of tweaks they decided to run with it."

Joe, age 23 and from Nottingham adds: "Advertising briefs can vary from the very detailed, such as telling us specific time references for musical shifts, to allowing us complete free reign and musical licence. We usually win pitches when we do something different and take it in our own direction. Some mornings we will get an email asking if we can have something ready for the end of the same working day. It is a great challenge, but we enjoy it."

The pair's musical versatility was also noticed by independent music publishers Bucks Music Group, who recently signed them up to write for a range of artists. Since then, they have been writing pop, rap and everything in between.

"Having a specific background in sound engineering means that we have always had the chance to work

with artists across different genres and this has really helped us with our own writing," explains Jonty. "We received a fantastic grounding in the technical side of music production at LIPA. That now comes very naturally to us and we can concentrate on being creative and making music."

The duo are also working with established singers such as Westlife's Mark Feehily, at the same time as championing up-and-coming artists by recording them at their own studios in a 17th-century manor house in rural Hertfordshire.

Joe says: "We saw a need for a residential studio that was away from London – somewhere that was a bit of a creative retreat and that provided a type of all-inclusive experience. We are finding that artists are repeatedly coming back to write/record with us for exactly that reason."

The duo have also written and recorded with James Newman, Madaï, Will Heard and The Shires. The latter recently signed to Decca and their song, *Nashville Grey Skies*, recorded at the One Bit Studio, made the Radio 2 'A' playlist for three weeks.

They have achieved a lot since graduating and put that down to the work ethic that they developed at LIPA. Jonty recalls: "One of our modules involved giving a presentation on how we were going to get employment after our degree. This led to us sitting down and planning how we were going to make the move into our own studio – and now we have made those plans real." www.obpmusic.co.uk

Tileyard's got talent

Running into Mark Ronson or Zane Lowe over lunch is a daily occurrence for Charlie Arme. Along with a host of other music industry pros, the three share a home in Tileyard, a buzzing creative hub in London's Kings Cross.

Charlie, from Chelmsford, is a partner in the thriving business, which incorporates music studios, publishing, management and production, with new services being offered every day. He explains that, when it comes to expansion, the Tileyard philosophy is 'no rules.' The unfettered approach seems to be working. Tileyard offers over 100,000 square foot of space including offices and 75 recording studios. The roll call of creative talent on board includes Basement Jaxx, Tinchy Stryder and Chase & Status.

The 2011 Management graduate's role includes managing artists and running two publishing companies. One of the highlights of his year came when an artist he co-manages, Ella Eyre, was a winner at the 2014 Brit Awards.

He says: "I met Ella Eyre three years ago, and knew from that day what a phenomenal talent she was. Since then I have co-managed her with James Merritt (former Kiss FM DJ), she signed to Virgin Records in 2012 and the rest is history. The Rudimental single she featured on, *Waiting All Night*, has had global success including winning the Brit Award for best single. We focused on making sure Ella worked with incredible producers to hone her sound and, while her debut album is now finished and ready for release in October, no day is ever the same. We are managing everything from touring through to TV performances, merchandising, potential fashion ranges and much more."

Grace Tither is another of his acts. He tells us: "Grace, who is a successful songwriter, is my longest standing management client of approaching seven years now. Last year, she sold in excess of one million records globally."

Charlie, 25, is looking forward to the next chapter in the Tileyard success story. He concludes "I think the next natural step is for us to become a strong independent record label and that will be the biggest challenge yet."

www.tileyard.co.uk



Charlie with Grace Tither, left and Ella Eyre, right

Amy helps older people take a walk down memory lane

Amy McDowell with care home resident Marcelle Tyrer, looking through an old *My Weekly* magazine

As standards of dementia care hit the headlines and figures are released revealing that one in three of us will have to care for a relative with the disease, one LIPA graduate is using her Community Drama skills to make a difference.

Amy McDowell (2012) is currently an entertainment and activity manager at an Embrace care home in Liverpool, where she focuses on reminiscence theatre as part of the all-round care of residents.

She organises role play, singing and storytelling and facilitates reminiscence sessions, using objects to engage people in conversation and interaction. She has also helped encourage other care workers to embody these practices as part of their everyday care.

Amy uses the facilities at the Museum of Liverpool to organise memory walks and borrows historical props which she makes into 'memory suitcases' for the residents to use.

Twenty-two-year-old Amy, who is originally from Somerset, says: "Dementia used to be a taboo subject, but, as the demand for care rises, it is good to see that people are much more open about it. The big issue with dementia is that people lose their short-term memory; for that reason, we put a lot of emphasis on helping them to use their long-term memory as a way to feel comfortable and safe."

She continues: "Good mental health and wellbeing can also have an impact on physical health. It is amazing to see how a person, who wouldn't normally speak, changes when you put an object in front of them, which they recognise, such as an old bar of lifebuoy soap. They then often start acting out their own memories and I am there to help facilitate that."

Amy has plans to start her own reminiscence theatre company and visit care homes across the North-West region to deliver drama and activities specifically designed for people with dementia.

She explains: "The demand is really increasing for this kind of performance activity. I hope to use the residents' own stories and memories to create unique pieces of drama, personal to them, which offer both comfort and entertainment."



Prime time for Fiona

Fiona Grace McDougall's (Music, 2010) love of sharing music with others has taken her into prime time television.

Fiona, 26, has been a vocal coach on two of TV's most popular talent shows - Andrew Lloyd Webber's *Superstar* and BBC's *The Voice*.

As part of the team that coached the *Jesus Christ Superstar* hopefuls, she worked with the contestants for five months in the run up to the show and provided backing vocals for the finalists in the live performances. She says highlights included working with Lord Lloyd Webber himself and judges Mel C, Jason Donovan and Dawn French. Fiona also arranged the opening number of each show - one of which included Gary Barlow.

In 2013, Fiona moved to the BBC to help find the singers for series three of *The Voice*. She is currently vocal coaching on series four which is set to air in Spring 2015.

Fiona's love of teaching developed while she was still being trained at LIPA: "For the first time I was working with teachers, who really understood the voice as an instrument and who made such a difference to my own voice in a short period of time. This fascinated me, so I signed up to

the SLS teacher training programme and worked with master teachers from all over the world, many of whom had coached the artists that first inspired me."

She certified as a Level 2 Speech Level Singing Teacher in 2012 and is due to sit her Level 3 exam with the Institute for Vocal Advancement this year. She also teaches students in her studio in South West London. Her pupils can range from artists signed to major record labels, LIPA graduates and West End singers, to people who just want to learn as a hobby.

Fiona is also the lead singer in a band called Untouched and has gigged all over the UK. She is currently working on a new acoustic EP album *Indestructible* and is writing music with fellow LIPA graduate David Wilson (Music, 2009).

She explains: "LIPA gave me an amazing grasp on the industry as a whole. Not only the training but also the people I met. It provided me with a great network of contacts in the industry including musicians, managers, dancers, actors, designers and sound engineers to name a few. On the majority of shows I work on, I can almost guarantee that I will come across a LIPA graduate!" www.fionagrace.co.uk



Dan makes a splash in Hollywood

Hollywood is known as one of the toughest places to chase success but Dan Piscina (Diploma in Popular Music and Sound Technology, 2006) is really making a splash.

Dan is owner of The Pool in North Hollywood, a studio offering a full range of engineering, mixing and production with a strong emphasis on digital. The name comes from Dan's surname, which means 'pool' in Italian.

Dan, who is originally from Canada, says: "Being fully digital speeds up the workflow and allows me to spend more time mixing and less time recalling songs. It also sounds just as good as analogue. For me, it is very important to provide my clients with consistent results and this method really helps."

Being in Hollywood also means Dan gets the opportunity to link up directly with the movie industry - including mixing a track for the Oscar-winning *American Hustle*. "I worked with producer John Alagia to mix a cover version of Jefferson Airplane's *White Rabbit*," he explains. "It was very challenging, because the director had used the original song throughout the filming of that particular scene and he wanted the music to sound as close to the original as possible. It was a real voyage to 1967!"

Dan has also mixed songs for the Dave Matthews Band (with John Alagia), recorded One Republic in Colorado, worked on the solo albums of Brian Ray (from Paul McCartney's band) and Andy Grammer and also recorded Melissa Etheridge's new album. He is currently in Toronto working with producer Jon Levine (Nelly Furtado, Serena Ryder) on Buffy Sainte-Marie's upcoming album.

The 27-year-old says of his time at LIPA: "The LIPA programme was of great help to me, because I learned a lot about the business side of



Dan at work in his North Hollywood studios. Photograph by Anna Pasquarella

music-making. As a music guy, I tend to spend more time working on music and not enough time figuring out how to pay rent! It's important to try and get the money out of the way, so that you can focus on what you love. I would say do what is in your heart. If you want to be a music producer, then produce. Don't spend all your time working on movies, unless you actually want to go into post-production. Seek out opportunities as close to your ideal work as you can get and those will help you move more quickly toward a career you can be passionate about."

www.danpiscina.com

Lina breaks the silence

A work that began life as a final year research project at LIPA has evolved into a powerful production that sold out Liverpool's Unity Theatre and gave oppressed women the opportunity to be heard.

Lina Sebuyange who conceived the theatre group, I am a Voice, explains what inspired her: "Issues such as rape and sexual violence are common taboos in many societies. Trafficking, prostitution and child abuse happen almost every day just under our noses... I wanted to create and develop something that would empower others to break their silence and to become aware of these common situations."

The original 10-week collaborative project involved a group of Congolese women and children and a Christian community group. It culminated in a performance in April last year at Harthill Youth Centre in Wavertree, shortly before Lina graduated from the Community Drama programme.

This March, I am a Voice was heard again, when Lina worked with a new group as part of Unity Theatre's Making Art scheme.

They performed to a packed house over two nights. Verse, spoken word, singing, video footage and percussion and guitar music were used to convey heartfelt



stories of oppression and abuse. A Q&A session and discussion at the end of the show allowed the audience to get involved in a topic, which many of them felt passionately about.

Lina, 23, from Liverpool is looking to continue her work with other organisations. She tells us: "I am keen to empower anyone,

whether it's women, men or children who have been affected by certain issues and find it difficult to break their silence. I believe in using theatre as an art form to give people a platform to speak out."

Ben brought to book by *Matilda*

As assistant stage manager and book cover for *Matilda the Musical*, Ben Eddon (Theatre and Performance Technology, 2009) knows all about change.

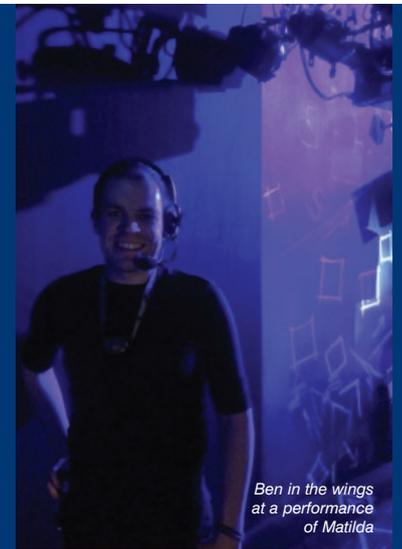
Although he has worked on the show for the last two years, he meets a brand new cohort of young performers every six months when the show does a cast change, as the children grow out of their roles.

Twenty-six-year-old Ben, from York, staffs rehearsals on stage and in the rehearsal room with each new cast, as well as working with three other assistant stage managers to run the wings and look after both the cast and props.

Ben says: "The opportunity to work with such talented children in *Matilda* has been a real career highlight. Their enthusiasm is infectious and it never ceases to amaze me what wonderful performers they are. Getting to know new names and personalities every six months is a challenge, but it also keeps the job fresh and interesting."

Ben is also trained to call the show and stands in for the deputy stage manager for at least two shows each week. He also covers for the stage manager when needed.

"My job is far more than just the live performances," he explains. "Being an assistant stage manager on a long-running West End show is very different to having the same role in a rep theatre. We constantly have to maintain and source new props as things break and wear out over time and we also need to



devise economical ways to source any consumables."

As well as *Matilda*, Ben has worked on *The Wizard of Oz* and *Priscilla Queen of the Desert*, where operating the show's namesake vehicle was a regular challenge: "The large automated bus we had on stage would sometimes go completely wrong and I would have to use my skills as a show caller to continue the show safely and coordinate a show stop, if there was too much of a problem. It was a great challenge, but I loved working on such a technical show."

Ben regularly encounters LIPA graduates in his line of work and says that we have a great reputation in London: "LIPA helped me learn my craft through working on real shows and it also gave me the opportunity to make mistakes. It is unrealistic to expect to immediately become a West End stage manager when you leave. It takes some hard work and lots of networking. But if you're a nice person and have a willingness to keep on learning, you can get there."

A change of scene in the Lakes

Theatre by the Lake, in the heart of Cumbria, is known for its idyllic surroundings. Anna Pilcher Dunn has been working at the theatre since the beginning of October but she has had little time to admire the landscape. Instead, the 2013 Theatre and Performance Design graduate faces something of a scenic challenge.

Anna, making her professional debut as a stage designer, is busy creating sets and costumes for three different plays being performed over the summer season.

The first of the three, Jez Butterworth's *The Winterling*, is set in a dilapidated farmhouse. Anna says: "The director and I wanted to recreate the feeling inspired by those photographs you see of old houses abandoned in time, with an almost painterly quality. The play is contemporary, but could be set in another age. We wanted to draw the audience into the mystery."

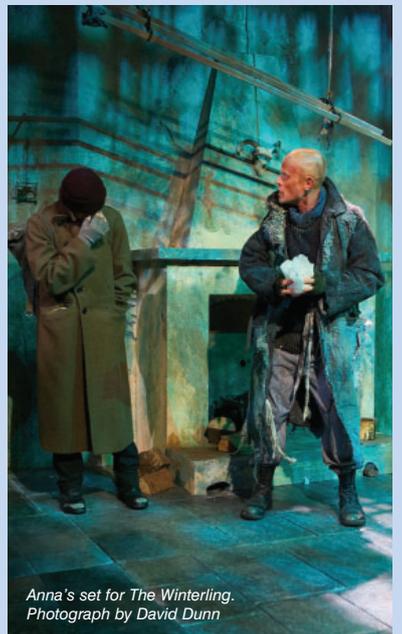
The second production is a piece of new writing commissioned by the theatre, *Seeing the Lights*, a comedy about a family, set within the confines of a

traditional terraced house. Anna recreates the home of an elderly lady and her son Terry, with her bed brought down stairs amid the clutter accumulated over the years.

For the third piece *Old Times*, an intriguing Harold Pinter play, Anna has created a surrealist set with 1970's inspired costumes.

She tells us: "I have designed for the same space, but worked with three different directors, all with their own vision. I had an overall budget for the season, which I have split fairly evenly between the three productions. As the three plays are in rep, one of the challenges of the design process has been how to store the sets off stage, as from the beginning of August the productions rotate on a daily basis. This has been a great introduction to professional theatre and I have learnt so much from resident designer, Martin Johns, and the team here."

In August, Anna, from Wirral, will bring her contract to a close by giving a talk to the Friends of The Theatre about her work, as part of an initiative where they get to meet the designer and see all three productions.



Graduate work opportunities in WP

The Widening Participation team (WP) offers graduates and current students the chance to gain fulfilling, paid work with young people from under-represented groups to encourage them to consider progressing to Higher Education.

Most of the work involves delivering workshops for 12- to 18-year-olds in acting, dance, music, singing or back stage subjects. This can be out in schools and colleges in Greater Merseyside or at LIPA on three- to five-day projects. At the LIPA-based projects, our trained WP graduates and students help the young people to develop their skills and increase their understanding of what it would be like to study at degree-level here. For older age groups there is also a focus on helping them understand how to prepare themselves for applying to university. There are chances to represent LIPA at careers fairs and to work with early years classes at LIPA Primary too.

Graduates from all disciplines are welcome to apply to join the WP team. If you are planning to stay on in Liverpool or return here, it can provide you with a flexible source of income to supplement other aspects of your portfolio career.

The programme is run by Michelle Gammo-Felton and one of our own graduates, Lauren Catherall (Music, Theatre and Entertainment Management, 2009).

They provide training and guidance so that graduates joining us can plan their own workshops and are confident working with young groups.

Michelle explains: "We offer training on teaching techniques, planning and learning styles, plus top-up training each year. WP work is a fantastic platform for a career in teaching, youth work or community drama.

"WP makes a difference to young people by helping to show them that Higher Education is something that is not out of their reach. Our graduates help make that initial connection between young people and the world of Higher Education, which can have an impact on the rest of that young person's life."

Ben Brown (Music (Performing Arts), 2012), who used to work for the WP team, says: "You meet lots of inspiring and committed young people, learn a lot about your subject area through teaching it, and have the opportunity to encourage and inspire the students you work with. The work I did on The Balloons Project while I was working for WP also helped lead to my job at The Spirit of 2012 Trust." For more information, email wp@lipa.ac.uk



Chris Nicholls (Music, 2011) (left) delivering music workshops on a three-day project at LIPA for Year 12 students

Dancing on air

Dancing and flying have become one for Kathryn Cooley, as the 2009 Dance graduate has spent most of the last five years performing with Fidget Feet Aerial Dance Theatre.

Kathryn joined the renowned Irish company soon after graduating, as an apprentice dancer. She is now a core member of the team and is learning rigging to enhance her practice.

In past productions, Kathryn has acted as a counterweight to a partner while dancing à deux on a ladder and tipped upside down on a suspended boat 10 metres up in the night sky. While performing with London-based aerial company Scarabeus she was one of four dancers performing vertically on the side of a skyscraper. While a captivated audience watched from below, the dancers slowly descended to join the crowd.

The project she is currently working on is *White Gold*, part of the Culture 2014 Commonwealth Games celebrations. Performed in the Sugar Sheds at Greenock in Scotland, the production presents the untold stories of the people of Inverclyde through dance, music and aerial movement.

Kathryn says: "As well as performing, I am teaching aerial skills to the 'gold cast'; these are the local volunteers, who have lots of time to rehearse and will be appearing in the show. They range from pole dancers to pensioners, but they have no fear and they love the work."



Kat takes to the sky in Firebirds

The 26-year-old was joined at Fidget Feet last year by 2013 Dance graduate, Sianna Bruce. Sianna was one of three LIPA students who attended the company's annual Irish Aerial Dance Fest. After being bitten by the aerial bug, she returned the following year to continue her training. Having demonstrated a talent for singing as well as dancing, she joined the cast of one of Fidget Feet's many crane shows, performed in Australia and toured Ireland with *The Elves and the Shoemaker*.

Fidget Feet has an international reputation and Kathryn, from Lifton in Devon, has performed in Costa Rica and the Faroe Islands. She explains the ethos of the company: "The aerial work is about portraying the story with your body in true contemporary dance fashion, it's not about tricks and spectacle." In between projects, she works with more traditional companies. She may be dancing on air, but she likes to keep her feet firmly on the ground.

Update from our founder

So many graduates in this edition mention working with other grads or hoping to. Every year, I get the chance to proof-read the articles and every year my heart swells with pride. Thank you, everyone, for living the dream we had.

There was a moment this year, which I shall never forget. I found myself seated in the Greenwich Theatre in South London. I'd been invited down by David Hutchinson and Phillip Wright at LIPA, the two founders of Sell A Door, a producing theatre company, since they had managed to acquire the rights to the third national tour of *Avenue Q*, this was their launch night.

It felt like being at LIPA. Not only were there our two grad producers, but two alumni (Richard Morse and Ellena Vincent) in the cast. Chris Bogg, another grad, had supplied the sound design and current MTEM student Louise Wright was assisting Dave and Phil. And then I met Matthew Smith (an Acting grad) at LIPA, who designed all the artwork. David Woodhead and Katie Williamson were there too...and a LIPA undergrad, was the assistant MD, soon to become the MD.

See what I mean? You dream the conditions for something to exist and it's an unforgettable feeling when it does. I'm still basking in the glow.

Last year, I wrote about building work starting on Liverpool School of Art (No. 68 Hope Street) which we bought... and that didn't happen. It's about to begin now with an August 2015 finish. Building work is also beginning on our primary school with an end of August 2014 finish – it had better be, teaching starts early September.

We've just heard our bid to open a sixth form college in 2015 has received an amber light, even described as 'an exemplary bid' (we like that sort of stuff; pathetic, looking for praise). One problem, No. 70 Hope Street won't be ready. So we are looking at a temporary home, for a year, in a large, newish, unoccupied (don't ask) academy school in South Liverpool, with a bus service to our main campus. From 2016, both sixth form years will be on site.

When the bulge in our national birth rate wends its way upwards, so seven years' time, we'll want to bridge the gap between 11 and 16.

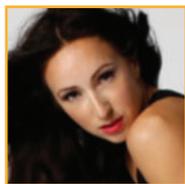
I leave, this time, with my favourite quote (by US playwright, David Mamet): "As in performance, as in combat, as in sex, the theoretical is all well and good if one's a commentator, but the thing itself can only be understood through experience." All the best,

May

Graduation 2014

At our graduation in July, we are awarding our Companionships to nine people who have shared their skills and expertise with us and we are awarding our fifth and sixth Honoured Friends.

Companions



Briony Albert

Briony is a professional dancer and teacher in Hollywood. Briony studied dance at Winchester University. In her second year she trained in LA with choreographers to Justin Timberlake and Britney Spears. She has performed on television, film, music videos, commercials, and at live shows. She is skilled in numerous dance styles. Briony has appeared in music videos for Madonna, Coldplay and Robbie Williams among others, and

danced at live shows with acts including Take That, Kylie Minogue and Guns N' Roses. She has performed on TV alongside Leona Lewis (*The X Factor, USA*), Nelly (*Rock Your Body*), Kanye West (*Brit Awards*) and many others.



Darcus Beese

Darcus began as a tea boy with Island Records, where he met founder Chris Blackwell. He moved up the ranks. After a period with 4th & Broadway, he became the Senior A&R Manager for Island and then A&R Director following the global success of Amy Winehouse's *Back To Black*. In 2008, Darcus was made co-President of the label and in January 2013, assumed sole leadership of the label as President of Island Records. Other

key signings have included Jessie J, Taio Cruz, Florence + the Machine and Mumford & Sons. Darcus is also responsible for US international artists including Stevie Wonder, Nicki Minaj, Lil Wayne, Drake and The Weeknd. In June 2014, Darcus was awarded an OBE.



Don Black

Don is an outstanding lyricist. This has been recognised: an Oscar for his song *Born Free*, five Academy Award nominations, two Tony Awards and three Tony nominations, six Ivor Novello Awards, a Golden Globe and many platinum and gold discs. He has a long association with the James Bond franchise, writing five theme songs with John Barry and David Arnold. He has worked with Andrew Lloyd Webber five times starting with

Song & Dance and recently *Stephen Ward*. Among his many popular songs are two US number ones – *Ben* for Michael Jackson and *To Sir With Love* for Lulu. He was inducted in the Songwriters Hall of Fame in 2008 and honoured in London with a BMI Icon award. Don has also received an OBE.



Adrian Jackson

Adrian's career ranges from Forum Theatre projects to London Bubble to his own creation, Cardboard Citizens, where he is the director. This company is made up, in the main, of performers and those making performance possible who are homeless, have been homeless, refugees or asylum-seekers. His shows include interactive Forum Theatre pieces in all sorts of venues, to larger scale, often site-specific productions, often in

partnership with companies like the RSC and the ENO. He doesn't restrict himself to this country. For instance, *Home and Away*, a piece he devised and directed, played at the Formaat theatre in Rotterdam. He has taught Theatre of the Oppressed work in Europe, Asia, Africa and Latin America.



Giles Martin

Giles is a two-time Grammy Award-winning music producer, songwriter, composer and multi-instrumentalist. He has extensive experience both as a musician and music director working with some of the world's biggest selling artists and has been critically acclaimed for his record production, live show, television and film creations. Among his production and mixing credits are Paul McCartney, Jeff Beck, Elvis Costello, INXS,

Hayley Westenra, Kate Bush, The Beatles and film work for Martin Scorsese. He is currently working on a number of studio and theatrical production projects and consults for the consumer electronics company Sonos. Photograph courtesy of CA Management



Colin Richmond

Theatre designer Colin trained at the Royal Welsh College of Music and Drama, Cardiff, and was a Linbury Prize finalist. He has designed for plays, musicals, television and operas around the world. Colin's credits include West End productions *Beautiful Thing*, *Entertaining Mr Sloane*, *Ring Round the Moon* and *Bad Girls: The Musical*. He was Resident Designer as part of the Royal Shakespeare Company's Trainee Programme (2014-15)

and has worked on the RSC productions of *Breakfast with Mugabe*, *Titus Andronicus*, *Wendy and Peter Pan* and *The Taming of the Shrew*. His most recent work includes *Sweeney Todd* (Welsh National Opera) and *Anthony and Cleopatra* at Shakespeare's Globe. Television credits include *Doctor Who*.



Nick Starr

Nick has been Executive Director of the National Theatre (NT) since 2002. Over the last ten years, the NT has played to record capacities and has extended its touring and commercial production activities, with seasons in the West End, on Broadway and internationally. The National Theatre Live programme broadcasts to cinema screens in 25 countries. Some 3.6 million people saw NT shows last year.

The £80m NT Future redevelopment is scheduled for completion in 2014. Nick was previously Executive Director of the Almeida Theatre. Before that, he ran his own production company, was Director of Warwick Arts Centre, and Head of Planning at the NT. He is Chairman of the Bush Theatre, and is a member of Nesta's Creative Economy committee. Nick was made CBE in 2013.



Samuel West

Samuel is an actor and director. He has played Hamlet and Richard II for the Royal Shakespeare Company, Jeffrey Skilling in *Enron* in the West End, and the voice of Pongo in Disney's *101 Dalmations II*. On screen, he has been in *Mr Selfridge*, *Eternal Law* and the films *Van Helsing* and *Howards End*. As a narrator, he has appeared with all the major British orchestras. Sam has directed ten plays and two operas and was from

2005 to 2007 the artistic director of Sheffield Theatres. He is also on the council of Equity and is Chair of the National Campaign for the Arts.



Patrick Woodroffe

Patrick is an internationally recognised lighting designer working in live music, opera, dance, film, architecture and special events. Over the years, he has worked with musicians such as Bob Dylan, Lady Gaga, The Police and The Rolling Stones, with whom he has a 30-year relationship. In film, he has lit *This Is It* with Michael Jackson and Martin Scorsese's *Shine a Light*. In opera, he has created works in Vienna and

Helsinki that use only lighting, instead of scenery, to convey mood, atmosphere and narrative. He has created important architectural lighting schemes, including the Millennium Dome, the Lake of Dreams in Las Vegas, Highgrove House, Prague Castle, the gardens at the V&A and Somerset House in London. He lit the Opening and Closing Ceremonies for the 2012 Olympic and Paralympics Games in London. In June 2014, Patrick was awarded an OBE.

Honoured Friends



Suzahn Fiering

Mark first came across Suzahn in LA, when she worked for Gibson Guitars. She left corporate America shortly afterwards to write, perform and teach. She's had original songs in over 20 network TV shows, even including Oprah. In 2005, she released her jazz CD, *Paris Without His Kiss*.

She has worked with non-profit organisations as a performer, organiser and fundraiser, which has included us. She organised two fundraisers during Paul's last US tour

and has loyally taught and shared her professional life with us.



Janice Long

Janice is a long-time friend of ours. She has been a radio presenter and a producer of music, news and current affairs for more than 30 years. She is now at BBC Radio 2. She recently won the Woman of the Year Award for her contribution to music and is a Mercury Music Prize judge. We are honouring her for providing the live sessions for our students to get their first opportunity on national radio, which she did and does. She is also our industry advisor.

She mentions us whenever she can and has presented our annual Live London Music showcase since the start. Photograph courtesy of Roger Goodgroves

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The opinions expressed in this newsletter do not necessarily reflect those of the Institute and we reserve the right to edit any material.

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