



notices

THE LONDON

ACADEMY OF

MUSIC AND

DRAMATIC ART

150
ANNIVERSARY

150th Anniversary Issue

Letter from the Principal

There is a palpable air of excitement running through the corridors of 155 Talgarth Road this spring. LAMDA is celebrating 150 years in the business. It is an incredible achievement and one that is unequalled by any other drama school in the UK. Leafing through the pages of this special anniversary issue of *notices*, it is fantastic to see so many LAMDA graduates sharing memories of their time at the Academy – from established award winners David Suchet CBE and Clare Higgins to rising stars like Rory Kinnear, Katherine Parkinson and David Oyelowo. All of them will be well known to you; in fact, the list of alumni included in this publication alone reads like a Who's Who in theatre, film and television. It is when you consider all of our talented actors, directors, designers, stage managers, technicians, producers and writers together however, that you realise just how much the Academy has helped to shape today's global performing arts industry. As we celebrate our 150th Anniversary, we raise our glasses to each of these former students and to all those who follow in their finely trained footsteps. They are at the centre of everything we do and we thrive because of them.

Anniversaries are naturally a time to reflect on past achievements, but LAMDA's enduring strength and appeal lies in our ability to keep pushing forward. As such, I am delighted to be able to launch this anniversary issue of *notices* with great news. On Tuesday 8 March 2011, LAMDA completed the sale of the MacOwan Theatre. It feels like an age has passed since we vacated the theatre last August, longer still since we conditionally sold the premises in spring 2008. Our patience and tenacity has now paid off and with the sale complete, we reach a very important milestone in our plans to redevelop our Talgarth Road home. With the proceeds from the sale and the money raised by the LAMDA 150 Campaign so far, we have more than 60% of the funds necessary to realise our dream of transforming 155 Talgarth Road into a world class performing arts campus. The new LAMDA theatre – a purpose-built 200-seat venue that combines the latest technical equipment and state-of-the-art facilities – and our ambition of housing the entire Academy under one roof for the very first time are now both within our grasp. What a difference a day makes.

The next few months will see us step up our fundraising activities and begin to plan the major rebuild that will transform our West London home. Much is dependent on LAMDA raising the rest of the money needed for the project however. I know that many of you have supported the Academy to this point. Thank you and please stay with us. As you will see from our LAMDA 150 Campaign update on pages 5 and 6, it's going to be an exciting journey.

In the short term however, we will be without a home for our larger stage productions, which would have traditionally taken place in the MacOwan. Rather than relocate the productions to a warehouse space somewhere off the beaten track for the next few



Photograph by Einar Adalsteinsson.

years, we have decided to hire professional venues throughout the capital and make the whole of London our home. We are the London Academy of Music & Dramatic Art after all.

This exciting initiative, which we are calling *LAMDA at Large*, began in February with our stunning production of *Cabaret* at Wilton's Music Hall, E1. The run also marked the launch of our 150th Anniversary celebrations and culminated in a royal gala evening in the presence of our patron, Her Royal Highness Princess Alexandra (see pages 9 and 10 for details). In March, we moved to the Tricycle, Kilburn, performing Ayckbourn, Wilde, and Lowe in repertoire. The summer term will see us in our own backyard, with new work by April De Angelis and David Watson, as well as a couple of 20th century favourites, at the Lyric Hammersmith.

The advantages that *LAMDA at Large* brings to the Academy are many. It helps us move forward with our redevelopment plans whilst continuing to deliver the world class vocational training for which we are renowned. Our work is being showcased in central venues, which are easy for industry guests to reach and recognise. Our graduating students – actors, stage managers and technicians alike – are completing their training in theatres within which they one day hope to work. The venues themselves give us inspiration, as all those who saw *Cabaret* will agree. We link ourselves with companies like the Lyric Hammersmith and Wilton's, which builds the Academy's profile in the industry and helps us to attract the strongest prospective students. We also build a new audience for LAMDA – something we must do if we hope to remain at the cutting edge for another 150 years.

LAMDA at Large is going to be a fruitful and creative time for the Academy, so I urge you all to grab your Oyster Cards and come with us on the journey. You never know where it might take you. If you aren't able to travel, we will still be performing in The LAMDA Linbury Studio during this time, so there is no need to be a stranger.

As those of you who have been involved with LAMDA for some time know, the fact that we are the UK's oldest and best drama school is not an accident. It is a testament to the skill and inspiration of our teachers and staff, the wisdom and guidance of our Trustees, the vision, talent and bloody-mindedness of previous Principals and the brilliance and luminosity of our students, past and present. LAMDA has a generous spirit, a clever mind and a big heart... and that heart will still be beating when the next 150 years are up.

Joanna Read

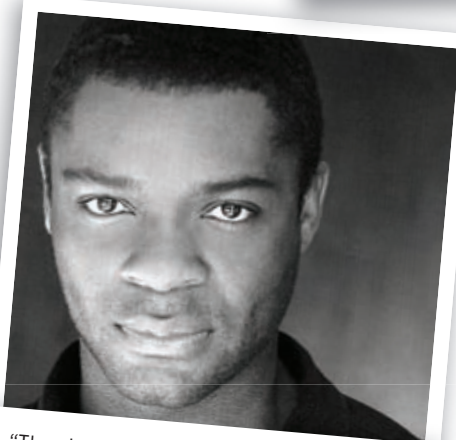
Spring 2011

Joanna Read



"Happy Birthday! And long may the work and the fun continue."

Jim Broadbent (Class of 1972)



"Thank you LAMDA for giving me the three most formative years of my life."

David Oyelowo (Class of 1998)



"I wish I could give you a pound for every lesson I've learned and used from leaving LAMDA until today. Well, actually, thanks to LAMDA I can! I have... I will! Many, Many Happy Returns!"

Maureen Lipman CBE (Class of 1967)

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Cover: The 150 faces featured across the covers of *notices* and *voiceover* include both LAMDA Examinations learners and Drama School alumni.

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LAMDA AT LARGE

The Academy's 150th Anniversary sees the start of an exciting new initiative, which will bring LAMDA's work to a number of professional venues across London and beyond.

The journey begins...

For over a decade, we have been working towards housing the entire Academy under one roof for the first time in our 150 year history. The sale of the MacOwan Theatre, the Academy's main performance space, was crucial to these redevelopment plans. Now that the sale has gone through, we are one critical step closer to realising our vision. Before LAMDA is able to boast its own 200-seat on-site theatre space however, there is the not inconsiderable matter of where and how to host the majority of our student productions during the redevelopment phase.

LAMDA's performances are the public face of what we do, with the Academy's final year students mounting over 20 full-scale productions a year. We invite thousands to enjoy our world class performances, from agents, industry guests and donors to alumni, parents and prospective students. Until last year, these guests enjoyed performances at the MacOwan Theatre in Kensington and The LAMDA Linbury Studio at our Talgarth Road home. Whilst performances at The LAMDA Linbury Studio continue, it was originally envisaged that we would convert

a London warehouse space into a temporary theatre whilst the redevelopment and rebuild of our new main theatre space took place. Further investigation however, has proved that this is not the most suitable or cost effective solution in the longer term.

Instead, over the next four years, a variety of professional theatres – both in London and farther afield – will play home to LAMDA's larger scale public productions. Given the name *LAMDA at Large*, this is a bold but advantageous venture, and it seems fitting for it to begin in the 150th Anniversary of the UK's oldest dramatic training institution.

Reaping the benefits

As mentioned by Joanna, there is much to gain from being '*at Large*', both for LAMDA and the extended community. First and foremost, our students will gain an invaluable training experience by working in a variety of inspiring theatres. They will be better equipped to make the transition to professional actor, director or technician having rehearsed and performed on the stages on which they hope to go on to work professionally.



For the Academy as a whole, sharing our work with a wider community is a crucial aim of LAMDA's 150th Anniversary and performing in external venues enables us to engage, educate and inspire new and diverse audiences, whilst also opening up a further network of potential supporters to LAMDA's work. For agents, industry guests and existing supporters, there is the opportunity to witness the next generation of Academy talent performing at renowned and familiar theatres. Working with these venues will also enable LAMDA to forge new professional links and cement our reputation within the industry. In a similar fashion to the Young Vic's 'Walkabout' season, which took place between 2004 and 2006, we hope that our nomadic state will also open up creative and collaborative doors and help to highlight the vital contribution LAMDA makes to the global performing arts industry.

The borough and beyond

2011 has already seen us take the first steps in our *LAMDA at Large* adventure. After a sell-out run at Wilton's Music Hall in February, the Academy embarked upon a two-week residency at the Tricycle, Kilburn. These productions then transferred to the Ludlow Assembly Rooms, Shropshire.

Looking ahead, our 150th Anniversary also sees *LAMDA at Large* in the borough of Hammersmith & Fulham, with a summer residency at the Academy's neighbouring venue, the Lyric Hammersmith. With the Lyric's existing education and outreach programme, this presents a fantastic opportunity to bring LAMDA's outstanding free theatre to thousands of young people in the borough and further afield. We are thrilled to building upon our burgeoning relationship with this exciting venue and look forward to exploring the mutual opportunities that await us.

In addition to the Ludlow transfer, LAMDA has – in recent years – shared its work in a number of locations worldwide. The Academy has enjoyed a relationship with the Old Laundry Theatre in the Lake District, where each autumn the Academy's final year students have had the opportunity to gain experience in transferring a repertoire,

as part of the annual Bowness Theatre and Film Festival. Transfers have also taken place to Paris and Turin. With high hopes for repeats of these opportunities, as well as the creation and development of new relationships, we look forward to letting our friends and supporters know about all our external venues for 2011/2012 this summer.

The larger picture

Whilst *LAMDA at Large* gives us the chance to share the Academy's work in a variety of professional venues, gathering new audiences and offering our students a diverse range of training and performing platforms, it is not a long term solution. It means longer travelling times for students already working 35-40 contact hours per week, increased labour, particularly for the stage management and technical theatre staff and students as they navigate London with props, costume, rigs and sets, and a lack of continuity for audiences.

Our ultimate goal is to build a state-of-the-art 200-seat theatre of our own on the Talgarth Road, with the accompanying studio, rehearsal and ancillary spaces required to equal the world class talent of our students and cement the Academy's international reputation for excellence. As Joanna has said, ahead is an exciting journey towards the realisation of our vision. We look forward to sharing it with you and hope that you will enjoy the *LAMDA at Large* adventure – coming to a theatre near you.

To find out about future *LAMDA at Large* activities, please join the Academy's mailing list by contacting the Development & Communications team on development@lamda.org.uk or +44 (0)20 8834 0510 or follow us (LAMDA drama) on Twitter. For more information about LAMDA's exciting redevelopment plans, turn to pages 5 and 6.



Photographs by Zute Lightfoot and Richard Hubert Smith

One Step Closer to LAMDA's Dramatic Future

The sale of the MacOwan Theatre was crucial to the Academy's redevelopment plans for our Talgarth Road site and facilities. A training space for LAMDA students for over 45 years, unfortunately the theatre no longer met the needs of the Academy. With the sale now complete, the LAMDA 150 Campaign Director, **Matthew Patten**, speaks to *notices* about the next step in the realisation of LAMDA's dramatic future.

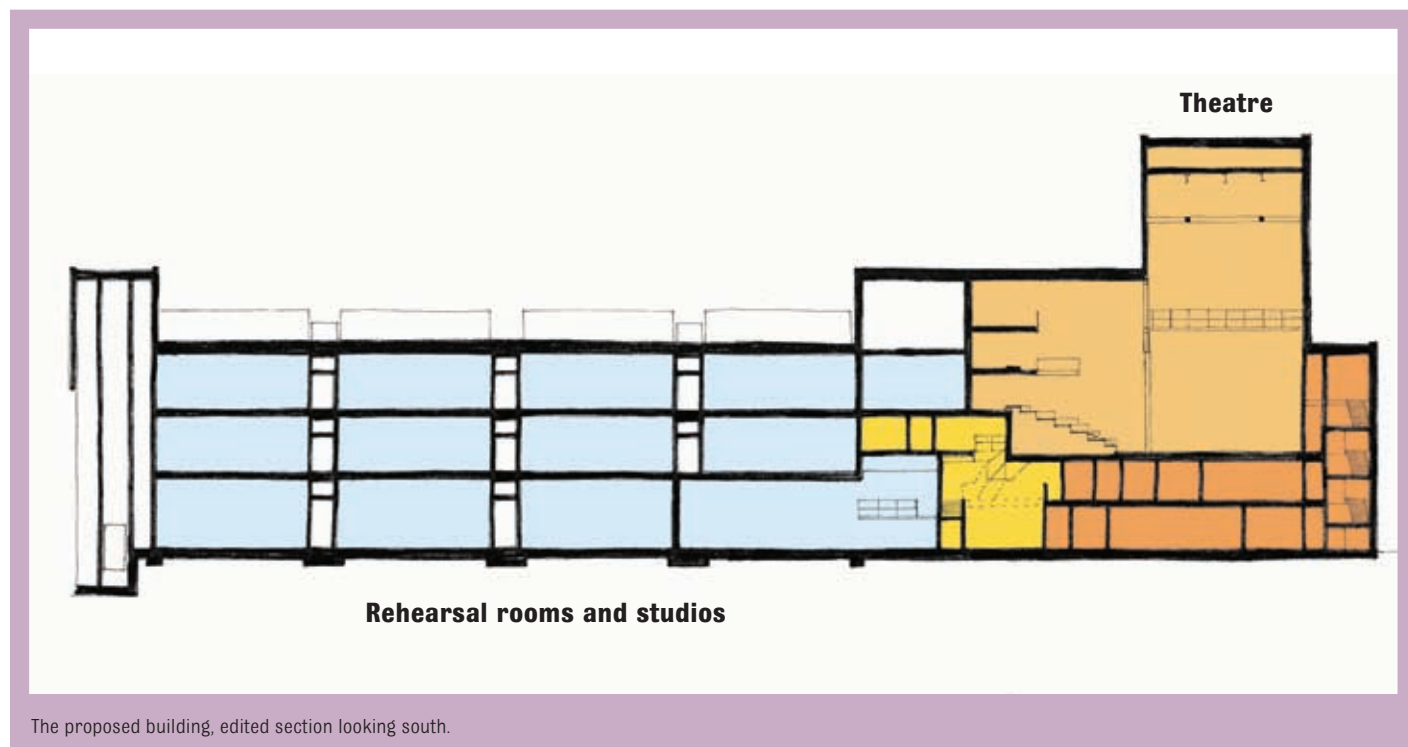
"Completing the sale of the MacOwan Theatre is just the beginning of a very exciting journey. The sale has raised £9 million, which will be invested directly into the redevelopment project at Talgarth Road. Added to the £1 million raised in banked and pledged voluntary contributions so far, we have raised 60% of the required funds to build our new theatre and rehearsal studios. We now need to raise the remaining funds and as the LAMDA 150 Campaign gathers momentum, we will be inviting all of the Academy's supporters to join us on this journey.

We are delighted that a number of charitable trusts and individuals share our confidence in the project. Lead contributions include a donation of £250,000 from the Garfield Weston Foundation and a pledge of equal value from the Foyle Foundation. Both of these donations give huge momentum to our fundraising efforts to raise the remaining £6 million and we are enormously grateful for their support.

At a time of increasing cuts to both arts and education budgets, there is no doubt of the challenge ahead. Despite these austere times, however, it is imperative that we fundraise now. The prefabricated buildings at the western end of the Talgarth Road site are in a state

of disrepair and will very soon become unusable. The MacOwan Theatre was in a similar state. It is time that the environment within which our students train matches the Academy's international reputation for excellence. The redevelopment will see all of LAMDA's activities housed under one roof for the first time in our 150 year history. The plans include studios tailored to our various training needs – voice, movement, combat – and a new theatre on-site for production work.

The current timescale sees LAMDA welcoming students to the new building in September 2014. With a proposed 18-month building schedule, the latest that we would begin the development works would be January 2013, but there is a considerable amount of fundraising to do before we reach that point. To this end, I have been developing the LAMDA 150 Campaign since July 2009 and have recently been joined by Kathryn Beale as Fundraising Campaign Officer. A key element of our strategy for raising the remaining £6 million is the LAMDA 150 Campaign Fundraising Committee. The committee is led by David Ross, co-founder of the Carphone Warehouse. Its objective is to spearhead our campaign by introducing friends and contacts to the Academy, opening



doors to new supporters, hosting special events and spreading word of LAMDA, our exciting redevelopment plans and the need for financial support. We are delighted that David is joined by LAMDA Trustee Anthony Gordon Lennox, the Hon. Heneage Stevenson, Janet Allen, Elizabeth Offord, alumni Isabella Calthorpe and award-winning actress Patricia Hodge. Alongside the committee, the campaign team have been working hard to develop relationships

and make approaches to individuals and charitable trusts that are able to take a lead at this early stage in the life of the project. With 60% of the funds secured and a rich 150 year reputation for training some of the best in the business, we are confident that more supporters will join us on our journey to build LAMDA's dramatic future."

An Interview with David Ross

As Chairman of the LAMDA 150 Campaign Fundraising Committee, David Ross is at the helm of our efforts to redevelop our Talgarth Road site. This voluntary committee has taken on the challenge of raising funds to secure LAMDA's dramatic future. David talks to *notices* about his support for the Academy and why he first got involved with the LAMDA 150 Campaign.

How did you first get involved with LAMDA and why did you agree to chair the LAMDA 150 Campaign Fundraising Committee?

I was invited by LAMDA's Chairman to come and have a look at what the Academy does. It is clear that the buildings are in need of a significant upgrade. The LAMDA 150 Campaign will enable this renowned institution to build a world class training facility, which will also become a great London landmark on one of the main roads into the capital.

With the sheer number of requests for support you must receive, what stood out about the LAMDA 150 Campaign?

The talent and enthusiasm of the students is what sparked my interest first and foremost. Then I became aware that they needed help to build their new theatre and rehearsal studios. I am committed to raising the standards of education in this country and I am also a keen supporter of the Arts. For these reasons the campaign resonated with me and I was very happy to support it (LAMDA's Chairman was persuasive too).

What do you think the proposed redevelopment will bring to LAMDA and its students and why is it necessary?

The new development will enable LAMDA's students to train in facilities and with equipment akin to what they will encounter in the professional world once they graduate. It will save time, money and effort for both staff and students, who currently have to travel between various off-site rehearsal rooms and venues. Of course, it is not just the students who will benefit; with more space and a professional theatre, LAMDA will be able to reach out into the community and will also have commercially rentable spaces as an additional source of revenue.

What will happen if LAMDA does not redevelop its site?

Although LAMDA would continue its work, as the buildings continue to deteriorate so do the conditions in which the students train. I think we should collectively aim for better than that.



Why would you encourage others to get involved with the Academy and its plans?

LAMDA is 150 years old this year. To be supporting an organisation that has been training actors, directors, stage managers and technicians for this long is incredibly exciting. This is a wonderful opportunity to be part of creating the next 150 years of LAMDA's history.

Happy Birthday LAMDA

Past students share their memories of the Academy and birthday wishes for our 150th Anniversary...



"You never forget great teachers; our lives are changed by them. There were at least three at LAMDA who have provided a touchstone for me throughout my long career. I salute a great acting school and I wish it continued pre-eminence in its next 150 years of excellence. Viva LAMDA!"

**LAMDA's Vice-President and alumna,
Janet Suzman (Class of 1962)**



"Many congratulations on your 150th. It is always a pleasure to work with LAMDA alumni, which is testament to the people who have taught there over generations. With many thanks for several lifelong friends and for many pennies that continue to drop."

Jamie Bamber (Class of 1997)



"Happy Birthday LAMDA! All my love and thanks."

Hermione Norris (Class of 1989)



"Happy 150th Birthday LAMDA! A huge achievement and it is wonderful to see that the Academy is continuously growing from strength to strength."

Amit Shah (Class of 2003)



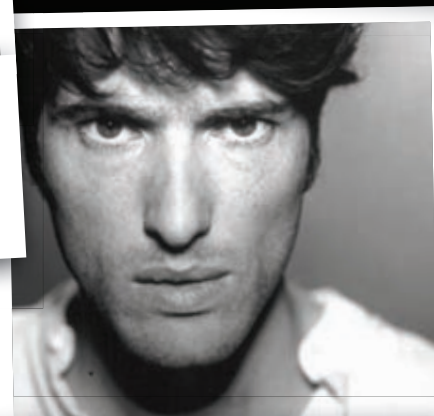
"I feel privileged to be part of LAMDA's ongoing history. I owe so much to the Academy. It gave me training, confidence and – most importantly – self belief. It also began my profound love of the theatre. Happy Birthday LAMDA – and thank you."

Clare Higgins (Class of 1979)



"I send LAMDA all my very best wishes for its 150th Birthday! Not only did you enable me to start my career as an actor, but 42 years on I am still using your teaching!"

**Advisory Board member and alumnus,
David Suchet CBE (Class of 1961)**



"Many congratulations to LAMDA on its achievements and longevity. And my heartfelt thanks for taking a naïve, witless incompetent and giving him the skills and belief to one day prove otherwise."

Ed Stoppard (Class of 1999)



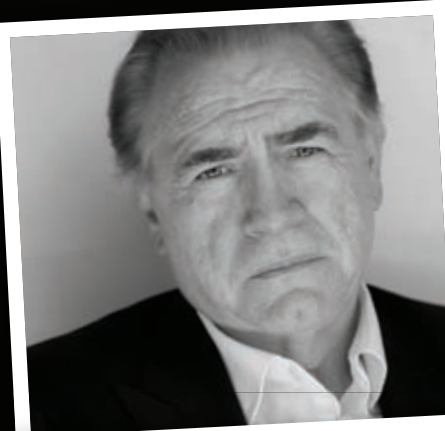
"A fantastic achievement. Never a day goes by when I don't think of something I learned at LAMDA. Here's to the next 150 years!"

Lesley Joseph (Class of 1967)



"Happy Birthday LAMDA! What a life I'm allowed to lead, I thank my lucky stars everyday and LAMDA for getting me here! Love and thanks always."

Jason Flemyng (Class of 1989)



"For me my time as a LAMDA student, apart from perhaps the birth of my children, remains the happiest, most important and most formative event of my life. You introduced so much to me, so many aspects of the creative, social, physical and emotional skills needed to survive and yet celebrate the crazy business of being a professional actor. From your most dedicated mentors, I received a wealth of riches beyond measure."

**Advisory Board Member and alumnus,
Brian Cox CBE (Class of 1965)**



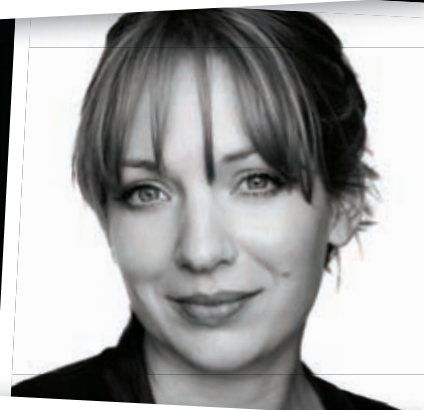
"I am very proud of having trained at LAMDA. The rock solid technique and old fashioned self discipline I learned there have been the frame on which everything else has been built. All good wishes and Happy Birthday."

**Advisory Board member and alumna,
Nichola McAuliffe (Class of 1976)**



"Congratulations on reaching this historic milestone. The training and nurturing of each new generation of actors, stage managers and technicians to world class standards is a wonderful gift to the theatre, TV and film industries, as well as all of us who love the performing arts. We are fortunate to have LAMDA. Here's to the next 150 years."

**LAMDA Trustee and alumnus, Kevin Fitzmaurice
(Class of 1992)**



"Happy Birthday and thank you LAMDA. I won't be around for your next 150th (or 300th) but there will be many others to thank you and wish you Happy Birthday then too."

Katherine Parkinson (Class of 2001)



"LAMDA – you don't look a day over 25. You were my only way into a world that seemed impenetrable and you gave me the grounding and skills necessary to navigate it. Happy Birthday, many thanks and here's to the next 150 years."

Tom Riley (Class of 2005)



"It isn't until you enter the business that you realise how crucial it is to be thoroughly trained. Thank you for that preparation. Happy Birthday and may you have many more."

Nicholas Bailey (Class of 1993)



"My time at LAMDA was definitely the happiest of my studying life. I had a very entertaining, as well as challenging, two years. And I certainly haven't ever laughed as sustainedly since."

Rory Kinnear (Class of 2001)

Willkommen auf *Cabaret*

In the magical setting of Wilton's Music Hall, the oldest surviving music hall in the world, LAMDA launched its 150th Anniversary with a two-week run of Kander and Ebb's musical, *Cabaret*. LAMDA's Patron, HRH Princess Alexandra, and a host of industry professionals, supporters, alumni and friends, old and new, joined together to celebrate the Academy's sesquicentennial birthday.



LAMDA old boys turn out to celebrate the Academy's 150th Birthday. [L to R] Alumni Samuel Barnett, Anthony Head, Sam Claflin and Nathaniel Parker.



Jane Eyre and Mr Rochester reunite at the launch of their alma mater's 150th Anniversary celebrations. LAMDA alumni Ruth Wilson and Toby Stephens.



Her Royal Highness Princess Alexandra [R] and LAMDA Principal Joanna Read [L] congratulate the cast of *Cabaret*.



LAMDA alumnae Dame Harriet Walter DBE and Lesley Joseph.

The cast of *Cabaret* kick off the celebrations in true Kit Kat Klub style.



Photographs by Richard Hubert Smith, John Haynes and Jack Ladenburg, 2011.

"I look forward to returning [to Wilton's Music Hall]...for the presentation of the inaugural Offies Awards, recognising London's fringe theatre; there isn't a category for student drama... but if there was, last night would be a winner."

Theatre critic Mark Shenton
The Stage online, 17 February 2011

LAMDA alumni Patricia Hodge, Toby Stephens and Jim Broadbent.



[L to R] LAMDA alumnus Samuel Barnett, *Cabaret* Designer Philip Engleheart and theatre critic Mark Shenton.



LAMDA Chairman Luke Rittner, Principal Joanna Read and actress Joanna Lumley.

Life Beyond LAMDA

In the highly competitive performing arts industry, it takes more than natural talent and the application of craft to succeed. *notices* explores the ways in which LAMDA prepares its students for their professional careers and more.

During their time at the Academy, students are subject to a rigorous training schedule. Our acting students hone their craft through classes in a variety of disciplines, including text work, improvisation, stage combat, voice, movement, singing and physical theatre. They explore the mediums of television and radio, learning the techniques involved in acting for the camera, as well as for the stage. For LAMDA's stage management and technical theatre students, a combination of class work and practical experience grow competency in a range of areas; from stage management, prop making and set construction to theatre sound and lighting. They gain transferable skills in scheduling, teamwork and leadership, as well as essential certification in first aid and fire safety. Like all of the Academy's courses, the intensity of the training for both disciplines emulates the nature of the industry in which they will seek employment.

For final year students on our Two and Three Year Acting Courses and Two Year Stage Management & Technical Theatre Course, the training culminates in LAMDA's public productions. Students have the opportunity to explore a broad range of genres and performance styles, from Shakespeare and Restoration to 20th and 21st century plays, new writing and music theatre. These performances enable our students to apply the skills and techniques they have developed in order to inspire audiences and, most importantly, showcase themselves to agents and industry guests in the hope of taking their first steps into the competitive performing arts marketplace.

In addition to these public performances, the Academy hosts two industry specific showcases in London's West End. Final year students on our Two and Three Year Acting Courses perform a series of duologues (two-person scenes) to an invited audience

of agents and casting directors and have the chance to meet with them afterwards. Those students who are eligible to work in the United States also get the opportunity to take part in LAMDA's NYC and LA Industry Showcases. These events are amongst a series of activities coordinated by the Academy's Career Advisor and Industry Liaison, Lin Cordoray. In collaboration with other members of the faculty, her role is to provide key support to LAMDA's acting students throughout their training, particularly in the critical final year before graduation. We have also recently appointed Sarah Trevis as the Academy's Industry Consultant. A renowned casting director, Sarah is ideally placed to offer advice and support to our final year acting students. As a combined force, this team has outstanding links with the casting directors, agents and key industry names who can help to launch our actors onto their chosen careers. Knowing each of the students personally, they are also able to offer the best possible advice to them.

For stage management and technical theatre students, there are industry placements, allowing final year students to work for up to three months in some of the most highly respected theatre and performance spaces across the capital and beyond, from the National Theatre and Lyric Hammersmith, to the Manchester Royal Exchange and Schauspielhaus Theatre in Cologne.

The Academy supplements its cutting-edge curriculum and internal industry guidance structure with regular interaction between the student body and those in the industry. Professional actors, agents, make-up artists, directors and producers are amongst those invited to share their expertise with LAMDA's students. Recent examples include seminars led by casting directors John Cannon, Priscilla John and actor's agent Doreen Jones; workshops with LAMDA alumni David Suchet CBE and Paterson Joseph; and masterclasses with MAC Pro Cosmetics. Students also have an opportunity to carry out mock auditions with representatives from the RSC, the BBC and other leading television, film and theatre companies. Focused masterclasses with US industry experts also take place for those eligible to work in the USA. This contact with the industry encourages a cross-fertilisation of techniques and ideas, which not only benefits the students by feeding their experience at the Academy, but also encourages staff development, ensuring that LAMDA's training is up-to-date to meet the demands of today's performing arts sector.

Our commitment to freeing the imagination of our students complements our commitment to contributing to the performing arts sector more broadly in LAMDA's New Writing projects. Offering students the opportunity to develop new work with recognised



LAMDA Trustee and alumnus, Paterson Joseph gives a masterclass to students on the Academy's Two Year Acting Course. Photograph by Richard Hubert Smith, 2010.

playwrights like Mark Ravenhill, Robin Soans and April De Angelis, ensures that students can experience the additional responsibility and excitement of creating theatre, as well as performing and producing it. It is one of the elements of our curriculum of which we are most proud and, in its scope, it is unique amongst similar institutions.

Students are encouraged to read a wide range of plays, engage in discussions about the purpose and meaning of the Arts and theatre and keep up-to-date with the news of the sector. Where possible, the Academy also organises visits to shows in the West End and other acclaimed productions. For many students living off minimal incomes, this may be their only opportunity to engage with theatre at this level. Guided by the knowledge that our students are not only setting out on a highly competitive career path, but entering the wider world as young adults – often for the first time since leaving home and entering higher education – we also offer workshops on financial budgeting, tax issues, time management and goal setting.

We believe that the combination of all of these elements ensures that LAMDA students enter the industry with the best possible grounding in their craft, in the nuances of the profession they have chosen and with the confidence, creativity, skills and knowledge required to face whatever life throws at them.

“It is crucial that LAMDA’s students are able to gain an early understanding of the environment within which they will go on to work. By developing relationships with key organisations and individuals, we can cement LAMDA’s reputation in the industry and fully prepare our students for life after the Academy.”

Joanna Read, LAMDA Principal

On Placement at the Lyric



David Mooney

A crucial part of the training on LAMDA’s Two Year Stage Management & Technical Theatre Course is the opportunity to take time out from the Academy and gain invaluable work experience on placement at a professional venue. Final year student David Mooney (recipient of the Robert Stanton Bursary from Theatre Projects Consultants)

shares excerpts from his diary on his time at the Lyric Hammersmith in autumn 2010.

Operating *Punk Rock*

“I was very happy when I heard that my placement at the Lyric Hammersmith had been confirmed and I was eager to start and enjoy my experience. I was extremely lucky and fortunate to have been given this opportunity to prove myself at such a prestigious theatre.

After the press night of *Punk Rock*, I was asked how I would feel about operating the lighting for the show. I was so happy to have been asked to do this. I had already operated on a Strand 520 series [a lighting control system] at LAMDA, so I was confident I could do the job. On the night of the show, I was so nervous, even though I had the Deputy Lighting Technician shadowing me in case anything went wrong. When asked to ‘stand by for LXQs

one through three,’ I hesitated for a second before confirming I was ‘standing by’. Pressing that button felt like it was the scariest task I had ever been faced with – but everything went fine. When *Punk Rock* ended, I was asked to work on the ‘get out’ [dismantling the set]. It was four hours long and we ended around 2:00am, but it was great that everyone worked together as a team.”

Setup for *The Big Fella*

“After *Punk Rock*, I set up the production desk in the stalls for the next show at the Lyric – *The Big Fella*. Once the stage was clear we started de-rigging all the overhead bars. I was sent up to the fly floor to un-plug the cables and fly in the bars and reweight them. Once *The Big Fella* was up and running, I was required to shadow the technical department, doing everything from working out how many microphone batteries would be needed for the pantomime, to finding lamps to go in the Lyric’s next show, *Blasted*. It was a hard task to work to a small budget, but I used the skills I’d gained finding props for The LAMDA Linbury Studio to help me conquer this task.”

Keeping Doors Open

“I had great time at the Lyric. I learnt so much and achieved more than I expected to. After leaving, I was thrilled to be asked to work on the TMA Theatre Awards in November and the Lyric’s pantomime, *Dick Whittington*, in December. I hope to keep the relationship with the Lyric going, so that one day I might be employed as a professional lighting technician there.”

Making Waves Across the Pond

As LAMDA's alumni continue to make their mark on the US theatre scene, *notices* reports on those who showcased their talents at the annual *Brits Off-Broadway Festival* in 2010.

Created by 59E59 Theaters in 2004, the *Brits Off-Broadway Festival* brings new work from some of the best British playwrights across to the bright lights of New York City. Previous years have seen acclaimed productions presented by LAMDA alumni such as Nichola McAuliffe, Dillie Keane, Simon Green and Hannah Eidinow. Once again this trend continued, with a number of Academy graduates flying the flag off Broadway at the 2010 festival.

After impressing audiences with his appearance in *Travelling Light* at the 2009 *Brits Off-Broadway Festival*, alumnus and Drama Desk nominee Simon Green returned again – not to perform however, but to direct the poignant comedy, *Being Sellers*. Arriving direct from London's Waterloo East Theatre, and earning Simon plaudits for his focused direction, the play celebrated the life of Peter Sellers, one of the 20th century's most admired actors. Also making the shift from acting was 2004 graduate Hywel John. His debut play, *Pieces*, which started life at the Clwyd Theatr Cymru, Wales, began its run at the festival in November 2010. Hywel, who co-founded the award-winning MahWaff Theatre Company with fellow alumna My-Anna Buring, is no stranger to New York. In 2008, he performed alongside LAMDA graduates Tim Treloar, Mark Rawlings and Oliver Birch in the Broadway transfer of *Macbeth*, starring Patrick Stewart. Swapping Shakespeare for playwriting with *Pieces*, Hywel made a clear impact on audiences and critics alike, with his dark and striking tale of loss and revenge.

"Few stage thrillers are as chilling as Hywel John's Pieces... [it] is in the best tradition of modern British theatre: daring, frightening, and deeply human. I strongly recommend seeing it before it leaves this side of the Atlantic."

Ben Trawick-Smith, NYTheatre.com
4 November 2010



Soon afterwards, 2002 graduate Ben Lewis and his theatre company, Inspector Sands, arrived with two productions: *If That's All There Is* and *Hysteria*. Commissioned by the Lyric Hammersmith, *If That's All There Is* was a sell out hit at the 2009 Edinburgh Festival and garnered further acclaim in the Big Apple, with the *New York Times* describing it as "deftly blurring lines of fantasy and reality with an assured, poignant and consistently bold aesthetic." Ben, along with his joint Artistic Directors, Lucinka Eisler and Giulia Innocenti, have since enjoyed success beyond the festival, with *If That's All There Is* being made into a short film, directed by filmmaker Louise Hooper.

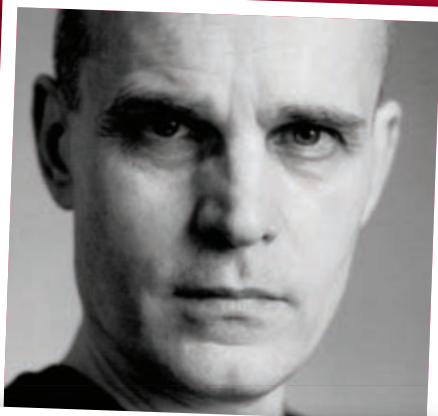
During each run, we invited a group of alumni and LAMDA Angels in America (the Academy's US Friends scheme) to see both *Pieces* and *If That's All There Is* and enjoy an intimate drinks reception with the cast, crew, and our talented graduates. The evenings provided the perfect opportunity for our guests to celebrate the success of these shows, witness some tremendous acting, writing and directing and to reminisce with old friends. We extend an enormous thank you to Peter Tear, 59E59 Executive Producer, and the entire staff for their continued warmth and hospitality to LAMDA and greatly anticipate next year's *Brits Off-Broadway Festival*.

The Academy's 150th Anniversary is an opportunity to celebrate LAMDA as an international centre of excellence and to recognise the contribution we make to the global performing arts industry. In 2011, LAMDA's alumni look set to continue their presence on US soil, not only on stage but also the small and silver screens. We look forward to many more occasions to celebrate the success of our graduates across the pond and to share their work with friends, old and new.

For details of how you can receive invites to special events or general information on the Academy's US activities, please contact Head of LAMDA in America, Gina Napoli, at america@lamda.org.uk



Memories and birthday wishes from some of our award-winning American alumni...



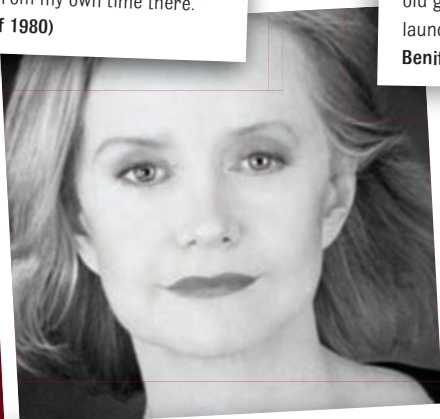
"My fondest wishes to future LAMDA generations that they experience the same joy and learning that I remember so fondly from my own time there."

Željko Ivanek (Class of 1980)



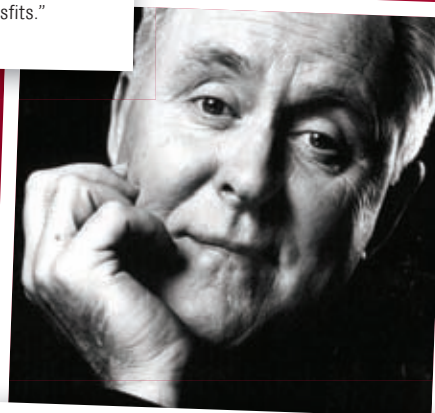
"It has now been 20 years since I left the little white Tower House on the corner of Cromwell Road and Earl's Court Road, but it has never left me. I live with the deepest respect for my craft and continue to be open to the lessons it teaches me in work and life. So here's to you LAMDA! Happy Birthday, old girl and may you forever be the platform for launching the careers of so many misfits."

Benito Martinez (Class of 1991)

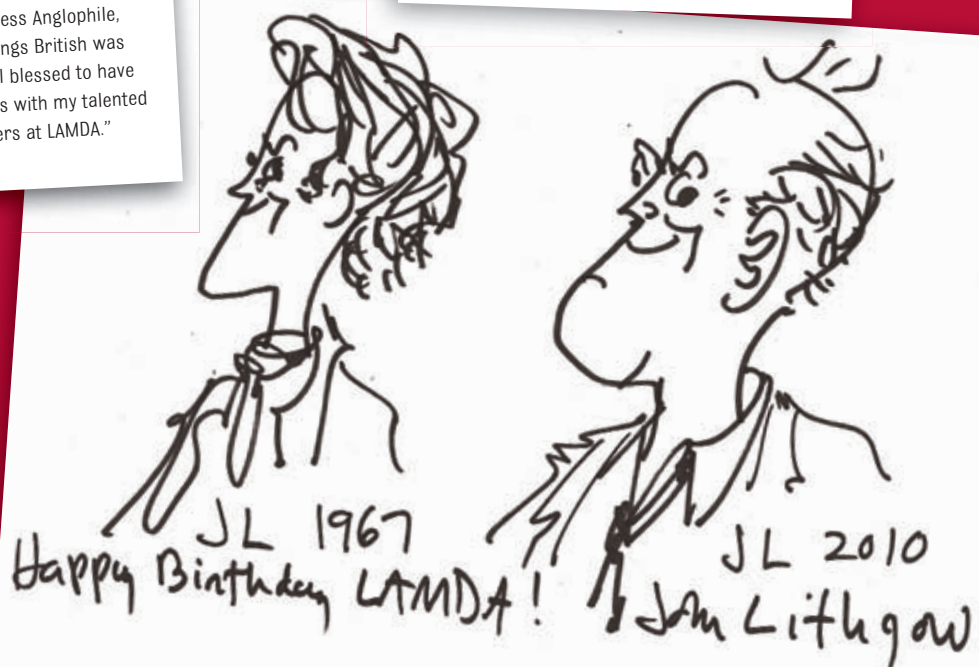


"LAMDA gave me exactly what I wanted: incomparable training in speech and movement, plus a working knowledge of the classics, especially Shakespeare, Chekov and Ibsen. I was a hopeless Anglophile, so the total immersion in all things British was heaven for me. I will always feel blessed to have spent my formative acting years with my talented classmates and brilliant teachers at LAMDA."

Swoosie Kurtz (Class of 1966)



North American Advisory Board member and alumnus, **John Lithgow (Class of 1969)**



Many Happy Returns to the Conservatoire

LAMDA has been an affiliate of the Conservatoire for Dance and Drama since 2004. This year our anniversaries coincide as the Conservatoire celebrates its 10th Birthday and the Academy marks its 150th.

As part of the Conservatoire, LAMDA is an affiliate of a Higher Education Institution comprising eight specialist institutions of dance, drama and circus arts: Bristol Old Vic Theatre School, Central School of Ballet, Circus Space, London Contemporary Dance School, Northern School of Contemporary Dance, Rambert School of Ballet and Contemporary Dance, RADA and LAMDA. Each of the affiliate schools is an internationally recognised leader in its field of training. Conservatoire schools maintain particularly strong relationships with the performing arts industries and a high percentage of students find employment within three years of graduating – just one of the contributing factors that placed the Conservatoire second in *The Guardian's University Guide 2011: Specialist Institutions League Table*.

Students on LAMDA's higher education Acting and Stage Management & Technical Theatre Courses not only benefit from the exceptional standards of teaching within the Academy, they have the additional advantage of being part of a much wider network which incorporates multiple art forms. At a time when current and impending cuts are placing increasing pressure on arts organisations to collaborate and share resources, the Conservatoire is well prepared with 10 years' experience of sharing good practice. Conservatoire students have opportunities to work closely with their peers from other schools through workshops, masterclasses and performances. Student representatives have been instrumental in establishing an online community with a student group on Facebook.

The Conservatoire's Joint Artistic Projects Committee is one avenue through which affiliates collaborate on projects



Three Year Acting Course alumnus and Leverhulme Scholar Gary Carr performing at the Conservatoire's 2007 gala. Photograph by Bill Cooper.

and this year, LAMDA will be inviting students from all three Conservatoire drama schools to observe and participate in a two-day workshop with a visiting professional director. Students from each of the Conservatoire's affiliates will also participate in a shared gala performance on 14 May 2011 to celebrate 10 years of collaboration. The Conservatoire very much looks forward to this event, which will showcase the fantastic achievements of Conservatoire staff and students and pave the way for more great work in the future.

Emma Swift
Communications & Projects Coordinator
Conservatoire for Dance and Drama

Student funding update

As we go to press, fees for all Conservatoire students, including LAMDA, have not yet been finalised. What we do know is that students starting their courses in the 2012/2013 academic year will pay between £6,000 and £9,000 per year for their training. Those already in the HE system will continue to pay fees at the old rate. For students embarking on their first degree, tuition fee loans will continue to be available and there will be some national scholarships open to students from low-income backgrounds. In recognition of the increased burden on the next generation of young artists and technicians, LAMDA is working hard to further build up its own student support funds.

Rises in tuition fees for students correspond to a drop in HEFCE funding. LAMDA however – along with the other Conservatoire schools – faces an as yet undecided cut in the HEFCE enhanced teaching grant, which could leave a substantial gap between income and teaching costs. This comes on top of an already known 4.7% cut in 2011/2012. The future is uncertain, but what we do know is that diversifying funding sources is paramount and that going forward, the support of our friends and donors will be key to the continued success of training LAMDA students.

Alumni Accolades

LAMDA's graduates continue to be recognised at theatre, film and television award ceremonies, cementing the Academy's position at the forefront of the performing arts industry.

Rory Kinnear triumphed at the **2010 London Evening Standard Awards** in November, taking home the Best Actor award for his performances in *Measure for Measure* at the Almeida and the National Theatre's *Hamlet*. Rory was also nominated for a Laurence Olivier and WhatsonStage Award.

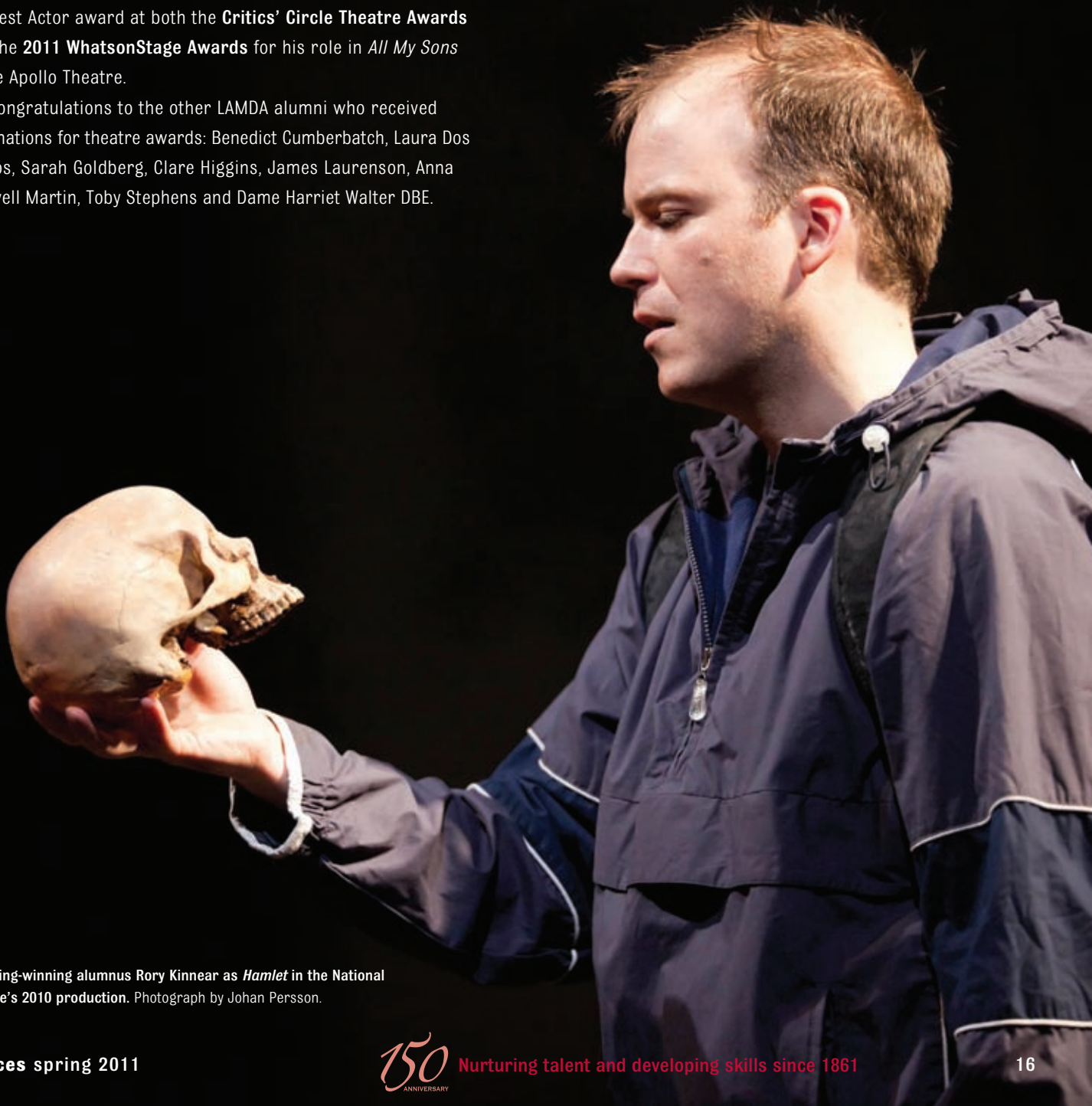
We were delighted to see Nancy Carroll honoured at two awards ceremonies, winning Best Actress at the **2011 Laurence Olivier Awards** and the Natasha Richardson Award for Best Actress at the **2010 London Evening Standard Awards**, both for her role in *After the Dance* at the National Theatre.

David Suchet CBE added to his trophy cabinet by scooping the Best Actor award at both the **Critics' Circle Theatre Awards** and the **2011 WhatsonStage Awards** for his role in *All My Sons* at the Apollo Theatre.

Congratulations to the other LAMDA alumni who received nominations for theatre awards: Benedict Cumberbatch, Laura Dos Santos, Sarah Goldberg, Clare Higgins, James Laurensen, Anna Maxwell Martin, Toby Stephens and Dame Harriet Walter DBE.

On the small screen, Jim Broadbent continued the winning trend of LAMDA alumni with a Best Actor Award at the **2011 Royal Television Society Awards** for his performance in Channel 4's *Any Human Heart*.

LAMDA's stage management and technical theatre alumni also continue to make their mark on the industry. Congratulations go to alumnus David Atkinson, who was named Lighting Designer of the Year at the **Lighting Design Awards 2011** in March.



Awarding-winning alumnus Rory Kinnear as *Hamlet* in the National Theatre's 2010 production. Photograph by Johan Persson.

And Finally...

Since 1861, LAMDA has been fortunate enough to benefit from the generosity of benefactors to its work. Legacies and bequests have always been a vital part of the Academy's income and at the start of the Academy's 150th Anniversary, we were delighted to receive a legacy pledge that looks set to be the largest in LAMDA's history.

It is said that the mark of a great man is one who plants trees under the shade of which he will never sit. For some, particularly those in the often precarious acting world, leaving a legacy is a positive commitment to support when a current contribution may be too challenging. For existing supporters of the Academy and its work, leaving a legacy or making a bequest offers the certain knowledge that the good work continues – fuelling the performing arts sector and helping to train the artists and technicians of the future.

Over the years, in addition to the many pecuniary gifts received (legacies), LAMDA has also been the grateful recipient of a number of bequests including everything from fur coats and vintage shoes to grand pianos and first editions. As a drama school, we often have uses for a variety of items that might otherwise have less obvious value. Staff at the Academy are always happy to offer advice in this area.

Let it be known...

As benefactor to the Academy Philip Carne mentions in his interview opposite, if you are planning to leave a legacy or mention the Academy in your will in any way, informing LAMDA about your intentions allows us to open a dialogue with you to ensure that your wishes are carried out and that funds are applied in a way that will see the best use made of them. Priorities for the Academy now may not be so in the future and

so this is an area that we think is best discussed openly at the time the pledge is made and periodically thereafter. It is also our hope that those who wish to support in this way will engage in a relationship with the Academy from the moment the pledge is made.

News from the Chancellor...

George Osborne presented the budget on Wednesday 23 March 2011. Amongst £540 million worth of tax breaks for charities are some important inheritance tax reforms, designed to have a big impact on legacy giving. Under the new rules, those leaving 10% or more in their wills will have the remainder of their estates taxed at 36% as opposed to the current 40%. Announcing the measures, the Chancellor said, "I want to make giving 10% of your legacy to charity the new norm in our country". In common with other charities across the sector, LAMDA is hugely supportive of these new measures and hopes that the Academy's already generous supporters will consider their wills in light of them.

**If you would like to find out more about leaving a legacy or making a bequest to LAMDA in your will or would just like to chat about the Academy's various legacy funding opportunities, please contact Head of Development & Communications, Georgie Grant Haworth.
(T: 020 8834 0511 / E: ggh@lmda.org.uk)**



LAMDA's 2008 production of *Can-Can*. Photograph by John Haynes.

An interview with LAMDA benefactor, Philip Carne



Philip and Chris Carne joined the LAMDA family five years ago supporting scholarships for students. Since then, they have made a substantial commitment to the redevelopment project through the LAMDA 150 Campaign and a generous six figure legacy pledge to the Academy.

How did you first get involved with LAMDA?

We set up a charitable trust in memory of our son five years ago to support talented students in the performing Arts, specifically music and theatre. Shortly afterwards, I sat at dinner next to an actor who had recently graduated from LAMDA; he raved about his training and made the necessary introductions for us. We quickly agreed to support three students every year and started coming regularly to performances.

What keeps you coming back to the Academy?

We love the quality of the performances at LAMDA, the talent of the young actors, their bravery and adventure. We are constantly surprised by the excellent plays we would probably not have seen on the commercial stage. While we naturally focus our attention on the students we have been asked to sponsor, we tend to monitor the whole student body, and have fun trying to talent spot for the future.

Many people are reluctant to reveal their legacy intentions. What motivated you to tell LAMDA about your pledge?

Well, if I am going to leave my money to an institution, I'd like to have some say in how it will be spent after my demise. By revealing my pledge now, I can talk to LAMDA about my ideas and listen to any thoughts they might have. Then it's all on file. I am also sure that in these straitened times, it's reassuring to LAMDA to be aware of future scholarship income, though I do hope they'll have to wait some time to "collect".

You give to a range of charities in the Arts; what motivates your giving to this particular sector?

My main passion is music, my wife's the visual arts, but we both share a love of the theatre. We probably go to about 60 plays every year, not just in London, but also in the provinces. Neither of us has ever acted in our lives, so we are in awe of the talent of these young people who struggle with debts and loans. I come from a modest home, but was lucky enough to have a free university education which changed my life. So now, as they say, it's payback time.

In an increasingly challenging financial climate, the mechanics of fundraising are more important than ever. What do you consider to be the key elements of the supporter/charity relationship?

In our experience, LAMDA has one of the best Development departments of all the academies where we sponsor students. They are so welcoming, so attentive, there's always someone there to greet us when we come to performances. We are made to feel part of the LAMDA family, and that's important. We are not looking for gratitude or effusive thanks, we do what we do because we love the Arts and our lives are enriched by the contact we have with the students. Donor management is not rocket science – just make your donors feel appreciated, whatever their level of giving.

Why do you think people should leave money to places like LAMDA?

The Arts are surely the highest form of human expression, which enrich all our lives, so creative artists need to be encouraged down through the ages. We would like to know that when we are gone, student bursaries in our son's name will continue to ensure that future talent is nurtured. On a personal note, like many people I hate inheritance taxes. I have been taxed on my income throughout my life, so why should I be taxed beyond the grave? If bequeathing money to institutions like LAMDA means the government gets a smaller rake off, then that's a cause for great celebration.

How would you like to be remembered?

As someone with no artistic talent of his own, yet who loves the Arts with a passion, I'd like to be remembered for having given as many young creative people as possible the chance to pursue their dreams, to be successful in their chosen field and ultimately to have given pleasure to thousands by the excellence of their performing skills.

The LAMDA Angels

In our 150th Anniversary, the support of the LAMDA Angels remains crucial in helping us to sustain the work of the Academy and provide the best vocational training for our students in the best possible surroundings.

Our LAMDA Angels are at the heart of Academy life. Not only does their ongoing generosity help to ensure that LAMDA can continue to fuel the performing arts industry with new acting, directing and technical talent, but Angels can also experience the students' work first-hand at over 20 productions throughout the year. In addition, all members enjoy a priority booking period, meaning that when the Academy's shows 'sell out', Angels are able to secure access to our world class free theatre.

Following the developments brought about by the sale of the MacOwan Theatre and the launch of *LAMDA at Large* (see pages 3 and 4), LAMDA Angels now have the opportunity to witness the next generation of talent perform in professional venues across London and beyond. Many of our Angels joined us at Wilton's Music Hall in February and at the Tricycle, Kilburn in March, and in turn, we look forward to welcoming our supporters to the Lyric Hammersmith this summer, as our relationship with this neighbouring venue develops.

With such changes inevitably comes the need to reassess the membership offer, to ensure that it is responsive and best reflects the needs of our supporters and, most critically, the Academy and our students. In the coming months, we look forward to consulting with our Angels and sharing plans for the development of the scheme.

2011 will represent an exciting year for the LAMDA Angels, not only offering a chance to join in with our 150th Anniversary celebrations, but also to gain further access to the Academy's work. Last autumn, alumnus Rory Kinnear's award-winning performance in *Hamlet* at the National Theatre provided the perfect opportunity to celebrate with a group outing for our Angels. December saw LAMDA's Head of Drama, Rodney Cottier and Vice-President and alumna, Janet Suzman shine a spotlight on *Coriolanus*, before a performance by the Three Year Acting Course students. With further 'In Conversations' in the pipeline, plus exclusive behind the scenes tours and special Academy events, our Angels can enjoy a rich and varied programme of social activities throughout the year.

LAMDA's 150th Anniversary presents an opportunity to share the Academy's vision with a larger audience and gather the support needed to maintain our reputation as a world class drama school. To all those existing LAMDA Angels and new friends waiting in the wings, there has never been a more exciting time to be involved and play a vital part in the Academy's future.

For more information about the LAMDA Angels, please contact Louise Jones on +44 (0)20 8834 0510 or at development@lamda.org.uk



LAMDA's 2005 production of *A Midsummer Night's Dream*. Photograph by John Haynes.

Donations & Grants for Student Support

LAMDA would like to thank the following for their generous and ongoing support.

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Deutsche Bank
Goldman Sachs International
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John Link
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The late Wendy Towe

Mrs Laura Yale & Mr Barry Noskeu/
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The William and Katherine Longman
Charitable Trust

LAMDA's Divine Supporters

We are incredibly grateful to all LAMDA's dedicated Angels for their continued kindness and support towards the Academy.

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Diana Howard
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Mr John Navin

**For more information about the LAMDA
Angels in America, please contact Gina Napoli
at america@lamda.org.uk**

Alumni Notices

THEATRE

NT... **Mark Arends** Beauty and the Beast... **Benedict Cumberbatch** Frankenstein... **Amelia Donkor** Six Seeds... **Lucas Hare** Season's Greetings... **Gerald Kyd** Blood and Gifts, The Cherry Orchard... **James Laurenson** The Cherry Orchard... **Simon Manyonda** Greenland... **Daniel Millar** Frankenstein... **Jack Murphy** (Movement) Men Should Weep, Twelfth Night... **Carole Nimmons** Emperor and Galilean... **Katherine Parkinson** Season's Greetings... **Leighton Pugh** Rocket To The Moon... **Lara Rossi** Emperor and Galilean... **Tim Samuels** The Cherry Orchard... **Sam Swann** Greenland... **Emily Taaffe** The Cherry Orchard... **Alex Waldmann** The Holy Rosenbergs... **Jeffrey Wickham** Twelfth Night... **Susannah Wise** The Holy Rosenbergs...

RSC... **Maya Barcot** Cardenio... **Christopher Chilton** Cardenio... **Oliver Rix** Cardenio, Marat/Sade, A City Madam...

GLOBE... **Sam Cox** All's Well That Ends Well... **Sam Crane** All's Well That Ends Well... **Ben Deery** All's Well That Ends Well... **Will Featherstone** All's Well That Ends Well... **Joshua McGuire** Hamlet... **Alex Warren** Hamlet...

WEST END... **Richard Beanland** Flare Path Theatre Royal Haymarket... **Stefano Braschi** King Lear Donmar Warehouse... **Danny Dalton** War Horse New London Theatre... **Philip Desmeules** An Ideal Husband Vaudeville Theatre... **Imogen Doel** Get Santa! Royal Court... **Harry Hadden-Paton** Flare Path Theatre Royal Haymarket... **Stephen Hagan** End of the Rainbow Trafalgar Studios... **Emma Handy** Flare Path Theatre Royal Haymarket... **Sam Kelly** Remembrance Day Royal Court... **Michael Malarkey** Million Dollar Quartet Noel Coward Theatre... **Andrew McDonald** Deathtrap Noel Coward Theatre, Sign of the Times Duchess Theatre... **Nancy Meckler** (Director) Onassis Novello Theatre... **Alec Newman** King Lear Donmar Warehouse... **Hermione Norris** Blithe Spirit Apollo Theatre... **Iwan Rheon** Remembrance Day Royal Court... **Amit Shah** King Lear Donmar Warehouse... **Hywel Simons** Red Bud Royal Court... **Robert Stocks** Get Santa! Royal Court... **Matthew Tennyson** Flare Path Theatre Royal Haymarket... **Ruth Wilson** Anna Christie Donmar Warehouse... **Clive Wood** Flare Path Theatre Royal Haymarket...

OFF WEST END... **Nadia Albina** Reasons to be Cheerful Theatre Royal, Stratford... **Alex Bartram** Reanimator Southwark Playhouse... **Tristan Beint** Boiling Frogs Southwark Playhouse... **Kieran Bew** The Knot of the Heart Almeida... **Tom Brooke** I Am the Wind Young Vic... **Olivia Brown** The Exclusion Zone Southwark Playhouse... **Sarah-Jayne Butler** Tim and Light Lyric Hammersmith... **Anthony Calf** Les Parents Terribles Trafalgar Studios... **Isabella Calthorpe** Heavenly Ivy The Ivy... **James Chalmers** If So, Then Yes Jermyn Street Theatre... **Joseph Chance** Reanimator Southwark Playhouse... **Kirsten Clark** Over Gardens Out Riverside Studios... **Al Constantine** Country Southwark Playhouse... **Daniel Coonan** Ecstasy

Hampstead Theatre... **Sam Cox** My Dad's a Birdman *Young Vic...* **Edward Dede** Design for Living *Old Vic...* **Rebecca Egan** Once Bitten *Orange Tree...* **Hannah Eidinow** (Director) Country *Southwark Playhouse...* **Giles Fagan** Absent Friends *Union Theatre...* **Valerie Gogan** If So, Then Yes *Jermyn Street Theatre...* **Juliette Grassby** (Director) The Roses of Whitechapel *Greenwich Playhouse...* **Jimmy Grimes** (Assistant Director) Once Bitten *Orange Tree...* **Daisy Haggard** Becky Shaw *Almeida...* **Trudi Jackson** Country *Southwark Playhouse...* **Ryan Kiggell** Kaspar *Arch 6...* **Alastair Kirtan** Accomplice: London *Menier Chocolate Factory...* **Kieran Knowles** The Exclusion Zone *Southwark Playhouse...* **Anthony Lau** (Assistant Director) Hungry Ghosts *Orange Tree...* **Jason Lawson** (Director) The Unimaginable *Southwark Playhouse...* **Adrienne Matzen** Beat Generation *Old Vic...* **Tom McGairl** Reanimator *Southwark Playhouse...* **Paul M Meston** By Jeeves *Landor Theatre...* **David Mildon** Accomplice: London *Menier Chocolate Factory...* **Andrew Nolan** The Shape of Things *The Gallery Soho...* **Rebecca O'Mara** Moment *Bush Theatre...* **Kathryn O'Reilly** A Christmas Carol *Trafalgar Studios*, Love on the Tracks *Soho Theatre Studio...* **George Rainsford** Roald Dahl's Twisted Tales *Lyric Hammersmith...* **Alex Ratcliffe** The Fitzrovia Radio Hour *Trafalgar Studios...* **Tom Robertson** The Human Comedy *Young Vic...* **Jack Sandle** The Company Man *Orange Tree...* **Jack Tarlton** Beasts and Beauties *Hampstead Theatre...* **Adam Venus** Company *Southwark Playhouse...* **Sam Walters** (Director) Once Bitten, Reading Hebron *Orange Tree...* **Rupert Young** Company *Southwark Playhouse...* **Jamie Zubairi** Why the Lion Danced *Lyric Hammersmith*, Skylarking *Riverside Studios...*

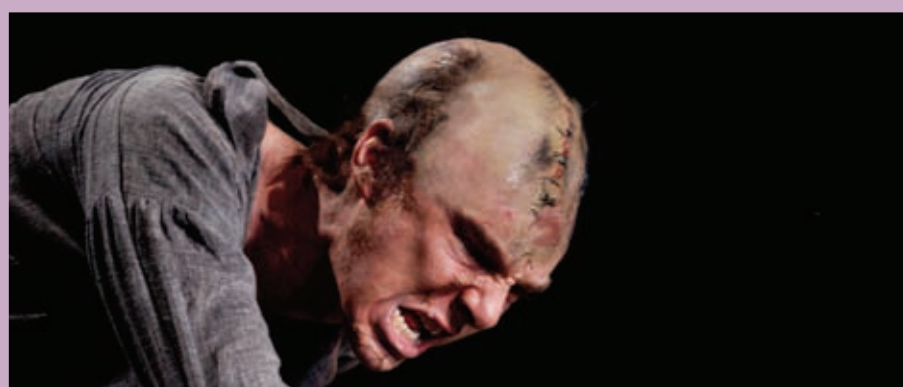
REGIONAL... **Celia Adams** Swallows and Amazons *Bristol Old Vic...* **Sam Alexander** The Bacchae *Royal Exchange, Manchester...* **Will Beer** The Ragged Trousered Philanthropists *Minerva Theatre, Chichester...* **Ned Bennett** (Director) The Plays of Rob Hayes *MAC Birmingham...* **Nick Blood** The Duchess of Malfi *Royal Theatre, Northampton...* **Helen Bradbury** Crash *West Yorkshire Playhouse...* **Kirsty Bushell** Plenty *Studio Theatre, Sheffield...* **Michael Camp** The Three Musketeers *Rose Theatre, Kingston...* **David Caves** The Duchess of Malfi *Royal Theatre, Northampton...* **Michael Chadwick** Yes, Prime Minister *Brighton Theatre Royal...* **Philip Correia** Bus Stop *New Vic, Newcastle-under-Lyme*, The Cherry Orchard *Birmingham Rep...* **Alex Croft** The Plays of Rob Hayes *MAC Birmingham...* **Ben Deery** The Importance of Being Earnest, Romeo & Juliet *Royal Lyceum, Edinburgh...* **Imogen Doel** Notes To Future Self *MAC Birmingham...* **Robert Duncan** Verdict *Royal Theatre, Windsor...* **Jacqueline Dutoit** Cinderella *Pitlochry Festival...* **Josh Elwell** Winnie the Witch *The Dancehouse Theatre, Manchester...* **Will Featherstone** The Importance of Being Earnest, Romeo & Juliet *Royal Lyceum, Edinburgh...* **Sam Gardner** The Plays of Rob Hayes *MAC Birmingham...* **Frances Grey** Caledonia *National Theatre of Scotland...* **Simon Harrison** The Picture *Salisbury Playhouse...* **Nick Haverson** 1984 *Duke's Theatre, Lancaster...* **Patricia Hodge** The Breath of Life *Sheffield Theatre...* **Youssef Kerkour** Plenty *Studio Theatre, Sheffield...*

Oliver Kieran-Jones A Midsummer Night's Dream *Nuffield Road, Southampton...* **Ryan Kiggell** A Voyage Round My Father *Salisbury Playhouse...* **Gerald Kyd** The Years Between *Royal Theatre, Northampton...* **Chris Larkin** Yes, Prime Minister *Brighton Theatre...* **Stephen Leask** The Secret Garden *Birmingham Rep...* **Anna Lindup** Annie The Musical *National Tour...* **Bruce MacKinnon** As You Like It, Crash *West Yorkshire Playhouse...* **Georgia Maguire** As You Like It *Rose Theatre, Kingston...* **Alexandra Mathie** Age of Arousal, The Importance of Being Earnest, Romeo & Juliet *Royal Lyceum, Edinburgh...* **Okezie Morro** As You Like It *Rose Theatre, Kingston...* **Christopher Naylor** Private Lives *Coliseum, Oldham...* **Daragh O'Malley** Dancing at Lughnasa *Haymarket Theatre, Basingstoke...* **William Oxborrow** A Voyage Round My Father *Salisbury Playhouse*, Diary of a Nobody *Royal and Derngate, Northampton...* **Michael Pickering** The Three Musketeers *Rose Theatre, Kingston...* **George Rainsford** Roald Dahl's Twisted Tales *Liverpool Playhouse...* **Sebastian Reid** One Night in November *Belgrade Theatre, Coventry...* **Fi Russell** (Designer) The Plays of Rob Hayes *MAC Birmingham...* **Tristan Shepherd** As You Like It *West Yorkshire Playhouse*, The Plays of Rob Hayes *MAC Birmingham...* **James Simmons** Private Lives *Coliseum, Oldham...* **Hugh Skinner** Tis Pity She's a Whore *Liverpool Everyman...* **Gay Soper** House of Ghosts *Richmond, Surrey...* **David Sturzaker** As You Like It *Rose Theatre, Kingston...* **Emily Taaffe** Translations *Curve, Leicester*, Memory Cells *Pleasance, Edinburgh...* **Susan Twist** Love on the Dole *Octagon, Bolton...* **Steve Varnom** Chess *Theatre Royal, Newcastle...* **Jonathan Warde** Goodnight Mister Tom *Festival Theatre, Chichester...* **Hugh Woolridge** (Director) The Haunting *Theatre Royal, Plymouth...*

FRINGE... **Tamzin Aitken** Quality Street *Finborough Theatre...* **Daisy Ashford** Quality Street *Finborough Theatre...* **Richard Atwill** Westminster Side Story *Theatre 503...* **Alex Bartram** Studio 50: Improvathon 2011 *Hoxton Hall...* **Josie Benson** The Cradle Will Rock *Arcola...* **Jenna Berk** The Trojan Women *Cock Tavern...* **Amanda Boxer** The Painter *Arcola...* **Peter Broome** Oh, To Be In England *Finborough Theatre...* **Matthew Bulgo** Amphibians *Bridewell...* **Letty Butler** Fabrication *Print Room Theatre...* **Sarah-Jayne Butler** Antony and Cleopatra *The Rose Theatre, Bankside...* **Joseph Chance** Studio 50: Improvathon 2011 *Hoxton Hall...* **Chris Chambers** (Director) Twelfth Night *Hoxton Hall, The Space and Middle Hall...* **Natasha Chivers** Breed *Theatre 503...* **Alicia Davies** The Cradle Will Rock *Arcola...* **Alan Cox** Studio 50: Improvathon 2011 *Hoxton Hall...* **William Donaldson** Antony and Cleopatra *The Rose Theatre, Bankside...* **Alan Drake** Kissing Sid James *New Red Lion...* **Katie Ellen-Jones** Quality Street *Finborough Theatre...* **Daniel Green** Estate Walls *Oval House...* **Simon Grujich** We Are Where We Are *Theatre 503...* **Rob Heaps** Dexterity *Theatre 503...* **Rebecca Hilsdon** The Trojan Women *Cock Tavern...* **Anna Jordan** (Director) Bender, Short Stuff *Waterloo East Theatre...* **Leigh Kelly** Trading Faces *Lion & Unicorn Theatre...* **Samantha Kissin** Quality Street *Finborough Theatre...* **Jason Lawson** (Director) Kissing Sid James *New Red Lion...* **Andrew McDonald** Strinberg's Apartment *New Diorama*

Theatre... **Tom McGair!** Studio 50: Improvathon 2011 *Hoxton Hall...* **Harry Melling** Bedrooms, Dens and Other Forms of Magic *Theatre 503...* **Mel Oskar** Studio 50: Improvathon 2011 *Hoxton Hall...* **Anna Ostergen** (Assistant Director) *The Charming Man Theatre 503...* **John Plews** (Director) *A Slice of Saturday Night Upstairs at The Gatehouse...* **Claire Redcliffe** Quality Street *Finborough Theatre...* **Lisa Rose** Holly Lodge: A Celebration *Upstairs at The Gatehouse...* **Jimmy Ryan** A Doll's House *Picton Place...* **Philip Scott-Wallace** Anthony and Cleopatra *The Rose Theatre, Bankside...* **Kane Sharp** The Prophets and the Puppets *Theatre 503...* **Lisa Spirling** (Director) *We Are Where We Are Theatre 503...* **Chris David Storer** Collete Collage *Barons Court Theatre, On the Twentieth century Union Theatre...* **Simon Yadoo** Miriam. Gonzalez. Durantez. *Theatre 503...*

INTERNATIONAL... **Lara Agar** (Actor & Producer) *Airswimming International Istanbul Theatre Festival...* **Kate Bligh** The Lieutenant of Inishmore *Segal Centre Studio, Montreal...* **Ken Bolden** As You Like It *Charity Randall Theatre, Pittsburgh, Dark Side of the House Midnight Radio, Bricolage Production Company, Anthony and Cleopatra Pittsburgh Irish & Classical Theatre...* **Chris Chambers** Skellig *The New Victory Theater, New York City...* **Kathryn Connors** The Magic Paintbrush *Synetic Family Theater, Virginia...* **Brian Cox CBE** This Championship Season *Bernard B. Jacobs Theatre, New York City...* **Lauren Gregor Devine** (Composer) *The Chorus Don't Tell Mama, New York City...* **Matt Devere** One Set to Love *Merlin Theatre, Budapest...* **Chris Dunlop** A Christmas Carol *McCart Theatre, New Jersey...* **Lila Dupree** Young The Ars Nova Building, New York City, Named *Rising Phoenix Repertory, New York City...* **John Perrin Flynn** (Director) *The Sunset Limited Rogue Machine Theatre, Los Angeles...* **David Fuller** (Director) *Romeo And Juliet Theater 2020, New York City...* **Vincent Grass** Dernière Station Avant Le Désert *Théâtre Du Petit Saint Martin, Paris...* **Esin Harvey** (Actor & Producer) *Airswimming International Istanbul Theatre Festival...* **Rosey Hay** Hamlet *Goodwill Theatre, New York...* **Pam Hyatt** Pam Hyatt Off Limits *The Annex Live, Toronto...* **Dana Ivey** The Importance of Being Earnest *American Airlines Theatre, New York City...* **Hywel John** (Writer) *Pieces 59E59 Theater, New York City...* **Mike Kelly** One Set to Love *Merlin Theatre, Budapest...* **Adrienne Matzen** El Stories *Waltzing Mechanics, Chicago...* **Megan McGrath** Hamlet's Apocalypse *Manhattan Theatre Source, New York City...* **Tom McKay** The Great Game *Public Theatre, New York City...* **Donald Molosi** Today It's Me *United Solo Festival, New York City...* **Arden Moscati** The Mousetrap *1st Stage Theatre, Virginia...* **Azeem Nathoo** I Marcus Garvey *Papermill Theatre, Toronto...* **Charlotte Parry** The Importance of Being Earnest *American Airlines Theatre, New York City...* **Jemma Redgrave** The Great Game *Public Theatre, New York City...* **Tom Riley** Arcadia *Barrymore Theatre, New York City...* **Stuart Ritter** The Three Faces of Dr. Crippen *Steppenwolf Theatre, Chicago...* **Barbara Tarbuck** Becky Shaw *South Coast Repertory, Orange County...* **Pierre-Benoist Varoclier** Le Roi s'amuse *Theatre de l'Aquarium, Paris, Le Misanthrope Theatre des Quartiers d'Ivry, Paris...* **Hugh Woolridge** (Director) *The Music Of Andrew Lloyd Webber University of Oklahoma, (Producer & Director) ANTHEMS: The Concert Royal Albert Hall...* **Jan-Christian Zollenkopf** Sad Happy Sucker *Lyric Hyperion Theater, Los Angeles...*



Benedict Cumberbatch in *Frankenstein* at the National Theatre. Photograph by Catherine Ashmore, 2011.

FILM... **Edward Akrouit** Swinging with the Finkels... **Ben Aldridge** Toast... **Julian Bleach** Anonymous... **Jim Broadbent** The Iron Lady... **Anna Chancellor** Hysteria... **Sam Claflin** Pirates of the Caribbean: On Stranger Tides... **Kathryn Connors** Senior Cut Day... **Dominic Cooper** My Week with Marilyn, The Devil's Double, Captain America: The First Avenger... **Brian Cox CBE** Coriolanus... **Benedict Cumberbatch** Tinker, Tailor, Soldier, Spy... **Robert Emms** Anonymous... **Mem Ferda** The Devil's Double, Black Ops... **Tony Goldwyn** The Mechanic... **Victoria Hamilton** Toast... **Anthony Head** The Iron Lady... **Edward Herrmann** Price Check, Born to be a Star... **Clare Higgins** Toast... **Benito Martinez** Bless Me, Ultima... **Andrew McDonald** Seduction... **Alexia Moyano** Tiempos Menos Modernos... **Jack Murphy** (Choreographer) Brighton Rock... **Kathryn O'Reilly** Zebra Crossing... **Robert Portal** The King's Speech... **Sebastian Reid** Anonymous... **Daniel Ryan** Pirates of the Caribbean: On Stranger Tides... **Mary Alexandra Stiefvater** Driving by Braille... **Donald Sutherland** The Mechanic... **Hellena Taylor** Cockpit: Rule of Engagement, Ways to Live Forever... **Harry Treadaway** The Last Furlong... **Luke Treadaway** You Instead... **Sophie Wu** You Instead... **Daniel Yabut** Go For It...

TELEVISION... **Jamie Bamber** Outcasts... **Aisling Bea** Come Fly With Me, Lewis 'Wild Justice', The Savage Eye II, (Writer) LOL Sketch Show... **Alex Blake** Random... **Stefano Braschi** Come Fly With Me... **Jim Broadbent** Exile... **Anna Chancellor** Hustle, The Hour... **Sam Claflin** United... **Bryan Dick** Eric and Ernie... **Chiwetel Ejiofor** OBE The Shadow Line... **Josh Elwell** Big City Park, Zing Bop, Zingzillas... **Daisy Haggard** Episodes... **Anthony Head** Merlin... **Edward Herrmann** Better With You... **Michael Hodgson** Accidental Farmer... **Rebecca Humphries** Come Fly With Me... **Željko Ivanek** The Event... **Stacey Keach** Lights Out... **Anna Maxwell Martin** The Night Watch, South Riding... **Harry Melling** Merlin... **Azeem Nathoo** XIII... **Hermione Norris** Outcasts... **Chris O'Dowd** The Crimson Petal And The White... **Kathryn O'Reilly** Lewis... **David Oyelowo** The Good Wife... **Nathaniel Parker** Merlin... **George Rainsford** Law & Order: UK... **Jeff Rawle** Hollyoaks... **Sebastian Reid** The Taking of Prince Harry... **Daniel Ryan** Just William, Lewis, The Reckoning... **Grant Show** Private Practice... **Claire Skinner** Act of Memory... **Cobie Smulders** How I Met Your Mother... **Clive Standen** Camelot... **Ed Stoppard** Upstairs, Downstairs... **Emily Taaffe** The Borgias for Showtime... **Barbara Tarbuck** General Hospital... **Rita Wilson** The Good Wife... **Philip Winchester** Camelot... **Jamie Zubairi** Holby City...

RADIO & VOICEOVER... **Gethin Anthony** Minister of Chance *Radio Static...* **Samuel Barnett** I, Claudius *Radio 4...* **Luke Carroll** Minister of Chance *Radio Static...* **Joanne Ferguson** Severed Threads *Radio 4...* **Juliet Jordan** (Radio Voice Coach) *Nova FM...* **Simon Lee Phillips** The Man Who Jumped from Space *Radio 4...* **Kane Sharpe** Minister of Chance *Radio Static...* **Toby Stephens** The Big Sleep, The Lady in the Lake *Radio 4...* **Hellena Taylor** Bayonetta *SEGA Games, The Saboteur Electronic Arts...* **Pierre-Benoist Varoclier** Chacun Pour Soi Et Dieu Pour Personne *France Culture...* **Jamie Wallwork** Minister of Chance *Radio Static...* **Alex Warren** Minister of Chance *Radio Static...*

STAGE MANAGEMENT & TECHNICAL THEATRE... **Michael Conlon** (Deputy Stage Manager) *Lend Me A Tenor Theatre Royal, Plymouth, The Invisible Man Menier Chocolate Factory...* **Mark Doubleday** (Lighting) *The Knowledge, Little Platoons Bush Theatre...* **Timandra Dyer** (Production Manager) *War Horse New London Theatre...* **Andrew SJ Grant** (Lighting Programmer) *Ludd & Isis Royal Opera House, A Midsummer Night's Dream Headlong Theatre National Tour, (Chief Lighting Programmer) Dunsinane Royal Lyceum Theatre, Edinburgh...* **Chris Hesketh** (Stage Manager) *Love Never Dies Adelphi Theatre, Shrek The Musical Theatre Royal Drury Lane...* **Phil Hewitt** (Lighting/ Sound) *Bedrooms, Dens and Other Forms of Magic Theatre 503, The Two-Character Play Jermy Street Theatre...* **Rebecca James** (Deputy Stage Manager) *The Rivals Theatre Royal Haymarket...* **Ian Jones** (Head Of Lighting & Sound) *Welsh National Opera...* **Louis Ling** (Assistant Stage Manager) *The History Boys Chichester Festival Theatre/UK Tour...* **Katrin Maximiliane** (Extras Manager) *Opera House Dortmund, Germany, (Deputy Stage Manager) Childrens Opera Dortmund, Germany...* **Sophie McLelland** (Technician) *The Mermaid Blackfriars...* **Clio Nonis** (Sound Number 3) *Jersey Boys Prince Edward Theatre...* **Ria O'Brien** (Assistant Stage Manager) *Cinderella Assembly Hall Theatre, Tunbridge Wells, Snow White and the Seven Designers Garrick Theatre...* **Jo Oliver** (Deputy Stage Manager) *Flare Path Theatre Royal Haymarket...* **Kate Spencer** (Sound Number 2) *New Wimbledon Theatre...* **Jamie Taylor** (Sound Number 2) *Jersey Boys Prince Edward Theatre...* **Richard Tierney** (Producer) *Demanding Women...* **Richard Williamson** (Lighting) *Amphibians Bridewell...*

Please email alumni@lamda.org.uk and let us know what you've been up to. Many thanks!