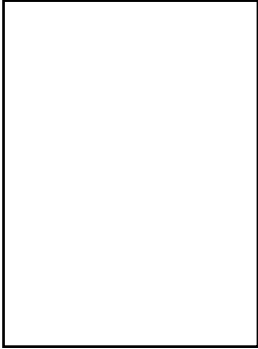


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THEATRICAL PERFORMING ARTS



Photograph by Johan Persson

Direct action

Olivier Award-winning director Jamie Lloyd has added the National Theatre to his CV credits just six years after getting his first big break.

This year, the 31-year-old opened the classic comedy *She Stoops to Conquer* at the prestigious London venue's largest theatre, the Olivier. Garnering a wealth of critical acclaim, the play featured fellow LIPA graduates Gavin Spokes (*Acting 2000*), Stavros Demetraki (*Acting 2006*) and Jonathan Glew (*Acting 2001*).

The Daily Telegraph hailed Jamie's production a "fresh, spirited and often blissfully funny staging" while the Guardian enthused that "Jamie Lloyd's production is a collective success which leaves the theatre echoing with the sound of the audience's happiness".

The National joins a growing list of theatres where the Poole native has worked his directorial magic since being handed the helm of his first production, Harold Pinter's *The Caretaker* at Sheffield Crucible.

Continued on page 5

Jonas awarded Norwegian 'Grammy'

Singer-songwriter Jonas Alaska * was named best newcomer at the Spellemannprisen, Norway's answer to the Grammy Awards, in January 2012.

The 24-year-old, who received a grant of £28,000 for winning, was also short-listed for an award for best lyricist and for best male artist.

The Spellemannprisen have taken place annually since 1972 and recognise the cream of Norway's musical crop.

Originally from Aust-Agder, Jonas released his first album in 2011, a self-titled offering of country, pop and Americana. He is currently working on his second album.

Jonas can be seen on the Norwegian festival circuit this summer. He graduated in 2011 after studying Music here.

* Jonas Aslaksen when at LIPA.

Photograph by Kaja Bruskeland

Management maestro

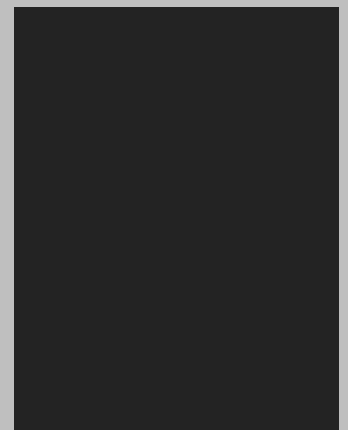
Multi-talented Adam Burgan has received a prestigious accolade for his work in theatre management.

The 30-year-old, who took the helm of a regional venue in 2009, was named theatre manager of the year at the National Encore Theatre Awards in May 2012.

The award was given in recognition of his role at The Octagon in Somerset, where he not only looks after the day-to-day running of the venue, but also wears the hats of artistic director, district arts development manager and, occasionally, outreach teacher.

Adam, who oversees some 250 performances a year, was presented with a statuette at a presentation evening in Fairfield Halls in Croydon, held by organisers trade magazine Encore and attended by a mix of theatre managers, producers, artists, agents, promoters, suppliers and celebrities.

(continued on page 5)



Adam receives his theatre manager of the year award from British actor John Altman

Lauren Murphy has set sail on a career with BBC Learning, working on new educational projects for both online and broadcast audiences.
The 23-year-old is part of BBC Learning's project

Winning the BBC Norman Beaton Fellowship led to a whirlwind five months for Victoria Hardy. "I climbed rocky mountains, got shot off a horse and carriage, fell out of the sky, climbed out of a burning building and camped in the Arctic," she told us. "And it was all created just using the power of audio."

The 2010 Acting graduate was awarded a contract with BBC Radio Drama Rep Company last summer, after three rounds of successful auditions saw her win the fellowship. She explained: "I recorded 28 plays and nine voice-overs. I learnt so much during the five months it's hard to believe it was such a short time... Radio is very fast-paced. There is no rehearsal time and you may be working on a number of plays each week, even more than one each day. You learn to trust your instincts and your producers very quickly.

"I worked with a host of amazing producers, writers and engineers as well as some fantastic actors and real heroes including Bill Nighy, Brian Cox, Sally Phillips, Trevor Peacock, Billy Connolly, Katherine Parkinson and John Sessions."

Victoria, from Dorset, puts her radio success down to her large repertoire of accents, and the fact that she can pick up dialects and change voices quickly.

Rocking under the midnight sun



Picture a beach, surrounded by mountains and trees, on which the sun never sets. Add 40 bands and a capacity crowd of 6,000 revellers each day and you have the Bukta Festival. This is a stage for Norwegian rock acts and top international artists in what could well be one of the most beautiful festival sites in the world.

Bukta takes place in northern Norway, inside the Arctic Circle, this year from 19th to 21st July. In charge of production is Lasse Pettersen, who has been involved in producing the festival in his home town of Tromsø since he graduated from the Management programme in 2007.

Leading a team of 40 staff and 500 volunteers, he explained what is involved: "I oversee all stages of the process from planning and preparations, negotiating good deals with suppliers and partners, to rigging the festival area and taking it down again. Basically, what we do is build a little city on the beach, with all necessary infrastructure, so there are a lot of different elements and things to consider... I am also involved with

the booking of bands and get to travel a lot to check out new bands at various festivals and industry shindigs.

"This year we have The Cardigans, Rival Sons, Lissie, Wolfmother, Thin Lizzy and many more. Over the years we've had legends like Patti Smith, Motörhead, Iggy & The Stooges and Grinderman."

Producing the festival is a year-round job for Lasse, but he still finds time for his work as a newly elected member of the Norwegian Rock Association, lobbying to safeguard and develop conditions for concert organisers in Norway.

He will also be performing at festivals in Norway through the summer as guitarist with the band Cazadores. The title track of their recent EP release Islands has been getting regular airplay on Norwegian radio, and their debut album is due for release in November.

Most importantly, he recently became a dad for the first time to baby Albert, a potential Bukta volunteer of the future (www.bukta.no/).

Hanging upside down with her feet hooked around a hoop four metres above the ground, Rebecca Rennison is all grace and fluidity: arching her body through the circle with complete assurance. The 2007 Dance graduate created the four-minute long aerial hoop routine for her act on the cruise ship Azura and watching her perform suspended above the heads of an entranced audience, she looks entirely at home.

Becki, from Nottingham, spent ten weeks in rehearsal, then over nine months at sea as a featured aerial artist on the P&O liner. There were three elements to her aerial work: aside from the hoop, she performed hanging from silks and with a Spanish web. The latter saw her suspended by one arm from a ring at the end of a rope turned by a man on the stage below with increasing speed until her body became a horizontal blur.

The 26-year-old seems relaxed about the safety aspect of her act, she said: "The danger is relative; there are no mats, or harness. The height isn't too bad, but when the weather was windy or rough, the hoop would swing from side to side, which would alter the angle of the movements in relation to the hoop. You have to concentrate and know your limits."

Her introduction to aerial work happened while she was studying. She explained: "My first taste of (aerial) silks was actually from another student at LIPA – a designer, so it just goes to show the mix of students there is very important."

She continued: "I worked in two circuses as a dancer and I find movement in the air exciting to watch. My boyfriend at the time was a flying-trapeze artist. We trained almost every day, so I began to practise a lot. On the ship I wanted to create something that was my own."

Having finished her contract in April, Becki decided she was ready for a spell on dry land. She is now working on a new act and training at My Aerial Home. You can see her skills in action at

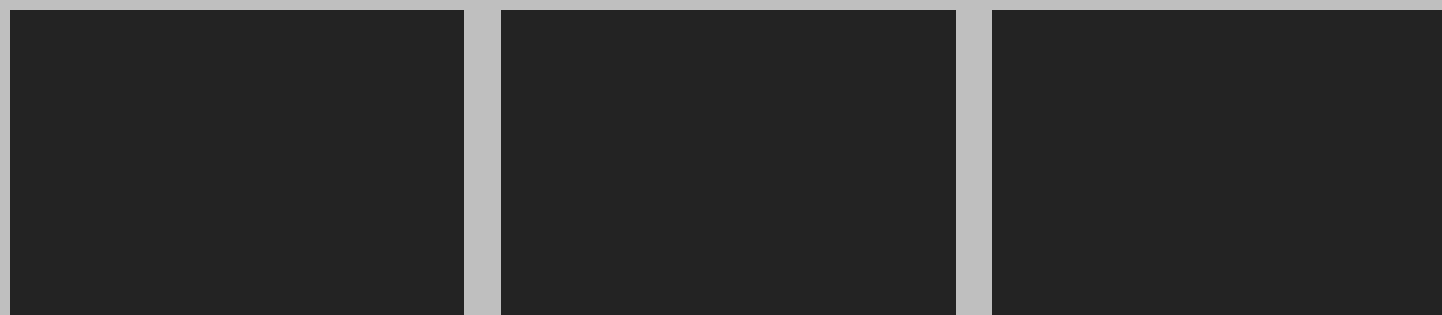
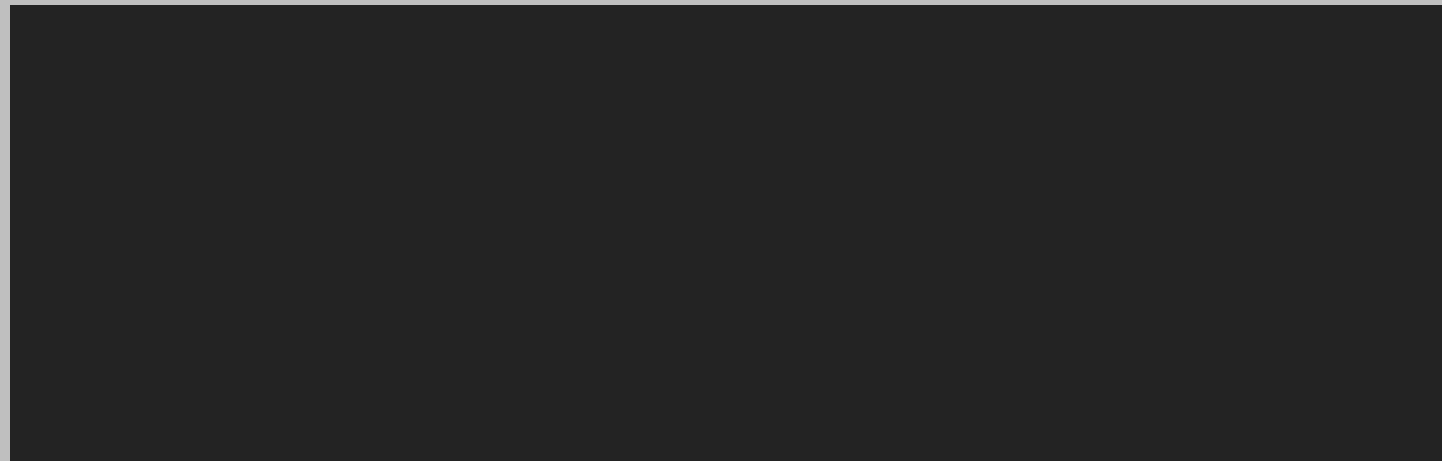
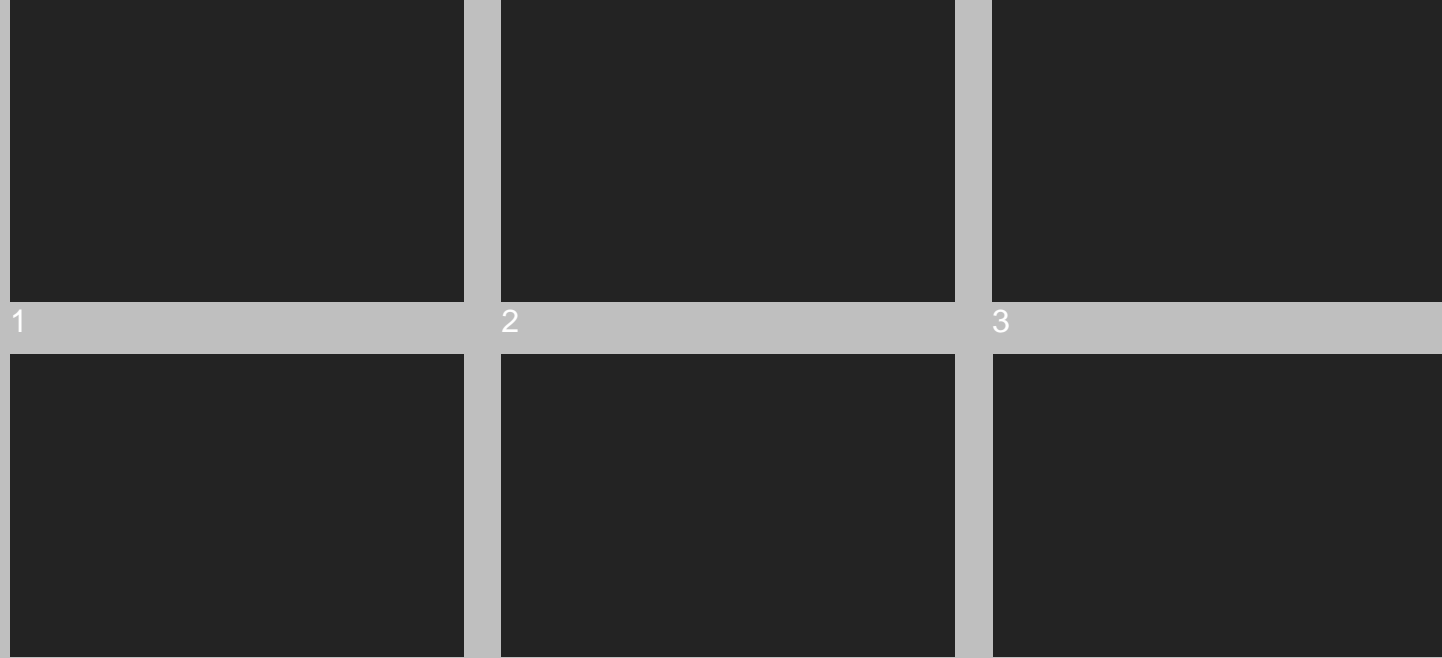
In times like these, theatregoers want value for money and to know they're going to have a great night out.

It is this mood that encouraged producer Giuliano Crispini to plough all his energies into producing in the commercial theatre sector.

The 2004 Acting graduate's latest production is the Olivier Award-winning comedy *The Rise and Fall of Little Voice*, which opens this September at the Yvonne Arnaud Theatre in Guildford before touring the UK until June 2013.

Among the cast are Beverley Callard (Liz McDonald from *Coronation Street*), Ray Quinn (from





Luc Bonnet

It is with great sadness that we announce the death of Luc Bonnet. Luc, a former Sound Technology student, joined us in 2003 and graduated in 2006. He died on May 25th following a road accident in Berlin. Splitting his time between LA and Berlin, Luc had carved out an impressive career as an engineer and music editor in the world of film orchestration. Jon Thornton, Head of Sound Technology said: "I recall seeing Luc only a year ago when he visited, and remember being just so incredibly impressed and proud of him – with his poise, passion and sheer grasp of the industry he was now working in so successfully. At the same time, he'd lost none of the caring, humorous and loving side of his personality that I'll remember him most for. I will miss him enormously."

Another of his former lecturers wrote: "I think he was one of the most genuinely pleasant, endearing and vibrant people we've ever had on the course and I'm really saddened that we won't see him again. But when I think of him I remember he was always smiling, always upbeat, always good to be around. He'll be missed."

Our deepest sympathy goes to Luc's family and friends.

Alumni attitude survey

We carried out a survey of our alumni in February to find out what you think about the services we offer. More than 450 of you completed the questionnaire – a big thank you to everyone who took part.

Some of the main things you asked for were more ways to network with each other, publicise vacancies and find out about work opportunities. We already have a facebook group for LIPA Alumni and we would love you to join us. Feel free to use it to tell other graduates about job openings, projects you need someone to collaborate on or just to ask for some help or advice – it's your group.

You can follow us on Twitter @LIPA_Alumni so tell us about your gig, opening night or other news and we'll give you a tweet!

Don't forget you can still use the LIPA web site to network, by registering at <http://www.lipa.ac.uk/content/AlumniHome.aspx> You can search for other graduates using the site, and see all of the back copies of See Me Now. Finally, if you are on LinkedIn you can join our group there too.

Update from our CEO

Swept up with the warmth of our first reunion away from England, I announced in Oslo that we had bought the art school next to us and that we were planning a performing arts school. It was just a short speech, so here's a bit more detail.

The building next door to us (pictured right), at least the section running along Mount Street, was built by the original people who (in the early 1800s) created The Liverpool Institute. If you look up at the lintel above our Mount Street entrance, you'll see underneath this name "and School of Art". This was because, although the old institute offered art, the demand outgrew the space, so they built along the street. So, once again, both buildings are going to be united for what they were built for: learning.

like the Sennheiser Studio Theatre (now called 'The Senn') and there's no space to offer more teaching. We were considering constructing a new building along Upper Duke Street when the Art School came on the market. We realised we could buy almost double the space at almost three-quarters of the price, even with adaptations. Liverpool John Moores University are leasing the building until June 2013, so it will be a while until everything is as we'd like it.

Now the school. The UK government is encouraging anyone to start a new school (which can specialise), provided that there are enough local people who actually want what the school is going to offer. So we are going to apply. It's clear that, for many performing arts skills, the earlier you start the better so the idea is to twin a primary and a secondary school. This won't fonea,8 to twin a prima the school is going toAis endo to endearerng tos was becauool. The UK go

Graduation 2012

At our graduation in July we are awarding our Companionships to seven people who have shared their skills and expertise with us and we are awarding our fourth Honoured Friend.

Jason Barnes

Now a freelance lecturer and consultant, his career as a stage manager has included venues like Theatre Royal Windsor, the Unicorn Theatre and the Mercer County Theater (New Jersey, USA). His longest association has been with the National Theatre as stage manager to start with, segueing into being the production manager for the Cottesloe for over 250 productions. He has contributed as a board member or a trustee to the British Theatre

Association, the Association of British Theatre Technicians and the Theatres Trust. He has contributed to publications and spoken at international conferences, as well as participating in touring and "found space" productions.

Matthew Bourne

Matthew has brought classical dance forms to a popular audience with panache, humour and visual flair. He is a five-time Olivier Award winner and the only British director to have won the Tony Award for both best choreographer and best director of a musical. He co-created his first

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Thanks to all the graduates and staff who contributed to this edition, including Allan Brown, Jan Buchanan and Mark Featherstone-Witty.

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