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Auditions: to be or not to be...

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UNIVERSITY OF
WEST LONDON
London College of **Music**



Graduate 2015 Premiere Production of **DRACULA** ... *the musical*

Frequently Asked Questions

BA (Hons) Musical Theatre

WW45

BA (Hons) Acting

W410

BA (Hons) Musical Theatre with Foundation

312W

AUDITION REQUIREMENTS

BA (Hons) Musical Theatre (UCAS Course Code: WW45)

BA (Hons) Acting (UCAS Course Code: W410)

BA (Hons) Musical Theatre with Foundation (UCAS Course 312W)

Audition fee: There is a £40 audition fee for all the above courses.

Musical Theatre with Foundation is a four-year course. The structure and content of the first year of study, in both 3-year BA degree courses, will be identical. In the second and third year of the degree course you will specialise and concentrate in *either* musical theatre *or* acting.

Your audition will be in TWO sections. You will be required to attend for the whole day from 10am. It is important for those travelling a long distance that you make suitable travel arrangements to enable you to stay until 3.30pm at the latest, due to the nature of the selection process. Please note the number of dates on the website and that you have to confirm attendance by payment of the audition fee. **N.B. It is important to note that no audition date will be confirmed without an audition fee.**

Musical Theatre Audition

First section - you will be required to participate in:

- a short dance/movement session
- a short vocal workshop

Second section you will be required to prepare and perform a:

- monologue from a contemporary play (post 1980) - 15 lines(maximum) and
- musical theatre* song of 32-64 bars
- musical theatre* lyric as a dramatic monologue

Acting Audition

First section - you will be required to participate in:

- a short dance/movement session
- a short voice workshop

Second section you will be required to prepare and perform a:

- monologue from a contemporary play (post 1980) - 15 lines(maximum) and
- musical theatre* song of 32-64 bars
- Sonnet by William Shakespeare

N.B. For all degree courses you will also be required to bring to the audition a short piece of writing discussing the preparation/rehearsal process of the monologue to be performed at this audition (1,000 words.) Do **NOT** send this written work in advance of the audition.

* Do not consider presenting any material, sung or spoken, from a play or musical currently running in the West End.

Please bring with you:

- A recent passport photograph
- loose comfortable clothing suitable for an audition
- appropriate footwear
- copies of:
 1. monologue, song lyric and sonnet
 2. annotated vocal/piano score (sheet music) for the chosen song.
 3. 1,000 words concerning preparation and performance of monologue

NB No written feedback will be given to candidates following the audition. Clear verbal responses regarding work observed within the audition will be provided, where appropriate, by the panel throughout the audition process.

IMPORTANT INFORMATION ABOUT

Acting

<http://www.uwl.ac.uk/academic-schools/music/courses-subject-areas/acting>

Musical Theatre

<http://www.uwl.ac.uk/academic-schools/music/courses-subject-areas/musical-theatre>

<http://www.uwl.ac.uk/course/musical-theatre/31757>

Musical Theatre with Foundation

<http://www.uwl.ac.uk/course/musical-theatre-foundation-year/34731>

Undergraduate Application Guide

<http://www.uwl.ac.uk/sites/default/files/My%20Application/LCM%20Portfolio%20Guide%20WEB.pdf>

PLEASE BE AWARE

Due to the high demand for places on this course, it is highly unlikely that we would be able to re-schedule your audition date.

Please see our website at <http://www.uwl.ac.uk/interviews> for full details on what to bring with you and what will happen on the day. Click [here](#) to find out how to get to the university.

You will need to pay an audition fee of £40 (non-refundable) at least 5 days before attending the audition. Please telephone our automated payment line on **0208 936 3205**. You will need to quote your Student ID number, which is 21309453.

We look forward to meeting you, but in the meantime, you may like to take a look at this [YouTube video](#) to find out more about LCM.

Clarification of AUDITION REQUIREMENTS

What do you require from the piece of writing?

The purpose of this task is to assess your rehearsal approach to the chosen monologue prepared for this audition. The writing is encouraged to be from a personal point of view identifying your interest in acting and to provide clarification as to why you are appropriate for an undergraduate honours degree. Your writing might well be the basis of some discussion with the panel about the ideas presented within the performance of the monologue.

Please do not submit course work edited and marked by your tutors.

Should we send the written work in advance of the audition?

NO. *Please bring written work explaining your preparation work relating to the performance of the monologue with you on day of the audition.*

What does it mean to ‘...prepare and perform a musical theatre* lyric as a dramatic monologue?’

You are expected to work on the text of a song lyric and then use this text as a spoken monologue in order to create a character and situation that is appropriate to the words spoken.

Why only 32-64 bars of a song?

The purpose of the audition is to sell yourself in the most positive way you can. When you prepare your audition song aim to sing for one minute and be able to display as many facets of your vocal skill as possible. If we want to hear more the panel will request this!

Do we have to bring copies of audition material?

YES. *Please remember that this is not because the panel is uncertain of the repertoire you have chosen. It is advised for your own welfare and well-being within the audition process. Tension is often high and there is a tendency for memory to let you down. With the possibility of a prompt the situation is relieved.*

What is involved in the general musicianship workshop?

In order to be successful in the field of musical theatre it is essential that you have a good ear for the music and can be reliable when working in a chorus or small ensemble. You do not need perfect pitch but as time is always precious within the rehearsal room the repetition of instructions either musical or textual are not common. Therefore, we require you to have a quick mind and to be able to answer simple questions relating to pitch and intonation. We request you to sing simple melodic and rhythmic phrases, recognise major and minor chords, numbers of notes within a chord played twice on the piano and other simple aural exercises that would be appropriate to the journey of an actor-singer. If in doubt seek guidance from your present tutor or teacher as to how to prepare for this aspect of the audition.

Is make-up allowed?

NO. Definitely not required or necessary

Do we have to wear black?

NO. However, it is necessary to wear appropriate clothing and shoes for a short vocal workshop. Avoid sparkly tops and hot pants. Aim for a sense of neutrality to be observed in order for the different characters you perform and their physicality to be communicated in an objective manner.

We request that no jewellery be worn for the audition.

Where can I find a copy of Shakespeare's sonnets easily?

The team suggest that for a quick solution you consider a visit to a website such as <http://www.shakespeares-sonnets.com/sonnet>.

Can we use 'backing tracks'?

NO. You must bring correctly prepared sheet music. Aim to photocopy the song to be performed and make certain that it is suitably prepared for the accompanist. Single sheets will inevitably fall off the piano and the accompanist will be spending more time picking up your music than accompanying you. Sellotape the sheets together. Do not staple the music.

Do I need to bring the piano score for my song?

YES. You must bring correctly prepared sheet music in the correct key.

Can we use transposed songs?

YES. But there must be a significant technical or artistic reason as to why this is necessary.

Why are you the only university that appears to request applicants for the musical theatre course to prepare a song lyric as a dramatic monologue?

Perhaps you should ask all the other institutions to which you are applying as to why they do not think this preparatory work is important. We believe that before you can sing a song you must understand the lyric. By being aware of the structure of the writing and communicating the specific vocal patterns and thoughts of the character we believe that this process enables both the text to be spoken in a meaningful manner and the lyric to be communicated effectively.

How will the audition day be structured?

*The **audition** will be quite intensive and will require you to be available from 10:00 am until 3:00pm (approx.). Please make suitable travel and personal arrangements to allow the full process of the audition to be considered.*

*In the **opening session** you will be required to take part in a short movement session where you will learn a short sequence to test movement memory. There will be a short general knowledge quiz for actors and musical theatre performers. You will then be requested to take part in a short vocal warm up. Applicants applying for the musical theatre course will be tested on their general musicianship.*

Following this you will be asked to sing your prepared song and perform the song lyric as a dramatic monologue. At this point in the day the results from the morning audition will be considered and those who have passed the audition so far will be asked to stay.

*The **final stage of the audition** will consist of presenting your prepared monologue and being re-directed on any aspect of your presented work as observed by the panel throughout the entire audition day.*

There will be a natural break in the middle of the day and there will be an opportunity to take refreshment. There are several additional cafes within the area in addition to those on the university campus itself. You are advised to bring water with you for the duration of the audition.

A few extra thoughts:

Bring clean unmarked texts to the audition – this is for your benefit just in case you forget words etc. We are also more interested in what you do at the moment of performing rather than trying to work out what you intended to do in your performance encouraged by the comments written on the page.

Never set yourself a ‘challenge’ in the audition. This is your moment to ‘shine’ and show the panel what you can do. Always perform material with which you are familiar.

Ensure the song is in the correct key for your voice and that you are aware of the piano accompaniment. Aim to cut piano introductions and interludes of more than 2 bars. The panel want to hear you sing, not the accompanist play.

Do not choose songs with difficult accompaniments. You have been working on this song for several months, but the pianist is sight reading.

N.B. Avoid downloading music from web-sites where you cannot guarantee the accuracy or editing of the piano score. If you do download the music, please make sure you have checked the score with a tutor for accuracy of key and vocal range before bringing it to an audition.

Use appropriate audition material suitable for demonstrating your strengths in the field of musical theatre.

Avoid using monologues and songs from shows that you have recently performed. When re-directed these candidates often resist the instruction or guidance they are given and so show a reluctance to accept direction.

Always keep your mind open during the audition and accept direction as a positive aspect of the day.

Do not sit to present your pieces. If you find a piece that cannot be performed unless the character is discovered sitting down – CHANGE IT! This is an audition and we need to be aware of your entire physicality and skills to create and embody character.

Please have detailed knowledge of the repertoire chosen for your audition plus general knowledge of musical theatre to identify your strengths within this field.

Make bold acting choices within all aspects of your audition. Be aware of character, relevant background and how to communicate this information with the panel. If you invent information to support you’re the understanding of the character, ensure that the information is relevant to the text and situation you are in. Too many songs appear to be sung by characters who are indulging in drugs and are lonely in a prison cell. Aim to use background information that has relevance to your own circumstances. All too often the back story is hard to correlate with the actual text of the song. Ideas are not enough they need to have a connection with the lyric sung or dialogue spoken.

Words are spoken and sung with some interest but it is the meaning of the text that needs to fully realised within the delivery and actions of the character. References must be understood and fully researched.

Be secure in your use of material and if you use text that draws attention to the sexual nature of a character ensure that you fully understand the implications of this work. Be brave and don't apologise prior or during the audition process.

There needs to be a greater understanding of what you are achieving within the work and the demands being made upon in relation to the delivery of the character. Often three chances to display a world of contrasts and the performances remain rigid and full of personal habits and gesture belonging to the actor rather than the character.

Choices are important so please make sure that you display as many vocal qualities and styles as possible within the short time available to you within the audition.

Ensure that your basic communication skills are secure before embarking upon some of the more complex repertoire within the field. Sometimes the ability to sing a simple song effectively and with a sense of truth is worth more than bars and bars of a more complicated and testing song.

Try to avoid songs that test the accompanist more than the vocalist at audition.

Perform what you have rehearsed.

Do not sit in judgement and comment on the character being played as if you didn't like them.

Some basic rules **YOU MIGHT LIKE TO CONSIDER** when auditioning:

- *select songs that suit your voice*
- *the verse is never better than the refrain*
- *pick the section of the song that shows you at your best*
- *show your best quality in the song*
- *do not carry any extra music with you that you do not wish to sing*
- *make sure that your song is in the correct key*
- *be familiar with the piano accompaniment*
- *bring the correct version of the song with you*
- *know the correct tempo so that you can communicate this to the accompanist*
- *get enough rest at least two days before the audition*
- *try to avoid milk or dairy products the evening before the audition*
- *stay focussed on what you have to do*
- *warm up silently before going into the audition room*

At your audition you would be advised to consider **NOT TO** sing anything:

- *that is out of your range*
- *that you have just learnt*
- *that is musically too difficult for you*
- *where you are constantly aware of the technical requirements*
- *that goes on for too long*
- *that is too self-indulgent or too negative*
- *that is overdone*
- *that is emotionally too difficult for you to handle or*
- *too difficult for an average accompanist to sight-read – this is your audition!*

GENERAL QUESTIONS

Why is this course 'unique'?

Most musical theatre courses are traditionally based within an acting conservatoire or university drama department. This musical theatre course is situated within a music conservatoire - London College of Music. This has the additional advantages of our undergraduate studies being enriched by the constant presence of composers, performers, instrumentalists and a flourishing music technology department. This not only enriches the day-to-day work within the conservatoire but encourages a lively debate between the arts. Perhaps, more importantly this 'mix' of skills allow students to appreciate each other's gifts and so develop a working relationship that can easily be developed beyond the bounds of university life.

Please visit the following site for further details of this lively and exciting working environment:

<http://music.uwl.ac.uk>

Do you get personal singing tuition?

Yes. You will receive 1-2-1 singing tuition - 45 minutes weekly during both semesters in year one. In the second year acting students get a two-and-a-half-hour group voice session each week to develop and maintain the vocal work.

Is there an opportunity on the musical theatre course to consider the actor musician in the final year of productions?

There may be opportunities to use instrumental skills within the final year of productions and wherever appropriate within the first two years of study. However, this course is not designed for the training of the actor musician but being a part of LCM there are many opportunities to play and be involved with the musical life of the college.

Do you encourage performances in the first two years of study?

The first two years of study are occupied with the training of the actor-singer but we do encourage moments within the course where students are involved with self-directed projects. This is then developed into a body of work at Level 6 within the module Devised Theatre project.

What is the role of London College of Music on the course? Will there be opportunities to dovetail acting and musical instruments?

The course sits within London College of Music and therefore all of the courses under the banner have opportunities to meet and work together. The musical theatre course is aimed at the actor singer. Therefore, our focus is on the voice being the principal instrument. We do not offer instrumental classes. However, there are numerous bands and choruses on offer which are open to all students at LCM.

Do you have to attend an audition for the BA Musical Theatre or BA Acting course if you have Grade 8 or a diploma from any appropriate examination board?

YES, you do have to audition because the entry requirements for the degree require more skills than those assessed in either the Grade 8 or diploma examination. However, possessing either of these qualifications is an asset and can be counted in a positive way towards the individual UCAS point score of the applicant.

Is there a chance for all students to become protagonists on the course, or is it just a chosen few?

We never have a sense of the 'chosen few'. We train for two years and auditions are held for each final year production.

In terms of career prospects, is one limited to musical theatre roles or do your students also go into a wide range of performance opportunities?

Due to the nature of the course there is potential for our graduates to work across all areas of performance.

Do agencies readily take on your graduates or do they prefer drama school graduates?

We actually have an agency attached to London College of Music that is interested in our work and tends to take on students each year. Many of our graduates have been successful in acquiring agents and entering the profession and there is as much opportunity to do so here as elsewhere.

With reference to '...do agencies like graduates...' the answer is that they like anyone who is going to work in the industry and earn the agency money. Agents do not really worry where you have studied I fear! Some conservatoires do have a fierce reputation and you can always rely on their discipline and work ethic to be excellent in the rehearsal room due to their style of training. In the end you just have to be good at what you do!

What is meant by actor movement? Why is there an emphasis on this as a core subject for the performer?

Actor's limber is taught to inform the actor-singer of problems associated with tension, muscle strain and illness in order to obtain an optimal physical/vocal performance. This set of exercises defined at the start of the first year of study in Movement Studies enables the user to employ these various aspects to explore the individual body and personal areas of tension. No two performers are alike and so it is essential that the training responds to the needs of the body through the development and awareness of this specific method of working. www.feldenkrais.co.uk

What is the relationship between practice and theory?

Practical component for each module is worth **80%**.

Written component for each module is in the form of (i) written assignment, (ii) working journal, or (iii) examination and is worth **20%**.

One module in the third year of study is a research project based on any aspect of your study which can be entirely written or incorporate elements of practice as research.

Who are the teaching staff?

You might like to click on to link below and find out a little more about your future tutors and their research interests. Click on below:

<http://www.uwl.ac.uk/academic-schools/music/our-staff/meet-our-staff>

What might a **typical teaching week** look like in Year One (Level 4) for BA Acting and BA Musical Theatre.

	9:00 – 11:00	11:30 – 1:30	2:00 – 4:00	4:00 – 6:00
Monday	Textual Studies	Textual Studies	Textual Studies	LCM Chorus
Tuesday	Musical Theatre	Voice	Combat	General Musicianship
Wednesday	Acting 1 and 2 [9:00 – 1:00]		Glee Group*	Voxes
Thursday	Dance	Movement	Self-Direct	121 Vocal Sessions
Friday	Actor Movement	Self-Direct	Self-Direct	

Average weekly hours contact time with tutor at Level 4 = 28 hrs

Monday	Tuesday	Wednesday	Thursday	Friday
4 hrs	8 hrs	7 hrs	5 hrs	4 hrs

Web link for Drama UK part of CDDT

<http://www.dramauk.co.uk/users/register>

http://www.dramauk.co.uk/courses/ba_hons_musical_theatre_4

What other useful pages could I look at on the UWL site to help me compare this university with other similar institutions?

LCM overview:

<http://www.uwl.ac.uk/academic-schools/music>

LCM news:

<http://www.uwl.ac.uk/academic-schools/music/lcm-news>

Course information and student comments:

<http://www.uwl.ac.uk/academic-schools/music/courses-subject-areas>

Alumni pages: See our recent graduates and their profiles

<http://www.uwl.ac.uk/academic-schools/music/lcm-alumni>.

Facilities:

<http://www.uwl.ac.uk/academic-schools/music/facilities/music-performance-composition-and-musical-theatre-facilities>

LCM BA Musical Theatre in the West End:

<http://www.uwl.ac.uk/academic-schools/music/london-college-music-live/bel-ami>

LCM Live page (all LCM events):

[@LCMLive](http://www.uwl.ac.uk/academic-schools/music/london-college-music-live)

W5 in-house production company:

<http://www.uwl.ac.uk/w5-productions/about-us>

Facebook LCM photo gallery:

<http://www.facebook.com/LondonCollegeofMusic?sk=photos>

Soho Theatre, 21 Dean Street, London W1D 3NE Tel: 020 7478 0100

www.sohotheatre.com

Watermans Theatre, 40 High Street, Brentford, Middlesex TW8 0DS Tel: 0208 232 1010

<http://www.watermans.org.uk/>

Charing Cross Theatre, The Arches, Villiers Street, London WC2N 6NL Tel: 08444 930 650

<http://www.charingcrosstheatre.co.uk/>

Competitions and bursaries to support you whilst at London College of Music are as follows:

<http://www.uwl.ac.uk/students/undergraduate/scholarships-and-bursaries>

Further Information

For more information on auditions try Margot Annett's 'An Actor's Guide to Auditions and Interviews',

Simon Dunmore's 'An Actor's Guide to Getting Work', both published by A&C Black.

UK Performing Arts also have a number of articles and advice on auditions.

<http://www.ukperformingarts.co.uk/>

For information about courses in and around London visit the Floodlight site:

<http://www.floodlight.co.uk/>

For a more nation-wide site try Hotcourses: <http://www.hotcourses.com>

City Lit also hold a number of courses which may help you pass auditions. Contact them for more information: 020 7831 7831 <http://www.citylit.ac.uk/>

Equity: <http://www.equity.org.uk/>

The Musicians Union: <http://www.musiciansunion.org.uk/>

Web links for Drama UK part of CDDT

<http://www.dramauk.co.uk/users/register>

http://www.dramauk.co.uk/courses/ba_hons_musical_theatre_4

Guardian League Tables - 24th out of 90 HEIs for drama and dance 2013-2014

www.guardian.co.uk/education/table/2013/jun/04/university-guide-drama-dance

98% overall student satisfaction in National Student Survey 2014 (BA Musical Theatre)

HOW CAN YOU BEST PREPARE YOURSELF FOR AUDITION/INTERVIEWS?

*If you are 15 minutes early, then you are on time
If you arrive on time, then you are late!*

THINGS TO CONSIDER BEFORE APPLYING TO A PLACE OF STUDY

QUESTIONS TO ASK BEFORE YOU APPLY?

- What special gifts do you think you possess?
- How aware are you of the competitive field?
- Are you prepared to work harder than you ever have in your life to be successful in your studies?
- Are you nervous, scared?
- Do you always want to hear praise?
- What plans do you have if you don't get in this year?

WHAT ARE YOUR POSSIBLE OPTIONS? AM I MAKING THE CORRECT CHOICE?

- Acting
- Theatre
- Dance
- Drama
- Musical Theatre
- Directing
- Stage Management
- Vocal Performance (sung/spoken)
- Music / Drama Education
- Music / Drama Therapy
- Technical Theatre
- Music Industry/Music Business/Music Administration/Events Management
- Audio/Recording Technology

RESEARCH THE DIFFERENCES BETWEEN

- conservatoire and university education
- the various conservatoires within the NCDT
- each conservatoire and university with regard to audition guidelines and requirements
- curriculum content and delivery

KNOW YOURSELF AND BE ABLE TO RECOGNISE

- your strengths
- your weaknesses
- the qualities you require to sell yourself

THINGS TO THINK ABOUT

- Go to the University or the website
- **Talk:** to students or get in touch with them via Admissions Office and Student Ambassadors (at UWL)
- **Read:** prospectus on line; On-line forums; www.prospects.ac.uk
- Never see REJECTION as a point of negativity. Be brave and strong and realise that this time it is not to be! Ask questions and reconsider a plan of action.
- Do not go for second best and just apply for anything in clearing. We are all grown up and we are all looking for successful conclusions. You want a place. We want students.
- You should want us for life and we should want to teach you and be with you for the next three years of your life.
- We should be encouraged to want to nurture you through your struggles and highs. This is a two-way journey and both you and the University must be prepared to negotiate along the way. This is always seen so much more in performance subjects where the connections and dreams have to be recognised in a very positive and yet learning environment.
- It is understood that we are hindered by a recent development within education where everyone seeks praise for the norm. If you were an athlete the fact that you were in training means that you are good. Why do you want to hear 'well done!' when you need to take half a second off your running time or add an extra inch to your jump. Why is it not the same in terms of performance and technical and creative ability?
- How to get there is important and that journey needs strength and determination. To constantly seek praise is a negative and inhibiting factor to personal development.
- You should always ask why the university wants you as much as you want to study with them. The audition panel often ask what is it about the auditionee that we like, want to work with, educate and encourage towards their life career.
- From every adversity comes an opportunity to refocus and re-engage with the future.
- Realise your potential and admire yourself for what you have achieved rather than regret what has happened.
- Remember no-one failed you – you were totally in control of the situation (audition/interview) and so you have to remain in control of the situation.
- Have a plan for whatever eventuality in life. Never be taken by surprise.
- The devising of a plan of action to achieve a goal is an exciting project and you should relish it with enthusiasm and joy not sadness and regret!
- Basically to succeed in an interview you need to give the panel what they want! Do you understand what that is?
- Do not be surprised to realise that a university/college might want you. You start with full marks from the start of the audition/interview.
- At all points of the admission process you need to have attractive qualities, charm and charisma.
- Be honest and realise your weaknesses and strengths and be able to analyse what happened to result in this specific audition/interview.
- Why are you there? They want to help you – let them do their job. Be positive!
- You need to communicate a soul and personality to your audience. Be a performer at this point and enjoy the platform. Want to be there and not ashamed.
- Nobody is scoring points.
- Avoid 'Xfactor' language, 'It has always been my dream/passion to be studying this subject', be able to talk about the journey and how you got to that point. Avoid such words as 'like', 'passion' and 'love'. Find alternatives. Be direct in your language.

POINTS TO THINK ABOUT WHEN PREPARING FOR AN AUDITION

- Know your subject and reasons for choosing the course.
- Have at least two or three 16 bar songs (musical theatre), half up-tempo/half ballad
- Know the entire song
- Know the show, the character, the situation, and try to watch or read the show
- Know the play your monologue is from
- Know who you are talking to, what you want, what is in your way, and what you are doing to get what you want
- If you take the monologue or song out of context, be able to also do it in context
- Work with an accompanist who isn't your regular accompanist
- Do your monologue and songs in as many different rooms/situations as possible
- Have a tape of your audition pieces in case you get sick
- Practice doing it different ways
- Be prepared to take direction
- What is your type?
- Dress your type and pick songs and monologues that fit your type
- Wear something you are comfortable in, that fits your repertoire and audition material, and is representative of the REAL you
- Avoid logos on all clothing
- What the panel want to know is what you would want to know if you were interviewing them.

THE AUDITION ITSELF

- Always be original and unique
- What makes you different to everyone else? Find out before you go into the audition/interview. Think about this carefully. Ask other people what they see in you. Five people friends, family etc.
- Posture is important – be alert and alive when seated. Be open – don't close off with body language. Communicate with your eyes and be attractive and charming.
- Sense of individuality. What makes you this person and why? Background family friends - express your experience and skill.
- Reliability and precision. Attentiveness, prepared, knowledge of the subject being auditioned/interviewed for.
- Get everything from these experiences to increase your awareness of the industry you are entering and your own place within that area of study.
- Don't try to impress and be smart
- Be a real person with genuine emotions and reactions
- Look the panel in the eyes when you talk to them and be happy
- If they don't like you, you have clearly communicated to the panel that you don't want to be there
- Be amazing and charming
- You are nervous about getting in, we're nervous about getting our ideal class
- We want to have fun working with you so we are looking for interesting, intelligent people
- When you walk in, we hope you are IT!
- It starts from the minute you leave home to go to the audition
- This is your time to shine
- Smile
- Have fun

ALWAYS HAVE A QUESTION TO ASK

- What do you do to help your students find work?
- How many of your recent alumni are in a major city still pursuing professional theatre?
- What is the alumni network like?
- What is the strongest element of the course?
- What performing opportunities are there in addition to the main stage shows?
- Are there student projects?

AFTER THE AUDITION

- Do not write endless question to the admissions team about facts that you should have sorted out when in the audition – admissions, workshops, staffing, faculty, department head, etc.
- Make sure you gather all pre-course information before leaving the audition
- In preparation for other auditions work out why you were, or were not successful:
 - ◆ What did you wear?
 - ◆ What did you start with?
 - ◆ Did they ask for anything different?
 - ◆ What were your first / final impressions?
 - ◆ What did you love / hate?
 - ◆ What is the overall vibe of the institution?
- If you get other offers, follow up with the conservatoires and universities you are still waiting to hear from.



Final Production of WORKING, 2011 - our first graduating year.

The First Five Years...

BA Musical Theatre at London College of Music, University of West London, achieves 93% Overall Student Satisfaction in National Student Survey 2014 - 2015

BA Musical Theatre at London College of Music, University of West London, has scored 93% for Overall Student Satisfaction, in the annual National Student Survey administered by Ipsos MORI.

BA Musical Theatre scored high in all categories including an exceptional 93% for the quality of teaching on the course. Academic support also achieved a 93% approval rating, with opportunities for personal development close behind at 93%, and learning resources (including new state-of-the-art production rooms and an in-house theatre) at 93%.

David Henson, Subject Head of Performance, Composition and Performing Arts, commented:

“Our staff and students are proud of what they have achieved. Our musical theatre graduates, who are now making a contribution to the world of performance, have recognised the quality and value of the curriculum and professional advice given by both resident and visiting staff. We feel we are making an important contribution to the educational and vocational aspects of this subject and that these survey results reflect the hard work of all involved. We are deeply indebted to both past and current students who have contributed to our success. Their belief in their own work, and that of the tutors has established this course as a force to be reckoned with.”

The 2014 survey saw results improve across all assessment categories, including assessment and feedback, and organisation and management. These results position the course in 4th place across all comparable degree courses in the UK.

The National Student Survey (NSS) is undertaken annually at most UK Higher Education Institutions and those Further Education Colleges providing Higher Education courses. The NSS is an opportunity for students to have their say on what they liked about their institution/course as well as the things that they feel could be improved upon.

The feedback is used to compile year-on-year comparative data. Results are publicly available to prospective students to help them make informed choices of where and what to study. The NSS results are also available through 'Key Information Sets' (KIS), which are published on the websites of universities and colleges as well as the Unistats website.

What students say about our course...

Follow these recent graduates and their profiles by ctrl + click on these two sites

<http://www.uwl.ac.uk/academic-schools/music/lcm-alumni>

<http://www.uwl.ac.uk/academic-schools/music/lcm-alumni/musical-theatre-jobs-and-placements>

Class of 2011

For me this career path would not have been possible without the training I received at The London College of Music. I learnt a great deal about practitioners and various genres of theatre which have helped me to create and deliver lessons with a great deal of knowledge and understanding.

Stephanie Nowell

This course really prepared me for the real world in all aspects.... auditioning, rehearsing, performing and general etiquette in the rehearsal room. The standard of teaching is fantastic and you are very much encouraged to shine in your own way. You are taught unique skills which gain successful results, and these skills will stay with you forever. I loved my time at LCM and will always be thankful for the support and training received, without that I probably wouldn't be as equipped as I am or even where I am.

Zoe Murphy

Class of 2012

The degree course defined for me the fundamental disciplines of acting within the field of musical theatre. A most exciting and innovative three years of study

Marcel. J. Whyte

The honest and truthful nature of the Musical Theatre course at London College of Music is going to take students far. You can always spot London College of Music performer from the crowd for their genuine nature and truthful and fearless performance.

Maria Palmu

My three years at LCM were the best three years of my life and I am truly grateful for all I learnt and the performance opportunities gained.

Danielle Spencer

Have a great time studying your art at LCM. My first job as the title role in a new musical HATCH! Required many of the skills taught on the course especially the physical theatre techniques essential for my role. Rejoice and bathe in the glory of others..... It will be your turn soon!

Rea Campbell

Class of 2013

I am thoroughly impressed by how much the course has progressed over the past 3 years. The quality of teaching is outstanding and the lecturers are enthusiastic and encouraging...

Thomas Young

I'm so glad that I chose London College of Music as the training is of a high standard with all staff working professionally in the industry. I have come on a massive journey and still am learning every-day. I would definitely recommend this course'

Andrew Donnell

Studying Musical Theatre at LCM has been a great adventure so far. My first two years of training were full of new experiences and skill development, through which I have achieved a greater sense of self-awareness and have grown as a performer.

Maireen Hayes

I have always felt as though I have constantly been given the support and guidance needed to fully prepare myself for entering the industry as a professional in Musical Theatre performance. Every staff member allows their students to grasp their own individual take on their learning, and develop at the pace they need to, to reach their full potential. I feel as though my tutors have almost worked as a team with me, to allow the weaker areas of my technique to develop as they need too, without pressure. One can get out as much as they put in and more; if the effort is given, the product will be positive and beneficial.

Daniel Boyden

Class of 2014

Three words to describe my university experience: An incredible journey. I feel I have gained skills for the industry and a bundle of friends at the same time.

Abigail Poulton

LCM helped me to develop, not only as a performer but as a person and helped me discover new skills that I will cherish and use for the rest of my life.

Joshua Yeardley

Being a part of LCM helped me to push myself in order to become a better performer, strengthening my weaker sides of performance and improving on my best bits!

Rebecca Mackett

During my time at LCM, I got the opportunity to learn new skills and put them into practise. Having graduated a year ago, I still feel like my training has stood me in good stead - not only in the industry but also in day to day life. LCM gave me many life skills and the opportunity to connect with people who I know will be in my life for many years to come.

Jenny Maycroft

Studying at LCM gave me all the relevant tools necessary for working in the industry. It also enabled me to meet some great working professionals, inspiring tutors and a brilliant bunch of actors I was able to work with for three years.

Laura Frances Williams

I gained the intelligence to be pro-active and work independently to never miss an opportunity and get to the next step!

Anthony Terence Hughes

I have found the Musical Theatre course to be very exciting! I've really developed as an actor and singer ... and I'm always encouraged to reach my full potential. I feel that students and teachers within the London College of Music work together to achieve excellent standards of work.'

Jasmine Mackman

The staff at London College of Music are all high achievers in their fields, which makes me feel really confident that I'm being taught 'stuff' that works. "Those who can't do teach" has no place at LCM.

Jack Cassidy

The Musical Theatre course at LCM has greatly improved my confidence as a person and I can now do things I never thought I would be able to do when starting the course. The tutors are friendly and professional whilst still caring about each individual student, striving to help them improve in every way possible.

Kathryn Kitchener

Students also say...

Not only is the Musical Theatre course further enhancing my technique, but it is proving to me every day that I am evolving personally in terms of performance and maturity. The course stood out for me because of the vocational, hands-on training that it offers and the dynamic mix of theory and practice; the theory is challenging, and it is evident how it informs you for the practice you undertake. The huge amount of teaching talent is awe-inspiring and the tutor-student relationship is superb; I haven't once hesitated to seek advice or guidance. I am only a month into my training and already I can see that these next three years are going the extra mile in helping me to achieve the demands of this industry.

Jeff Parlett

Studying at London College of Music has already had a considerable impact on my approach to learning, particularly on how to prepare song material. So far, I have had a lot of fun on the course and have had the pleasure of working with fantastic people as well as highly experienced teaching staff. I am looking forward to the next three years of my study here at LCM.

Holly Dickson

The Musical Theatre course offers a real insight to the world of performance and just how strong a performer you need to be to succeed. The focus that London College of Music places on development, improvement and self-discovery is second to none and even after being on the course for a short period of time, the benefits are indescribable!.....The course is informative, inspiring and most of all ridiculously entertaining and rewarding.....

Luke Bennett

If you apply for the BA Hons Musical Theatre degree at LCM, you are guaranteed to have made the right choice. I know that I belong on this course and even though I've only been studying it for a few weeks I already feel like I'm on the way to a successful future..... The staff look for performers who they feel they can help and work with to enable them to become an Individual with something to offer the industry.....

Current Students say...

I am in my final year at LCM and I have learnt a great deal from the highly experienced staff we have been fortunate to work and study with. The environment is friendly, positive with students who want to do well and tutors who are there to support your every need. With the wide range of courses including musical theatre, acting, music tech, theatre production and music management, this gives an opportunity to network, learn from one another and collaborate in any way could imagine! It really is what you make of your time here with so many opportunities at your fingertips. Loads of student societies, extra-curricular opportunities and a wide range of extra classes taught by highly skilled staff all make LCM a wonderful place to study.

Olivia Roebuck

I've found that studying at London College of Music is like being a part of a very supportive network. All tutors are on hand to help, assist and inspire you to be your best on a daily basis. Students in all years are given the opportunity to work together and share knowledge. It's very difficult to "suffer in silence" here purely because of the caring nature from everyone at LCM."

Jessica Peagram

London College of Music has been an essential platform for me to create a successful path into the industry. The intense passion and drive that the Musical Theatre and Acting staff have at LCM is nothing but infectious inspiring us to find our own path to be well rounded, disciplined and unique performers. The many opportunities of working with industry professionals within the field of musical theatre, has been one of the many rewarding experiences during my training and education at LCM.

Kian Joze Zomorodian

I've had a wonderful time at London College of Music during my three years of study. A course that offers training for the actor- singer and yet I feel I am graduating with a wealth of knowledge over all three disciplines. I am equipped with tools that I need to enjoy a prosperous and lengthy career in musical theatre. The training has given me the opportunity to work with inspiring tutors who have or are currently working in the business plus enabling me to understand the importance of professional behaviour and expectations of the business.

Amy Edwards

Student Successes - case studies, events, awards, achievements, notable Alumni

It is important to note that we are still a very young course with our first graduates finishing their studies in 2010. In the short time that we have had to establish the course we are certainly proud of our student achievements and artistic endeavours within the profession and arts education.

2010-2011

- Several graduates gained places in professional UK musical theatre companies, contracts with Cruise liners and one graduate is currently working in USA as a leading cabaret singer.
- **Hannah Wickens** – European Tour of **Guys and Dolls**
- Other graduates gained places in schools and are either teaching or currently following a PGCE in Education
- Two students are currently studying at Masters Level in aspects of Music Industry – University of Buckingham
- Graduates have been involved in professional productions in prestigious off West End theatre venues e.g. Landor, Cockpit, The Union Theatre, Ealing Arts Centre, etc., since leaving in July.
- One student has already made two films one on location in Europe and is currently involved in a musical to be performed at the Cockpit Theatre, London.
- Other students have gained entry to teaching institutions and are following a PGCE qualification.
- Additional students are involved with teaching several strands of the musical theatre discipline such as voice, dance and choreography, singing etc., in a variety of institutions.

2011-12

This academic year saw the development of new writing and resulted in a public performance given by the recent graduates at Level 6 as part of their professional production work. This has now been revised and rewritten and is currently in rehearsal (September 2012) for a performance at a Festival in Italy. This production is soon to be published as **Shake it Down** under the care of the publishing house Nick Hern Books.

Since graduating in June 2012 two students have gained film contracts and are currently working in off West End theatre productions. Graduates have also been cast in various musicals at a variety of theatrical venues.

- Other graduates have been involved in professional productions in prestigious off West End theatre venues since leaving in July.
- Rea Campbell went straight into playing the title role in a new musical entitled **HATCH!** **Adventures of the Ugly Duck** at Belfast's newest arts venue the MAC.
- Two graduates **Thomas Redgrave** and **Katie Perrin** are currently performing in a European touring company for 6 months in a new musical based upon **Hamlet**.
- Several of our graduates celebrated their final months of training by going on tour in Italy with a musical entitled **Shake it Down** produced and financed by London College of Music.
- Other students have gained entry to teaching institutions and are following a PGCE qualification.

- Students have gone, or are going to take up postgraduate studies at prestigious performance conservatoires RADA, London College of Music, Drama Centre and Mountview.
- Additional students are involved with teaching several strands of the musical theatre discipline such as voice, dance and choreography, singing etc., in a variety of institutions.
- **Maria Palmu** recently appeared in the production **House of Atreus** performed by the company Theatre Libre at Waterloo East Theatre.
- <http://www.waterlooeast.co.uk/house%20of%20atreus.html>
- **Samantha Urry** is developing a cabaret company **SUPERCALIFRAGILISTIC**
- **Charlie Court** is working in Italy for **Smile Theatre Company**
- **Jennifer o' Keeffe** is performing in a new musical **The Perfect City** based on the life of William Penn the founder of Philadelphia in the 17th century. **Etcetera Theatre**, Camden. Opens March 17th 2013. <http://www.theperfectcity.co.uk/>
- **Joe Whyte**, following two successful short films and some acting work has just landed the role of **Simba** in the West End musical 'The Lion King' within 8 months of graduating in Musical Theatre. Marcel J. Whyte has appeared in Hairspray, Regent Theatre, Stoke on Trent, and has currently landed the lead role in the musical Motown, West End
- **Marta Line** since returning to Riga has performed in two musicals and a children's show whilst also working on local radio. She has developed her career and is currently working with a theatre company in a production to be presented in October 2013. Following this she will be working with a national musical director opening in a production in December 2103 in Riga. She has also been cast in Remarque's **Arch of Triumph**. It is hoped that in 2014 Marta will be cast in a role leading to performances with the national Theatre of Latvia. Whilst completing all this fantastic work she is engaged in study for a MA at the Latvian Academy of Creative Studies
- **Rachel Lochhead** has secured her first paid contract and is currently touring for 6 months the UK and Ireland playing Wendy in Peter Pan.
- **Thomas Redgrave** wins **Britain's Got Talent** 2014 as part of musical theatre boyband Collabro

Since 2011 our Level 4 students have been involved in two collaborative projects with intergenerational dance/theatre company **SpiralArts**. The first project **The Lake** based on the Arthurian legend 'The Lady of the Lake' was performed at the Cockpit Theatre in London and The Studio Theatre at Reading College.

2012-2013

Continued a tradition of new writing with a world premiere of a musical based upon the life of Shakespeare entitled **Quill**. London College of Music is intending to (i) provide funds to cover the production costs and music arrangements, and (ii) to workshop the musical **Quill** [Book by Den Stevenson; Music and Lyrics by Fergus O'Reilly].

London College of Music presented this work as a Premiere performance at the **Watermans Theatre**, Brentford, London in the early part of January 2013. Previews took place on 10th – 12th January 2013 and further performances continued with the premiere performance on the 23rd January and finished on the 26th January 2013.

- Six recent graduates of BA (Hons) Musical Theatre have been invited to work on a new musical adaptation of **Tess of the d'Urbervilles** at London's newest theatre [Park Theatre] as part of its inaugural Script Accelerator programme:

<http://www.bbc.co.uk/news/uk-england-london-22336867>

<http://parktheatre.co.uk/whats-on/script-accelerator>

"I thought the performers were great - they worked well on the Park 200 space - had a good understanding of what the space needs performance and projection wise - as too often an under-accomplished performer has the tendency to over sell their performance in a small space - thinking they need to push it too much. I felt they had good stage craft and stage presence and enjoyed their work."

Melli Bond, Creative Director, Park Theatre

This will be the first piece of musical theatre to be staged at this venue with LCM graduates playing a central role in shaping the piece for full production.

- **Andrew Donnell** on graduation gained a full time contract as Entertainment Host on with the Royal Caribbean line. He is currently working at Disneyland, Paris
- **Kristal Watkins** is currently touring in a one-woman show for SG Productions
- **Max Panks** on graduation played Charing Cross Theatre with new musical Lost Boy. Other roles followed and is currently performing in the musical Loserville at the Union Theatre
- **Daniel Boyden** toured Italy with Grease and is currently lead vocalist (cruise) with Live Business & World Cruise with Royal Caribbean
- **Samantha Urry** is developing buttercups and they have just done an event in Paris.
- **Abi Poulton, Abbie Butcher** and **Tanya Lewis** are doing a Christmas show at Kew Gardens.
- Several graduates on tour with various shows and TIE projects and appear at off West End venues such as White Bear Theatre and Finborough Theatre.
- **Annie Harris** produces shows across London and at Edinburgh festival
- **Anya Hamilton** played Catherine Moreland in regional tour of Northanger Abbey with DOT Productions and has recently appeared in the musical Jon and Jen at Etcetera Theatre with her brother Zack Hamilton who also directed the show.

At Levels 4 and 5 we continue to support students' involvement with external bodies and most recently have had artistic success in the showcase of a musical entitled **Tess of the d'Urbervilles** for Mercury Musicals at the Union Theatre, London. Spiral Arts and Ealing Arts Centre and many other activities including the Olympic Games opening and closing festivities.

Following the success of **SpiralArts** and their previous collaborative work with students and staff at UWL and Guildhall School of Music and Drama the next collaboration entitled **The Mountain** was performed at Open Ealing Arts Centre as part of the London 2012 Big Dance Project. In both projects the students took an active role by exploring, researching and creating original music and choreography, which enabled them to develop and perform their own work within a professional environment. **Spiral Arts** have recently completed another successful performance encouraging staff and students to be involved. Please see link below:

<http://www.zen25626.zen.co.uk/spiralarts-desert/>

We have started plans to establish an acting agency and a web-site for graduates in order that access into the field of performance is encouraged and supported. This is an innovative move and makes our course distinctive in the fact that it firstly trains the actor-singer and then provides a vehicle for work following graduation.

This year **four of the musical theatre students** gained special mention in the LCM Andrew Lloyd Webber Musical Theatre Prize plus the additional honour of winning the competition. They also gave the inaugural concert in the first week of term to the new students.

2013-2014

- Several graduates play in new musical **Grim** at Rose Theatre Kingston.
- **Andrew Binns** transfers with the same to Charing Cross Theatre
- **Jack Bishop** appears in **Bouncers** at Leicester Square Theatre
- **Andrew Bowerman** on graduation performed in **The Pied Piper** at The Yard Theatre
- **Elsie Fallon** is an assistant agent with Macfarlane Chard
- Graduates accepted for postgraduate study at Royal Academy of Music, Mountview and Leeds College of Music amongst others
- **David Bulley** launches his album and reaches 17 in the iTunes charts. Currently on tour with **Jack Cassidy** and **Robert Oliver**. Singer songwriter with online releases as Reverbnation
- **Kathryn Kitchener** wins Andrew Lloyd Webber musical theatre prize
- **Brett Davis** receives inaugural Bill Kenwright award. Currently hoping to enter the teaching profession
- **Anthony Hughes** and **Claire Hutchinson** perform West End new writing cabaret with Simon Grieff
- **Jack Cassidy** hired as musician / entertainer aboard Caribbean cruise line.
- **Rebecca Mackett** and **David Rhymer** devise and perform their own show for the London Theatre Workshop
- **Andreas Angelis** appears in an updated version of **Animal Farm**: **** (four stars)

'Andreas Angelis is horribly funny as Smoothy, Daddy Love's representative on earth. "Heroes of the Revolution, I salute you!" he declares raising his hipflask and promptly keeling over drunk on officially unrevolutionary booze. Highly recommended.' **Paul Taylor, The Independent**

2013-2014 Continued

- **Anthony Hughes** tours Italy as Nick Piazza in **Fame** and secures dance role in a Bollywood film
- **Charlie Jade Jones** tours her one-woman show. Has now graduated from the Royal Academy of Music and is appearing in Thursford Christmas Spectacular
- **Liam Lawler** hold a post with producers Cameron Mackintosh Ltd
- **Jamie Leake** offered lead male vocalist on 6-month cruise
- **David Murray & Caroline Mawgan** touring London theatres and schools with a musical version of **The Snow Queen**. Currently performed in the musical 'Risen' and now touring in Aladdin (pantomime)
- **Hannah Selby Hughes** offered teaching post heading a new musical theatre BTEC course in Stockport
- **Josh Yeardley** secures work as a singer / dancer with Thompson Majesty cruise line touring the Canary Islands
- **Jennifer o' Keefe** has performed in a new musical The Perfect City based on the life of William Penn the founder of Philadelphia in the 17th century. *Etcetera Theatre*, Camden.
- **Rachel Lochhead** has been touring for 6 months the UK and Ireland playing Wendy in Peter Pan.
- **Robert West**, amongst other roles has appeared in Into the Woods at the Olde Rose and Crown Theatre Pub. Hansel in Hansel and Gretel and Phantasmagoria at the National Railway Museum
- Various graduates engaged in modelling jobs, dance teaching, choreographing, teacher training, events work
- In house events agency W5 Productions established and has already led to the successful employment of many LCM students and graduates in performance work.
- Over half of the cohort leave university with agency representation
- **Amy Fleur** vocalist at Hong Kong Disneyland
- **Georgie Jackson** reached semi-finals of Britain's Got Talent with girl group Misstasia Currently playing Princess Jasmine in Aladdin in Hounslow
- **Adam Jacques** working with a touring company in Spain
- **Brianna Ogunbawo** recently played Daimler in Crush the musical (Belgrade Theatre, Coventry and national tour) alongside Rosemary Ashe and currently playing Book of Mormon (West End).
- **Abigail Pulton** is currently playing Wendy in Peter Pan at St Albans Arena with Evolution Pantos - starring alongside Jake Wood (Eastenders, Strictly Come Dancing). Appeared in the Fono music video 'Real Joy' & 'Asda's Easter Campaign' (advert).
- **Georgina Roberts** is currently playing Cinderella pantomime (Pyramid Productions) London tour
- **Shannon Robson** is lead vocalist and production performer at Park Resorts, Camarthen Bay

2014-2015

- **Leah Golbold** played the role of Elf Sugar Plum in Christmas at Kew 2015
- **Kiefer Bryson** played David in Last Orders at The Blue Elephant, London
- Lorenzo in Twelfth Night at The Space theatre
- **Zac Hamilton** played Prince Hilarion in Princess Ida at the Finborough Theatre directed by Phil Wilmott and appeared in new musical The White Feather at the Union Theatre. Currently appearing in Piaf at the Charing Cross Theatre. Recently directed and appeared in the musical Jon and Jen at Etcetera Theatre with his sister Anya Hamilton.
- **Callum Rhys Griffiths** appearing in the Panto Company's touring production of Sleeping Beauty, playing the role of Giggles the Jester
- **Kieran Hill** performer and vocalist with P&O Cruises
- **Casey Lloyd** playing Buttons in Cinderella for The Panto Bus Company (UK Tour)
- **Jessica Amy Mullock** performer with P&O Cruises
- **Jefferson Parlett** playing Merlin in The Sword and The Stone musical – national TIE tour with Image Musical Theatre
- **Ariane Sallis** Merida (Vocalist) in The Storybook Theatre at Disneyland Hong Kong. Dorothy in Looking for Oz with TAG in association with Haven Holidays (tour)
- **Luke Shenton-Sharp** currently touring with The Waletones – main stage at Manchester Pride
- **Sophie Towns** appearing in Snow White (pantomime) at Lincoln Drill Hall
- **Jenefer Trapp** in European Tour of Flashdance
- **Loren Winwood** Lucy in Bullied (TIE National Tour with The Actors' Company), Jill in Jack and the Beanstalk at Ropetackle Arts Centre, Shoreham-by-the-Sea.
- **Mike Wooster** played Balthazar in Twelfth Night at The Space theatre on graduation
- **Megan Yates** singer with Costa Cruises
- **Josh Wylie** in Theatre and Education Tour of South America

2015 – 2016

Continuing the success of last year two of our final year students are currently appearing in an off West End production of Stephen Sondheim's **Road Show** plus two other final graduates **Leah Hobart** and **Ellie McGrath** appeared in **Christmas at Kew 2015** as their first professional engagement

Other performance opportunities have included:

- Comic Relief;
- BBC ident;
- 'X' Factor opening credits; plus
- Britain's Got Talent 2016



Graduate Production 2012 COMPANY* by Stephen Sondheim

The actor playing Robert (*Joseph Marcel Whyte*) in the above production of **Company** is now appearing in the West End Musical **Motown** which opens on February 16th, 2016.

Company

London College of Music, Watermans Centre, Brentford 16-19 May 2012

What you expect and what you get when you go to the theatre very rarely matches. And many of the surprises are not the sort of surprises you were necessarily looking for. I had to walk out of a Richmond Theatre production of a very minor Coward, *Star Quality*, at half-time recently and a Rose Theatre production of Michael Frayn's *Here* was irritating beyond belief. Why revive either of them -they're just not very good.

I expected *Company* directed by David Henson and performed by London College of Music graduates to be well sung - well, you would, wouldn't you? - but you don't expect to see a production of West End quality in Brentford, an unlovely London suburb mostly famous for a very ordinary football team, and that is exactly what we got.

Brilliant is not a word I overuse, in fact I am usually a hard man to please, but the Sondheim show at the Watermans Centre was close to that and it would not over-egging the praise by suggesting that three or four of these talented and spirited performers would walk into a West End show and not let anybody down.

Of course, they could all sing which is always a help but *Company* can still be enjoyed even with a cast that acts well and sings moderately. But most looked right and acted right as well - we had a black Bobby in the shape of Adrian Lester lookalike Marcel J Whyte and although he missed one or two notes, he was so likeable we forgave him. And in Queenie James, the most vacant airhead April there has ever been, he had support of the highest order. Their "Barcelona" was a high spot in an evening full of high spots.

Not far behind the sexy Queenie came the ebullient pocket dynamo Jerica Nelson as "Another Hundred People" Marta and Rachel Lochhead as a hilarious "Getting Married Today" Amy. If life was fair, this trio will make it to the very top. But it isn't very often, is it?

There was much else to admire. Hayley Marfleet has the ability to do bigger parts than Sarah while Bethan Foster's Jenny and Viqui Colmer's Kathy made big impressions.

And if the fellers were overshadowed it was not by much. There were some good voices although Maximillian Troy Tyler looked too young and insignificant for the world-weary "Ladies Who Lunch" Emma J Bateman. Some ageing make-up would have been appropriate in one or two cases and although the New York accents were top-class, there could have something a bit more Manhattan about the way some of the men dressed. Otherwise, it was close to perfect and congratulations to musical director George Carter and his versatile orchestra who never missed a beat.

They called it an amateur production but there's amateur and amateur, isn't there? Would-be professionals with a talent to sell are not the same as housewives and estate agents joining the local amateur dramatic/operatic society and putting on a fun show chiefly for their own enjoyment, and it would not be fair to compare them.

What we can compare the University of West London's music arm with is last autumn's very likeable production of *Follies* by RAM and good though that was; I did not see anybody there with quite the same star potential. A joyous, thrilling evening. Would that more could have seen it.

Sondheim – The Magazine - June 2012 Number 65 page 24 *Jeremy Chapman*

Productions 2012-2013

Quill [World Premiere]

Director Marc Urquhart, Musical Director George Carter

Watermans Theatre, Brentford Previews 10 – 12 January, Opening Night 23rd, 24 – 26 January 2013

The Beggar's Opera

Director Mhairi Grealis, Musical Director Ian Macmillan

Watermans Theatre, Brentford 16 –19 January 2013

Closer Than Ever

Director Daryl Branch, Musical Director George Carter

Questors Studio Theatre, Ealing 20 – 23 & 27 February – 2 March 2013

Cabaret Evening - Sondheim

Director David Henson, Musical Director George Carter

University of West London 3 April 2013

The World Goes 'Round -

Directed/Staged by Adrian Goodfellow, Musical Director Ian Macmillan

Watermans Theatre, Brentford 8 - 11 May 2013

Into The Woods*

Director David Henson, Musical Director George Carter

Watermans Theatre, Brentford 15 – 18 May 2013

**Please read review on opposite page*

Showcase 2013

Director David Henson, Musical Director George Carter

Charing Cross Theatre, Charing Cross, London 12 - 13 June 2013

Into The Woods by London College of Music at Waterman's Theatre, Brentford May 15-18

FOR those of us in or approaching the autumn of our lives, one of the great joys is relishing and encouraging young talent. If there is a purpose to life and reason for it, it surely has to be to make the world a better place for those who come after us and in our little world of musical theatre there is every indication that standards of acting, singing and writing grow ever stronger.

We old 'uns always fantasise about the past and love to think that "things were better in our day" but we have to take the blinkers off. Angela Lansbury was smashing as Mrs Lovett but was she as good as the Caroline O'Connor we saw at the Chatelet or the Imelda Staunton who bewitched us at Chichester and the Adelphi? I doubt it.

The 12 finalists we saw at the Sondheim Society Student Performer of the Year competition at the Garrick prompted Merrily We Roll Along star Jenna Russell, who compered the show, to enthuse that the future of musical theatre and song-writing was in "very good hands". And once we have all learned to spell and pronounce the name of our exciting winner, Turlough Convery, it won't surprise anyone present if that gifted Irishman eventually becomes a West End star. With his big stage presence and rare ability, like previous winners Kris Olsen and Alex Young, to dredge every last drop of humour from a song, he goes into the box marked 'Special'.

But SSSSPOTY, for all its growing reputation as one of THE special musical-theatre occasions of the year, has no exclusivity on talent and on the same evening not far away at the Watermans theatre in Brentford, the enthusiastic and wonderfully well-tutored London College of Music, the arty arm of the University of West London, were getting their final curtain call after a successful four-day run of Sondheim and Lapine's mesmeric Into The Woods. Having raved over Company, LCM's previous attempt at Sondheim a year or so earlier, I was expecting plenty from the evening and got it in spades.

Being more a team effort than a vehicle for outstanding individual performance, it was difficult to say that anyone in the cast of 17 was definitely destined for the top but, given a fair roll of the dice, Max Panks, who played the dual role of Cinderella's Prince and the Wolf, and the outrageously OTT Matt Coppins as the Steward and Cinderella's Father, will surely create quite a stir when they go out into the great wide world and try to make a living at this game.

Panks and his fellow prince, Jonathan Spencer, had the ladies in the audience swooning and are ready-made juvenile leads although they could maybe have got a few more laughs out of that rollicking male anthem 'Agony', such a clever song that Sondheim decided to put it in twice.

Also creating good impressions were pretty-as-a-picture Hannah Massett as Cinders and the sinewy, scary Anya Hamilton as the Witch. Anya has a voice, knows how to make use of arms and hands, and made the most of her big second-act numbers, 'Last Midnight' and 'Witch's Lament'. Others who caught the eye were Daniel Boyden as Jack who gave us a fine 'Giants in The Sky' and the Ugly Sisters, Emma Reeve and Danielle Lincoln, who milked every laugh out of James Lapine's script and Sondheim's witty lyrics.

It was good to hear the 'Our Little World' duet between the Witch and Rapunzel given an airing as this was omitted from the original Broadway production in 1987 and added at the Phoenix Theatre in London four years later. It does not appear in every version these days which is a pity as it is a terrific song.

Musical director George Carter looked after keyboards himself while conducting a six-strong team with his usual flair and David Henson, the director, had clearly made his cast aware of every dark nuance in this complex work in which "be careful what you wish for" turns a lively fairy tale into a cruel lesson about community responsibility and the stories our 'Children Will Listen' to and digest for life. A long evening at three hours and a first act that occasionally flagged, but this Into the Woods got out of them long before the end for another resounding LCM triumph.

Sondheim – The Magazine – May 2013

Productions 2013-2014

The Biograph Girl

Director Stewart Nicholls, Musical Director Richard Healey
Watermans Theatre, Brentford, Opening Night Wednesday 6th November 2013

Salad Days

Director Stewart Nicholls, Musical Director George Carter
Watermans Theatre, Brentford, Opening Night Thursday 7th November 2013

Bel Ami [world premiere]

Directed by Chris Loveless, Orchestrations Andrew Smith, Musical Director George Carter
Watermans Theatre, Brentford Previews 5th - 8th February 2014, Charing Cross Theatre, Opening
Night Wednesday 19th February 2014, Charing Cross Theatre, World Premiere Thursday 20th
February 2014

Oh What a Lovely War

Directed by Marc Urquhart, Musical Director Richard Link
Watermans Theatre, Brentford, Opening Night Wednesday 23rd April 2014

Merrily We Roll Along

Director Simon Grieff, Musical Director George Carter
Watermans Theatre, Brentford, Opening Night Wednesday 30th April 2014

Ordinary Days

Director David Henson
Lawrence Hall Theatre, London College of Music/University of West London, Ealing,
Opening Night Wednesday 21st May 2014

Showcase 2014

Director Daryl Branch, Musical Director George Carter
Charing Cross Theatre, Charing Cross, London 21 - 22nd May 2014

2013 - 2014 reviews



Merrily We Roll Along has emerged over the past two years as a late-blooming masterpiece with a score that stands comparison with any. **Merrily We Roll Along** and its new-found fame encouraged the musical-theatre wing of the University of West London to add it to their growing list of Sondheim productions which has seen **Company** and **Into the Woods** tackled with gusto at the Watermans in recent years.

With a cast of 20 and a professional band of 12, it does need firm hands on the tiller and in director Simon Greiff and musical director George Carter it certainly gets them. Greiff, who is very much involved with emerging talent through his work with Mercury Musical Developments and his company SimG Productions, stages the show beautifully and drew some terrific performances from the students, while Carter, a London College of Music regular, puts together a wonderfully disciplined team...

The two hours and 40 minutes simply raced by...

Jeremy Chapman

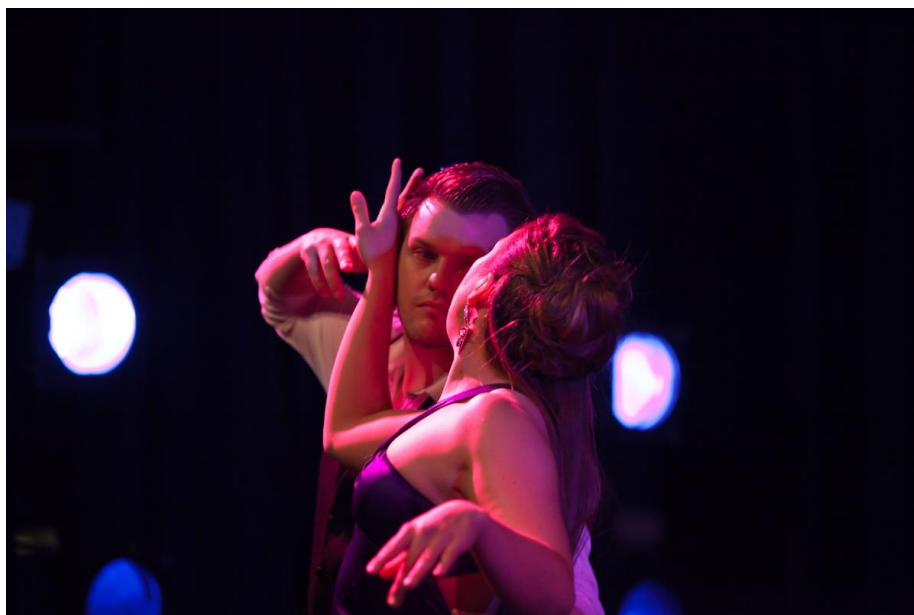
WHAT'S ON STAGE

Creating a new musical such as **Bel-Ami** is always an ambitious project and this world premiere, based on the 1885 novel by French author Guy de Maupassant, is a zeitgeisty take on the media establishment even as today's tabloid journalists are lining up in the dock for their part in the phone hacking scandal.

Performed by students at London College of Music, University of West London, the production displays a wealth of young talent who sing the house down thanks to superb music and lyrics by Alex Loveless, who seems to use an unusual mishmash of 80s synth and modern pop as his reference points.

...catchy music ...the fabulous cast finish in style. The final verdict: those who love their musicals will delight in such an inventive adaptation...

Will Stone



Graduate 2014 Production of **Merrily We Roll Along**

Productions 2014-2015

Alfie

Director David Henson, Musical Director Matt Ramplin
Lawrence Hall Theatre, London College of Music/University of West London, Ealing
Opening Night Wednesday 19th November 2014

Just So

Director Judith Paris, Musical Director Richard Link
Watermans Theatre, Brentford, Opening Night Wednesday 26th November 2014

Scratch Festival - Devised Productions and New Writing Showcase

Lawrence Hall Theatre, London College of Music/University of West London, Ealing
Opening Night Wednesday 18th February 2015

Spelling Bee

Director Andrew Miller, Musical Theatre Emanuele Mollica
Watermans Theatre, Brentford, Opening Night Wednesday 22nd April 2015

Saturday Night

Director Graham Hubbard, Musical Director Dan Smith
Watermans Theatre, Brentford, Opening Night Wednesday 29th April 2015

Spring Awakening

Director Daryl Branch, Musical Director Matt Ramplin
Lawrence hall Theatre, London College of Music/University of West London, Ealing
Opening Night Wednesday 6th May 2015

Showcase 2015

Director Daryl Branch, Musical Director Richard Link
Leicester Square Theatre, London, 26 – 27th May 2015

Reviews for productions November 2014

ALFIE by Eden Phillips and John Cameron

Alfie the Musical is performed by London College of Music BA Musical Theatre third-year students at the University of West London, Ealing until 22 November. The musical version of one of the landmark films of the swinging sixties has been given a fair few tweaks since last seen at Watford's Palace Theatre nine years ago when Darren Day played the role that made Michael Caine a star.

That production met with a mixed reception but it's hard to think why because Eden Phillips' book and witty lyrics (from Bill Naughton's racy-for-its-time novel) and John Cameron's catchy music provide, in this reincarnation, a cracking evening full of tuneful ballads and lively ensemble numbers that would not look out of place in the West End (and be a distinct improvement on *Dance 'Til Dawn*). Director David Henson sets the period immediately with key voices from the time and a back-screen montage – the Beatles and Stones, Kenneth Wolstenholme's unforgettable words when England won the World Cup ("they think it's all over... it is now"), Henry Cooper's big moment against Cassius Clay, the Profumo scandal, Twiggy, Ravi Shankar, Harold Wilson's devaluation speech, the assassination of President Kennedy.

Making hay through all of this is Alfie Elkins (played by Kiefer Bryson), a Jack-the-lad chauffeur with a youthful bravado and unchecked sexual swagger who beds as many women as he can lay his hands on with no feeling for them, and damn the consequences.

But what starts as a comedy turns into a dark tale of abortions, shattered lives and a richly deserved come-uppance as the mistreated women bite back, spitting out the now-slightly-paunchy Lothario as yesterday's man.

There's a huge amount of talent in this London College of Music company with the terrific voice and acting skills of Ariane Sallis, as Gilda, the sweet-natured, put-upon girlfriend with whom Alfie has a child but can't handle the responsibility, standing out. It would be a pleasure to see and hear her again.

Leah Godbold, as Annie the girl from Barnsley he steals from his best mate who fattens him up with too much pie and TLC, is also impressive, Jessica Amy Mullock has a strong, likeable voice as Siddie, Lara Tipper played Ruby with authority as the more mature married woman who eventually tosses Alfie aside for a fitter, younger model (Craig Kenneth Smith with an enviable six-pack), and Sophie Towns tears the heartstrings with her solo 'Easy'.

As Lily, the wheelchair-bound Harry's wife who falls prey to Alfie's dubious charms, Towns superbly invokes that haunting scene from the 1966 film when the struck-off backstreet doctor, memorably played by Denholm Elliott, aborts Vivien Merchant's unwanted baby and Alfie, seeing the bloody foetus, cracks, finally realising it's time to grow up and that life is real, life is earnest.

But excellent as this quartet of girls are, and most of the supporting cast – the Chelsea Girls in cowgirl outfits a sight for sore eyes (great choreography by Emma Evans and costumes by Mike Leopold) – the story truly works with Alfie [...] an irresistible, love-'em-and-leave'-em, never-look-back cheeky chappie who can charm all manner of birds off the trees and into his bed...

Still, this is a most appealing show, well up to the standard of *Merrily We Roll Along* (performed in May by last year's third-year students), with some smashing songs like 'Your Turn Now', 'I Call It Love', 'In the Driving Seat' and 'Look at You' that deserve to be better known. In fact, there isn't a dud among the 28 well played by a band of five under musical director Matt Ramplin and I would cheerfully go again tomorrow.

Musical Theatre Review

Just So by Stiles and Drewe

This early Stiles and Drewe musical, a contemporary take on Rudyard Kipling's much-loved ***Just So*** stories, brought the best out of a particularly likeable bunch of students from the musical theatre arm of the University of West London, just as the same year's ***Alfie the Musical***, with an entirely different cast, did the previous week in Ealing.

First written in 1984 and much revised since, ***Just So*** has been a long-standing success on both sides of the pond for the team that has gone on to give us ***Betty Blue Eyes*** and ***Soho Cinders***. It follows the journey of the Elephant's Child (Kevin Fagan, making the most of his best Act II solo (Does the Moment Ever Come?') and his fear-of-flying companion, the Kolokolo Bird (the dainty Georgina Louise Jackson, with a deep, clear voice and terrific poise).

They are guided and watched over by the Eldest Magician (Mikey Wooster, confident from the outset), who acts as narrator. He takes them through many adventures with some weird and wonderful creatures, a quest that takes them to the banks of the great, grey-green Limpopo River and a dangerous encounter with Jack Furseddonn-Coates as a greedy Crocodile.

Although intended for children, the humanism and moral reasoning of the yarns give them universal appeal in this charming, gently humorous piece directed with pace and style by Judith Paris. She certainly got everything out of her cast in which, apart from those already mentioned, Justyn Huntley, as an extravagantly effeminate Leopard, and Naomi Ellen, bang on with the accent as the Parsee Cook, particularly impressed. Nobody was less than good and some were very good indeed, as were the ***Alfie*** cast. There seems to be greater strength-in-depth among this year's crop of students.

Benny Bright made a fair-dinkum Kangaroo, Callum Rhys Griffiths a very Welsh malfunctioning Cooking Stove, a sort of Aga Khan't (sorry about that one), Zak Hamdia a forceful East End Rhino and bouncy Ceirios Ann Davies' Zebra made a delightful double act with the taller Megan Yates' Giraffe.

Costumes (Mike Leopold) and choreography (Marcia Carr) were top-notch and the band of three under the musical director Richard Link gave strong back-up in a show that had three or four splendid songs.

'Does the Moment Ever Come?' has already been praised; 'The Parsee Cake Cake-Walk' was a hoot and extremely well performed by the company; the witty and innuendo-laden 'We Want to Take the Ladies Out', from Jaguar and the Leopard, made stylish use of the stage; while the Kolokolo Bird's 'Wait a Bit' got the full works from the delicious Miss Jackson. In a cast of 22 singing, dancing and acting their hearts out, it's impossible to mention everyone, but if there is one particularly to watch out for, she would be my best tip for the top.

Musical Theatre Review

Three BA Musical Theatre students appear in *The Mikado* at Charing Cross Theatre as part of their final year of studies at London College of Music



*Josh Wylie (2nd from left, Andrew Dovaston (3rd from left) & Zac Wancke [Hamilton] (1st from right – standing) in *The Mikado* at Charing Cross Theatre*

Three LCM final year students have been cast in *The Mikado*, directed by the award-winning Thom Southerland. The Gilbert and Sullivan favourite played at the Charing Cross Theatre from December 2014 – January 2015.

Director Thom Southerland, who wowed critics and public alike with award-winning, sold out productions of *Titanic*, *Parade* and *Mack & Mabel* at Southwark Playhouse, directed a radically re-conceived version of Gilbert & Sullivan's best-loved operetta.

This Hobson's Choice-inspired take on *The Mikado* was set in the Titipu Umbrella and Fan Factory (owned by *The Mikado*) and ran for a 6-week season garnering excellent reviews, including four-stars from the *Daily Express*. The cast was led by Rebecca Caine (as *Katisha*) who has sung internationally and is renowned for her West End roles as *Christine* in *The Phantom of the Opera* and the original *Cosette* in *Les Miserables*.

Josh Wylie, Andrew Dovaston and Zac Wancke [Hamilton] faced a competitive industry audition in order to secure their roles, and their achievement was all the more remarkable given they were still studying in their final year of a three-year BA (Hons) Musical Theatre degree at London College of Music.

Graduating BA Musical Theatre student Zac Wancke [Hamilton] singled out for praise by the Daily Express

Directed by Phil Willmott, it is the first time the Gilbert & Sullivan work has been professionally performed in London in over 20 years and Zac went through a highly competitive industry audition in order to secure one of the lead roles.

Zac is no stranger to Gilbert & Sullivan and is building an impressive CV, having recently appeared alongside two other final year London College of Music students in *The Mikado* at Charing Cross Theatre, directed by the award-winning Thom Southerland.

Containing some of Sullivan's catchiest melodies and Gilbert's wittiest salvos in the battle of the sexes, *Princess Ida* is a musical comedy concerning the marriage of two royal babies.

Twenty years later, Prince Hilarion is keen to be reunited with his now adult wife, Princess Ida. Unfortunately, her quarrelsome father has hidden her away in a women's only university where even the morning cock crow is managed by a talented hen. So Hilarion is forced to don a dress and even wield a sword to win his wife.

Princess Ida runs at The Finborough Theatre until Saturday 18th April.

"Phil Willmott's small-scale production is inventive and subtle. It is sung and acted splendidly by a young cast led by Bridget Costello and Zac Wancke [Hamilton], with veteran Simon Butteriss adding expertise as Ida's lubricious guardian."

Daily Express

Productions 2015-2016

Graduating acting and musical theatre students from **London College of Music** continue to push the boundaries in their work associated with new writing for the theatre.

As part of the graduating season of productions **2015-2016** at London College of Music young performers accept a variety of exciting challenges to develop their understanding of new writing and the performance industry. All productions were performed in the recently refurbished university theatre venue. The season opened with actors presenting a re-working of Chaucer's **Canterbury Tales** and to conclude the musical theatre department performed two new musicals, **Six Nights in Naples** and **Dracula** making their continued contribution to the world of new musical theatre writing.

Canterbury Tales

Text revised by Phil Woods, Michael Bogdanov and Music by Chris Barne



Six Night in Naples Music by Richard Link and Lyrics and Book by Eden Phillips

<http://musicaltheatrereview.com/london-college-of-music-six-nights-in-naples/>



Six Nights in Naples was performed by final year BA Musical Theatre student from the London College of Music at Lawrence Hall, University of West London.

Star rating: **four stars** ★ ★ ★ ★ ☆

The Lawrence Hall on the campus of the University of West London is currently hosting the world premiere of a brand new musical staged by students at the London College of Music, now part of this faculty since it moved from Great Marlborough Street in the 1990s.

The book and lyrics for ***Six Days in Naples*** are by Eden Phillips and the music is by Richard Link, the show's musical director. The story is set in Naples in the city's famous San Carlo Opera House in 1943 where British soldiers have taken shelter as they wait for reinforcements before advancing up mainland Italy. While there they receive a directive to put on a show in six days to greet the arrival of their comrades in arms.

The author calls it a 'fantastical tale' that, without giving too much of the plot away, has a supernatural dimension as well a theme beloved of countless films and shows of yesteryear: high art versus popular culture, opera or Broadway show.

It says a lot about the expertise of Phillips' book that this old cliché doesn't pall but rather enhances the juxtaposition between the drama and the lighthearted scenes. Phillips, who counts musical versions of *Alfie* and *Love in a Cold Climate* amongst his credits, knows just the right moment to surprise us with a plot development to sustain his yarn spinning along in high gear.

The balance between music and dialogue, where one takes over from the other, is judged to a tee. His book throws up a number of deft exchanges such as the Italian Diva enquiring of the stiff upper lip Army Captain: "I didn't know you were that romantic?" / "I'm not, I'm English."

The fluency of his writing is buoyed up by the effervescent and tuneful score by Richard Link. On this evidence, Link is a major player as a music theatre composer, and a talent to watch. His score bubbles merrily along levitating this show into the beta plus class. It ranges from the gently nostalgic 'I Could Be at Home' to the Latin-flavoured 'Seraphina', an ensemble expertly choreographed by director Marc Urquhart with Alexandra Brailsford and Emma Evans.

Significantly Link has that rare ability to fashion a piece that weaves solos, duets and group numbers with a light hand, moving from one to the other seamlessly. His band too is top-notch.

From an array of acting-singing talent several individual performances stand out. Jessica Pegram cuts a beguiling figure as Mariangela, transformed from a mute male into a lively beauty. In the posse of British soldiers, all individual characters and good singers too, the engaging performance of Matthew Traher as Lieutenant Brown is one to note.

Kian Zomorodian as the Captain, a tricky part to play, brings the house down with his transition from wimp to military man, and making his entrance playing bagpipes is Danny Merrill as the flamboyant Major Carl O'Leary, or is he?

War like noises offstage set the opening scene in the deserted theatre with spectral figures in white moving to a Neapolitan tune from the fiddle player Salvatore, the balletic figure of Andrew Sowrey.

The creative team maintains the spell cast by this opening scene and *Six Nights in Naples* is given a generous welcome that is fully deserved.

Adrian Edwards

Dracula, The Musical by Alex Loveless at London College of Music

<https://www.londontheatre1.com/news/122352/dracula-the-musical-london-college-of-music/>



I am ashamed to say that Bram Stoker's iconic *Dracula* is still a classic on my 'to be read' list. Having watched *Dracula* a new musical by Alex Loveless at the University of West London I am now eager to rectify this.

The musical based on the novel by Bram Stoker is told in diary form. Directed by David Henson we witnessed a simple yet extremely effective setting of coffins and extraordinary acting by the London College of Music's third year students. The props and costumes were well thought of and fit the era perfectly.

Jarvis Linert is a compelling *Dracula* his stage presence is both captivating and terrifying. He manages to portray sensuality as well as to appear a tad creepy, which is exactly what vampires were like before the likes of *Twilight*. I would love to see him in a completely different role after his performance in *Dracula*.

Matt Szadura was enchanting as Jonathan Harker – the change in the confident man at the beginning to the man haunted by nightmares was extremely impressive, a character I was rooting for throughout. Such a strong cast of actors and actresses I was hanging on there every word.

Dracula was alluring, seductive and compelling. The music was pitch perfect and the songs were addictive. A few of the songs reminded me of [Les Misérables](#) and [The Phantom of the Opera](#). A truly impressive selection of new music that you will remember long after leaving the show.

A university production worthy of a West End stage. I would love to see this show again, it would definitely become one of my favourites.

