ROYAL CENTRAL

SCHOOL OF SPEECH & DRAMA • UNIVERSITY OF LONDON

WWW.CSSD.AC.UK



PRODUCTIONS, EVENTS & NEWS **SUMMER 2019**



WELCOME...

Welcome to the summer season and end of year productions at Central – including a newly commissioned work from our Honorary Fellow Tanika Gupta, to be presented in the new Courtyard Theatre – part of our recently completed North Block development.

This is always a period of mixed emotions; we celebrate the work of students completing their studies at Central, on the threshold of their professional careers, but sad it is to say farewell. We hope you will join us in wishing them well, and indeed follow their progress henceforth.

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PROFESSOR GAVIN HENDERSON CBE, PRINCIPAL

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HOW TO FIND US

The Royal Central School of Speech and Drama Eton Avenue London NW3 3HY

T: +44 (0)20 7722 8183

E: boxoffice@cssd.ac.uk

www.cssd.ac.uk

Tube Central is opposite Swiss Cottage station (Jubilee Line, exit 2), or approximately eight minutes walk from Finchley Road station (Metropolitan Line).

Rail Finchley Road & Frognal (Overground) is approximately a ten minute walk.

Bus The following routes stop nearby: C11, 13, 31, 46, 82, 113, 187, 268.

Parking Central is within a Controlled Parking Zone (CPZ) and parking is extremely limited. There is no parking available at the School. There are two blue badge disabled parking bays directly outside. For more disabled parking see www.bluebadgelondon.org.uk.

Alternatively, visitors with disabilities are welcome to call +44 (0)20 7722 8183 prior to their visit as it may be possible to arrange on-site parking.

BOOKING FOR PUBLIC PRODUCTIONS

BOX OFFICE

T: +44 (0)20 7722 8183 E: boxoffice@cssd.ac.uk www.cssd.ac.uk/events

Open on-site:

Monday – Friday, 10.00am – 4.30pm Saturday, 12.00pm – 2.30pm Additional opening on performance nights 6.00pm – 7.30pm

Tickets: £10/£5 concessions Complimentary tickets: industry and associated professionals

Tickets should be collected 15 minutes prior to the start of the performance. Latecomers may not be admitted until there is a suitable break. Please note seating is limited in the Webber Douglas Studio.

All public productions listings are correct at the time of going to print. Please refer to Central's website www.cssd.ac.uk/events for updates.

MAILING LISTS

To be included on Central's Box Office mailing list, please email boxoffice@ cssd.ac.uk. For industry and associated professionals, please contact industry. liaison@cssd.ac.uk.

INTO THE WOODS

MUSIC & LYRICS BY STEPHEN SONDHEIM BOOK BY JAMES LAPINE

Director Adam Lenson | Musical Director Nick Barstow
Movement Director Christina Fulcher | Set & Costume Designer Libby Todd
Lighting Designer Sam Waddington | Sound Designer Gareth Tucker
Singing Coach Maria Huesca

Wednesday 29, Thursday 30, Friday 31 May, 2.00pm & 7.00pm Embassy Theatre, Central

Performed by MA Music Theatre students

'Careful the tale you tell That is the spell Children will listen.'

A baker and his wife are desperate for a child. But to get what they want they're going to need to go on a perilous journey. Along the way they'll meet Jack and his Beanstalk, Cinderella, Rapunzel, Little Red Riding Hood and a host of other characters, all wishing for something in their lives to change. But even after their wishes are granted, the consequences of their actions come back to haunt them and they are forced to ask if life was ever as simple as they once thought.

Distorting, combining and remixing a series of well-known fairy tales, *Into The Woods* is a dazzling, witty and thought-provoking musical from Stephen Sondheim and James Lapine that reminds us that the stories we tell are fallible and that we have to be careful how we tell them.



Originally directed on Broadway by James Lapine. Orchestration by Jonathan Tunick. This amateur production is presented by arrangement with Music Theatre International (Europe). All authorized performance materials are also supplied by MTI Europe ww.mtishows.co.uk. Original Broadway production by Heidi Landesman, Rocco Landesman, Rick Steiner, M. Anthony Fisher, Frederic H. Mayerson, Jujameyn Theaters. Originally produced by the Old Globe Theater, San Diego, CA.

A MIDSUMMER NIGHT'S DREAM

BY WILLIAM SHAKESPEARE

Director Eric Loren

Wednesday 12 - Saturday 15 June, 7.30pm, Friday 14 - Saturday 15 June, 2.30pm Embassy Theatre, Central

Performed by BA (Hons) Acting, working alongside students from the BA (Hons) Theatre Practice

The planets are swinging around at all times, and their movements affect us all in different ways. All planets go retrograde, but Mercury's journey seems to impact people much more than any other.

Romance tends to go haywire. Couples tend to create miscommunications that in turn can cause a domino effect of errors. This means holding off on signing contracts and forming partnerships and alliances, especially getting married!

Theseus disgruntledly agrees (mostly due to Hippolyta's consternation and her astrologer's panicked foreboding) to wait four days until these planetary effects have resolved, but unbeknownst to them, the spirit world is already going haywire.

First performed in around 1596, Shakespeare's comic fantasy of four lovers who find themselves bewitched by fairies is a sly reckoning with love, jealousy and marriage. For centuries it has been one of Shakespeare's most beloved plays.





A PERMANENT STATE OF EMERGENCY

BY JOSHUA VAL MARTIN | MUSIC BY TOBY INGRAM

Co-Directors Sue Dunderdale & Joshua Val Martin

Movement Director Juri Nael | Musical Director Matthew Spalding

Wednesday 19 - Saturday 22 June, 7.30pm, Friday 21 - Saturday 22 June, 2.30pm

Webber Douglas Studio, Central

Performed by **BA (Hons) Acting Musical Theatre,** working alongside students from the **BA (Hons) Theatre Practice**

We want to tell you a story

A story that isn't real

This is not real life

This is how real life

Feels for...

US

People in

Our twenties.

People on the verge of a future that feels like teetering on a cliff edge.

We'd love to take a bold brave leap forward but into what?

A PERMANENT STATE OF EMERGENCY is what we're in

A STATE not of our making but one we have to endure or cure. Is running away the solution? We can try.

Or, stay and fight, against ourselves?

Or YOU the ones that left us in this pile of?

A Permanent State Of Emergency is a new musical, specifically written for BA (Hons) Acting Musical Theatre 2019 students.



BY IANIKA GUPTA

Director Martin Wylde | Designer Sammy Dowson

Wednesday 24 - Saturday 27 July, 7.00pm Friday 26 & Saturday 27 July, 2.00pm

The Courtyard Theatre, Central

Commissioned for and performed by

MA Acting Contemporary



Embassy Theatre, Central

Performed by ${\bf BA}$ (Hons) Acting CDT, working alongside students from the ${\bf BA}$ (Hons) Theatre Practice

Set in the present day, but inspired by ancient myth, *Welcome To Thebes* is a passionate exploration of an encounter between the world's richest and the world's poorest countries in the aftermath of a brutal war.

Final year Acting CDT students collaborate with Filter Theatre to imagine a high-stakes gladiatorial arena in which competing ideologies do battle with one another.

By special arrangement with Samuel French Ltd a Concord Theatricals Company. Photo by Ferdy Roberts.

The idea behind this play comes from the recent exposure by local historian Catherine Cortess of the discovery of babies bones and skeletons found in the grounds of a mother and baby home in Tuam – County Galway – Ireland. The home was built on the terrain of an old workhouse and ran from 1921-1961.

My play is loosely based on these recent and historical events but is not a docu-drama of Tuam's buried babies, though it draws inspiration from the story. Told through the eyes of Grace and her grandchildren, *Bones* is a play about loss, the punishment of unmarried mothers and the legacy of demonsiation of women by Church and State, where the human and reproductive rights of women are undermined.

Tanika Gupta, May 2019

There will be scenes of an upsetting nature.





Written and directed by Jon Spatz in association with Signature Pictures

A group of Cosplayers are being interviewed ahead of a huge new event billed as the first Global Cosplay Convention. We journey thought the worlds of the characters and discover why they do Cosplay, their feelings of empowerment when in full costume. The key question which emerges is what is more real the roles we must fulfil in our everyday lives or the fiction that best represents us?

HOMESICK

Written and directed by Justine Priestley

SCREENINGS

In an old family home that is being sold, six childhood friends unite to toast the house they grew up in. When one friend is struck down with food poisoning and the others slip into their old patterns, the group is forced to evaluate their friendships and fond memories.

ACTS OF KINDNESS

Written and directed by Amanda Brennan

Six strangers find themselves in a bunker waiting for an all clear in this apocalyptic world not too far from now. We witness a clash of morals and values as the characters struggle to accept the reality that life could end at any minute. Is one last act of kindness possible?



MA ACTING FOR SCREEN

SCREENING OF FOUR SHORT FILMS

Wednesday 3 July, 6.30pm
The Court House Hotel
19 - 21 Great Marlborough Street, London W1F 7HL
Thursday 4 - Friday 5 July, 7.00pm, Central
Booking: industry.liaison@cssd.ac.uk

ALURA

Directed by Simone Bruce Produced by Amanda Brennan

A daytime entertainer on a TV phone sex channel faces a dilemma that corrupts the fantasy she advocates. This forces her to confront her moral reality.

MAPPED

Written by Rachel Tillotson & Steph Lloyd Jones Directed by Rachel Tillotson Produced by Amanda Brennan & Dan Smith

What would you say to a deceased loved one if you got the chance to see them again? This is the question that Pontem Technology poses to its clients. When a budding mapper recreates dead loved ones for money he discovers that his new role also requires him to give the unforseeable. Should he?

YOU'LL NEVER WALK AGAIN

Written by John Theobald & Jacquie Pepall Directed by Jacquie Pepall Produced by Amanda Brennan

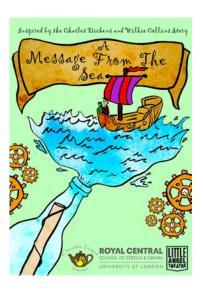
Disaster strikes when Jessie misguidedly invites Ben 's old friends to his first drag shows.

ASYLUM

Written by Liam O'Hara Directed by Pratyusha Gupta Produced by Amanda Brennan & Alexa Waugh

A short drama looking at the current UK Asylum System through the eyes of a young asylum worker, Tasnim. Her nerve is tested when exposure to the asylum system forces her to question her choice of career.

EVENTS & EXHIBITIONS



A MESSAGE FROM THE SEA

Inspired by the Charles Dickens & Wilkie Collins Story
Director Darren East
Designed by the company under the direction of Tim Sykes

Friday 31 May, 3.00pm & 7.30pm Saturday 1 June, 12.00pm & 3.00pm

Little Angel Studios

Sebbon Street, London N1 2EH

Performed by Chocolate Teapot Theatre – BA (Hons) Theatre Practice Puppetry

Captain Jorgan's found a message in a bottle – a message for Charlie. Join them on a steampunk voyage to discover the truth. This swashbuckling journey is unlike any other you will ever take!

Inspired by a story by Charles Dickens, step into a colourful new world of discovery with some of puppetry's freshest voices. Are you ready for a puppetry adventure?

Tickets: £5
Booking: littleangeltheatre.com
School Bookings: +44 (0)20 7226 1787



PERFORMANCE ARTS STUDENTS AT CAMDEN PEOPLE'S THEATRE

Mentored & curated by Diana Damian Martin & Alessandra Cianetti

Tuesday 18 & Wednesday 19 June

Camden People's Theatre

58-60 Hampstead Road, London NW1 2PY

Join a collective of interdisciplinary artists, curators and producers from the BA (Hons) Theatre Practice Performance Arts course in a takeover of Camden People's Theatre for live performances, conversations and other encounters. There will be additional support from visiting artists, collectives and producers.

Further information/booking: www.cssd.ac.uk



GREAT RECKONINGS

Friday 21 June, 7.00pm (preview) Saturday 22 June, 3.00pm, 5.00pm, 7.00pm

Camden People's Theatre

58-60 Hampstead Road, London NW1 2PY

Performed and produced by Performance Arts and Design for the Stage students

Join us on a journey into our deepest anxieties. In this immersive experience we tackle notions of ecology, weather, climate and our struggle to address the challenges we face. In this confrontational design-led event we take a long look at ourselves, our fragility, our vulnerabilities, our bodies and present a space to reimagine our future.

A great reckoning is upon us. **Now is the time to shout or run... Booking: www.cptheatre.co.uk**

PRESTO!

Director Leo Skilbeck Set & Costume Designer Kaajel Patel

Monday 24 – Friday 28 June On tour in Oldham

Devised and performed by BA (Hons) Drama, Applied Theatre and Education

PRESTO! is an ensemble show exploring queerness through music for young audiences. Once upon a time there were lots of musical notes which all sounded different depending on who played them and how they were played. Then the orchestra came along and said there had to be just 12 notes and everyone had to play in tune or else! But where did the other notes go, the ones in between? PRESTO! is show for young audiences who want to dance to their own rhythm, play out of tune and make some noise!

UNDER 5s TOUR

Director Jade Lewis Monday 24 – Friday 28 June On tour in Cornwall

Devised and performed by BA (Hons) Drama, Applied Theatre and Education

This immersive, accessible, participatory storytelling experience for Under 5s and their families will be created and performed by first year students on the Drama, Applied Theatre and Education course.

BEXLEY PROJECT

Director Ben Buratta Musical Director Neil Carter Designer Ruta Irbite

Monday 24 - Friday 28 June

The Old Library

Walnut Tree Road, Erith DA8 1RS

www.theexchangeerith.com

Performed by BA (Hons) Drama, Applied
Theatre and Education

Imagine flying all the way to another planet... only to find out when you arrive that everything is going wrong! Can the young people of Bexley find the solutions?

This is an exciting new collaboration that sees Drama, Applied Theatre and Education students working in partnership with Professor Sally Mackey's *Performing Places* Bexley and London Borough of Bexley. Taking over the site of the Old Library in Erith, local primary schools will take part in this immersive production that will see them visiting a parallel planet, Par Bexia, that is in big trouble. The young people will explore this new territory, picking up clues as they go along, in order to save the planet from chaos.

This devised, site-specific production uses audience participation and music to explore the themes of difference, migration and place.

BRINK FESTIVAL

Wednesday 26 June – Thursday 4 July Webber Douglas Studio and around Central Presented by MA/MFA Performance Practice as Research

BRINK celebrates one year of independent postgraduate research, as part of the MA/MFA Performance Practice as Research at Central. BRINK hosts a myriad of works that challenge and provoke current ideas and questions around theatre, performance and visual art. The festival promises exciting new work from emerging performance innovators living, exploring and creating at the brink of their disciplines.

Free event / advanced booking necessary. Booking / further information: www.brinkfestival.co.uk or boxoffice@cssd.ac.uk

SCENOGRAPHY OPEN STUDIO EXHIBITION

Tuesday 2, Wednesday 3 & Thursday 4 July 11.00am – 7.00pm

Dench Studio, Central

MA/MFA Scenography students present their final projects in-progress, culminating with a Closing Event on Thursday 4 July at 6.00pm.

Free entry / no booking required



RESEARCH@CENTRAL

All events take place at Central.

Booking: www.cssd.ac.uk/whats-on-in-research



ANESTIS AZAS: THEATRE IN GREECE – THE REMAINS OF A CRISIS

Anestis Azas Wednesday 24 April, 6.30pm

Working across Europe over the past couple of years, one of the first questions I am being asked, no matter where I go, concerns the influence of the financial crisis on Greek theatre. I will therefore depart in my lecture from this question, and from there depart on an introduction to my own work in the genre of documentary theatre, as well as our work at the Experimental Stage of the Greek National Theatre.'

The talk by Anestis Azas will be followed by a conversation with Dr Marissia Fragkou, Senior Lecturer in Performing Arts, Canterbury Christ Church University.

On Saturday 27 April, 1.00pm, there will also be a work-in-progress showing of a one-week student workshop lead by Anestis Azas, on the topic of multilingual theatre-making, as part of the AHRC-funded research project *Performing Multilingualism for Monolingual*

Audiences: Creative Strategies and Practices in Contemporary European Theatre (Dr Margherita Laera, University of Kent and Professor Peter Boenisch, Central).

Anestis Azas is, together with Prodromos Tsinikoris, Artistic Director of the Experimental Stage 1 of the Greek National Theatre in Athens.

CENTRAL RESEARCH@WORK

Dr Naomi Paxton and Dr Tom Cornford Wednesday 8 May, 6.30pm

In this series, Central researchers will talk about their latest explorations of theatre and performance, sharing their new material and/ or writing, and discussing questions of research methods. These short 'work in progress' presentations will offer opportunities for response, discussion and a sharing of ideas about these ongoing research projects.

Dr Naomi Paxton: Reaching out in both directions – doing suffrage theatre in the 21st-century

This talk will explore the devising and development process, and how the use of contextual frameworks and inter-theatrical research methodologies can inform the restaging and reimagining of Edwardian suffragist plays for specialist and non-specialist audiences.

Dr Tom Cornford: Theatre Workshop: The Pre-History of Theatre-Making

This paper will explore Theatre Workshop as a precursor to the emergence, in the 1990s, of the category of 'theatre-makers'.



THE ROLE OF THERAPEUTIC THEATRE IN RAISING AWARENESS ABOUT OPIOID ADDICTION

Dr Nisha Sajnani Wednesday 15 May, 6.30pm

The focus of the Theatre & Health Lab at New York University (NYU) is to advance research on the psychological, physical and social benefits of theatre-making and performance. In this research presentation, Dr Sajnani will present an example of a recent collaborative study on the use of therapeutic theatre, an approach to drama therapy with a stated intent to promote the wellness of actors and/or audiences, in a state-wide effort to reduce opioid addiction.

Dr Nisha Sajnani is the Director of the Program in Drama Therapy and the Theatre & Health Lab at NYU. She is also a member of the Faculty in the NYU Educational Theatre and Rehabilitation Sciences PhD programmes.

CENTRAL RESEARCH@WORK

Dr Diana Damian Martin and Dr Gareth White Wednesday 5 June, 6.30pm

Dr Diana Damian Martin: Balconies: Eastern Europe and the poetics of discontinuity

This presentation revolves around a series of images of balconies by artist Dan Perjovschi exploring how these images present the balcony as collapsing categories of movement and stillness, East and West, occupation and resistance, and asks: how does the balcony intervene into cultural narratives of Eastern Europe and its political discontinuities?

Dr Gareth White: In the midst of a re-staged revolution: compliance and contradiction in Counting Sheep

Mark and Marichka Marczycks' Counting Sheep invites us to join the Maidan Square rebellion in Kiev, five years after the event, in a participatory performance of celebration and lament and a cry for recognition of an ongoing conflict.



DECOLONISING HUMAN EXHIBITS: DANCE, RE-ENACTMENT AND HISTORICAL FICTION

Dr Prarthana Purkayastha Wednesday 12 June, 6.30pm

This performance lecture focuses on decolonising exhibition practices and colonial archives. It offers a brief survey of literature on 19th-century colonial exhibitions and world's fairs as a cultural practice and the complicity of academic disciplines, such as anthropology and ethnology, in promoting violent forms of pedagogy.

This talk delineates the structural limitations of re-enactments, a current trend in contemporary Euro-American dance, and argues that historical fiction as a corporeal methodology might be a viable decolonising strategy for dance studies.

Dr Prarthana Purkayastha is Senior Lecturer in Dance at Royal Holloway, University of London. Her dance research examines the intersections of race, gender and nationhood.



THE EDWARD GORDON CRAIG LECTURE 2019: JOHANNES SCHÜTZ

Johannes Schütz Tuesday 2 July, 6.30pm

Central and the Society for Theatre Research are pleased to announce that the 2019 Edward Gordon Craig Lecture will be delivered by German stage and costume designer Johannes Schütz (b. 1950, Frankfurt).

The radical clarity of Schütz's plain, nonillusionist stage cubes is unique. They engulf performers and spectators in situational, shared affective spaces that never disavow their theatricality. Having trained under Wilfried Minks at Hamburg, Schütz started his career in the 1970s at Schillertheater Berlin and Kammerspiele Munich.

He became a regular collaborator of German directors Frank-Patrick Steckel, Jürgen Gosch and Karin Beier, while throughout his career also regularly venturing into dance and opera. Working far beyond Germany (including English National Opera, Royal Court, and Young Vic London, Théâtre Royale La Monnaie Brussels, and the Sydney Theatre Company, Australia), Schütz has designed more than 250 productions to date.



TRAINING FOR THE FUTURE: NEW DIRECTIONS IN ACTOR TRAINING AND DIRECTOR PEDAGOGY FOR THE 21ST-CENTURY — AN INTERNATIONAL CONFERENCE

Professor Anne Bogart Thursday 18 - Saturday 20 July

Training for the Future concludes Anne Bogart's Leverhulme Visiting Professorship at Central and will consider contemporary actor training since Stanislavsky, and asks if the notion of a comprehensive methodological system still exists. Examining what it means to train or be trained, the conference will comprise lectures, workshops and discussions that consider the breadth and lineage of contemporary theatre training methodologies. We are delighted that Anne Bogart will give both a keynote address and practical training workshops.

The initial day of the conference (18 July) will be dedicated to sessions with, and for, postgraduate students, by Anne Bogart together with Central's Professor David Harradine, Drs Diana Damian-Martin, Duška Radosavljević and Tom Cornford.

CENTRAL FOR BUSINESS

Each course has a maximum of 10 participants to ensure individual feedback and are led by a fully qualified trainer. It may not be possible to offer all courses publicised if numbers do not justify them. Please note that places are not confirmed until we are in receipt of an online application form and the full fee.

All courses take place at Central. The fee for each course is £450, except for the Free Taster Day.

THE CREATIVE FACILITATOR

Wednesday 22 May, 10.00am – 5.00pm Central

Develop a toolkit of innovative techniques to lead facilitation and deliver training sessions with creativity and impact.

Participants will learn dramatic approaches to ensemble work, creative teaching and group facilitation. These will include exercises on how to energise and focus a group, how to use drama to bring challenging content to life, and how to encourage and inspire creativity in others. There will be plenty of hands-on experience as the group participates in and practises leading exercises for themselves, receiving individual attention and feedback on their work.

Booking: www.cssd.ac.uk/course/creative-facilitator

BE HEARD: THE CREATIVE VOICE

Wednesday 5 June, 10.00am – 5.00pm Central

Work alongside our expert Voice and Communications Trainer to discover the fundamentals of voice and vocal technique.

You will explore the production of voice, from body language and posture, to breathing techniques, to building resonance and gravitas through tone. Using practical exercises you will gain a greater understanding of articulation, clarity and effective use of pitch, pause and pace. All of this is underpinned by techniques to project the voice safely and care for your voice to avoid strain and damage. After work on using the voice to bring text to life, you will receive tailored feedback and tips to ensure vocal improvement.

Booking: www.cssd.ac.uk/course/creative-voice

THE CONFIDENT COMMUNICATOR

Wednesday 12 June, 10.00am – 5.00pm Central

Discover the art of building impact, influence and rapport in group communication and one-to-one conversations

Using performance techniques to examine status and influence, explore how you can flex your approach to achieve desired outcomes. Active listening, solution-driven negotiation and delivering difficult messages will all be explored through practical work, as well as using creative approaches to ensure you deliver your message authentically and effectively. In the afternoon, you will have the chance to practice the skills you have learnt in scenario-based training and receive individual feedback.

Booking: www.cssd.ac.uk/course/confident-communicator

PRESENTING WITH CONFIDENCE

Wednesday 19 June, 10.00am – 5.00pm Central

Explore how to incorporate voice, performance practice and actor training techniques into presentations.

This course can give you the tools to stay calm and engaged when the spotlight is on you, and ensure your message resonates with your audience. We will use exercises drawn from actor training focusing on body, breath and voice to enable you to calm your nerves and own your space. We will explore dramatic devices to bring your content to life, and consider how to frame your message and get it heard. The day's work will culminate with individual workshopping and tailored feedback.

Booking: www.cssd.ac.uk/course/ presenting-confidence

FREE TASTER DAY

Wednesday 26 June, 9.30am – 5.30pm Central

Who is the Free Taster Day for? Learning and development professionals who are interested in creating bespoke, practical training programmes for their organisation.

Experience Central's business training firsthand at our Free Taster Day.

We are offering learning and development professionals the opportunity to sample a selection of practical business training workshops including:

- > Confident Communication
- > The Power of Storytelling
- > Health and Wellbeing in the Workplace
- > Presenting with Confidence.

Each taster session lasts 90 minutes and you can choose to attend all four sessions or select the sessions most appropriate to your organisation.

There will be the opportunity to see our facilities and meet the team, as well as networking opportunities with other learning and development professionals.

Booking: www.cssd.ac.uk/event/centralbusiness-taster-day

PRESENTING TO ENGAGE: THE POWER OF STORYTELLING

Wednesday 3 July, 10.00am – 5.00pm Central

Harness the power of storytelling and incorporate it into your working life.

This course will examine the recognisable patterns in stories and how these can bring meaning and engagement. Using exercises from performance training, we will practice using the classic story structure to present information, as well as exploring other common narrative structures. Strategies for 'hooking in' and persuading your audience will also be explored. The afternoon session will end with individual work on presenting your story with clarity and impact, with personalised feedback for increasing your skills and confidence.

Booking: www.cssd.ac.uk/course/ presenting-engage-power-storytelling

SHORT COURSES

Focusing on key techniques and skills used by actors, these courses are in small groups so that tutors are able to nurture and develop creativity. Classes are open access and mixed ability and take place at Central.



EVENING COURSES

Mondays & Wednesdays or Tuesdays & Thursdays, 7.00pm - 9.30pm, these courses run on a termly basis

Fee: **£290 - £575 per term**

Minimum age for entry is 18+

To apply: www.cssd.ac.uk/evening-courses

Central offers a variety of evening courses for actors, non-actors and beginners including:

- Acting An Introduction
- Acting Shakespeare
- Acting For Camera
- Audition Techniques
- Acting Working with Text
- Acting the Play
- Writing the Play
- Voice for Performance
- Directing An Introduction
- Playwriting.

SATURDAY YOUTH THEATRE

Saturdays 11.00am - 1.00pm Fee: £275 per term

Age: 6-17 (students are grouped by age)

To apply: www.cssd.ac.uk/saturdayyouth-theatre

Saturday Youth Theatre offers drama classes that are challenging, educational and enjoyable. You do not need any previous experience to take part, just enthusiasm and commitment.

Classes explore a range of drama and acting techniques and different theatrical forms, including improvisation, voice, movement, devising and working with text, culminating in sharing a themed work to family, friends and carers. Recent themes have included Shakespeare, plays from the Royal Court Theatre and celebrating difference.

DIPLOMAS

Central offers part-time, non-accredited, practical diplomas for those wishing to undertake an introduction to acting or performance training. Entry is by audition. For more information see www.cssd.ac.uk/ diplomas.

GAP YFAR

September - August on Saturdays, with two x one week intensives

Fee: £2.700. bursaries available

The Gap Year Diploma is designed for those taking a year out from formal education who are interested in preparing to apply for an acting course at higher education level. The course develops acting skills, career skills and audition techniques with the opportunity to perform extracts from plays in a studio-based production.

ACTING

January - August Fee: £3.500. bursaries available

The Acting Diploma develops skills as an actor and is designed to be a springboard for those wishing to explore the potential of full-time actor or performance training. There are specific classes in text analysis, voice, movement, devising and character development and the opportunity to perform in one of Central's fully-equipped theatres.

MUSICAL THEATRE

January - August Fee: £3,500, bursaries available

The Musical Theatre Diploma develops skills as performers with specific classes in singing, dance, acting fundamentals, voice and movement. Students have the opportunity to perform in one of Central's fully-equipped theatres.

PERFORMANCE MAKING

January - July

Fee: £400, bursaries available

Delivered in partnership with Access All Areas, a learning disabled and autistic adults theatre company, the Performance Making Diploma teaches professional performance skills. Students create their own performances in different styles and explore ways of making a career as a performer.

C.A.S.T.

January - December

Fee: £2,900

The Creative Arts Supervision Training Diploma offers experienced Arts therapists, psychotherapists, counsellors, play therapists and dance movement therapists a training in creative, clinical supervision.

SUMMER SHORT **COURSES**

Focusing on key techniques and skills used by actors, these courses take place in July and August from 10.00am - 4.30pm and vary from two days to three weeks. All courses unless stated are for those aged over 18 years. To apply: short.courses@cssd.ac.uk.

Currently courses offered include:

- Acting for Beginners
- Acting with Text
- Actors' Audition Pieces (aged 17+)
- Acting for Camera
- Musical Theatre
- Preparing for Higher Education: Studying Drama (aged 15+)
- Stage Combat
- Summer Theatre Company
- Voice Fundamentals
- Youth Theatre for Actors (age 6-17 years).

CENTRAL NEWS

A selection of highlights from the past few months. For further news see www.cssd.ac.uk/news-from-central.





HRH PRINCESS ALEXANDRA OPENS THE NEW NORTH BLOCK BUILDING

On 27 February 2019, Central was visited by its Royal Patron, HRH Princess Alexandra to mark the official opening of the new North Block building. This provided the Princess with an opportunity to meet staff and students and observe a variety of student work.

Princess Alexandra was greeted by Central's President and alumnus Michael Grandage, together with the Chair of the Governing Body, John Willis, and Principal, Professor Gavin Henderson. She was escorted on a tour of the new facilities where she observed classes from the Drama, Applied Theatre and Education and Movement: Directing and Teaching courses.

The Princess and guests were entertained by performances from the Acting Musical Theatre course's production of *The Life*, MA Music Theatre course's production of *The Tunnel* and a short, critically-acclaimed film from the MA Acting for Stage and Screen course.

Following the tour, Princess Alexandra met with staff and student representatives, members

of the design and project teams for the new building and friends and supporters of the School at a private reception held in the new Courtyard Theatre. She was presented with flowers by Student Union President, Holly Barraclough, on behalf of the student body before unveiling a brass plaque commemorating her visit and the building's official opening.

Of the event, Central's Principal, Professor Gavin Henderson, said:

"We are delighted that our Patron, HRH Princess Alexandra, was with us to formally open our new North Block development. She engaged with all sorts of student activity in the five new major studios and performance spaces. 'I must come back for a show, and soon' she said... and so she shall!"

Princess Alexandra previously visited Central in 2013 for a ceremony to bestow Honorary Fellowships on Julian Rudd and Claire Bloom and to celebrate the School's receipt of Royal Title.

The North Block building, designed by an award-winning team at Tim Ronalds Architects, has provided Central with a major increase in rehearsal and performance space for its students. The new building houses five large,

double-height studios including a movement studio with sprung floors, a sound studio with facilities to prepare students for work in broadcast, film and digital media, two fully equipped rehearsal studios, a new workshop space, a full range of ancillary spaces including new dressing and teaching rooms, and a new galleried Courtyard Theatre.

All production and performances spaces have been equipped with LED lighting systems and digital sound capabilities. These eagerly awaited new facilities give Central a great opportunity to ensure that students have the very best access to cutting-edge, modern amenities that will further enhance their training.

PROFESSOR CAROLYN COOPER AND NIKE JONAH LEAD AN EVENING OF EVENTS

On the evening of 12 March, Central welcomed academics, artists, industry friends and partners and members of its wider staff community for an evening of events focusing on fellowship and providing a space for a proper conversation and the recharging of energies and imaginations.

The evening, curated by Decolonising the Archive and Central Research, opened with Professor Carolyn Cooper, Visiting Fellow and Professor of Literary & Cultural Studies at the University of the West Indies, Mona, Jamaica with her lecture entitled Erotic Maroonage: Embodying Emancipation in Jamaican Dancehall Culture. The hyper-sexuality articulated in the lyrics of Jamaican dancehall DJs is conventionally dismissed as pure vulgarity, or 'slackness' in the Jamaican vernacular. In her talk, Professor Cooper argued that it ought to be re-theroised as a decidedly political discourse, a stage on which women and men act out rituals of release from historical roles of oppression.

Following this lecture, Central's Visiting Research Fellow Nike Jonah hosted the second in her series of her salon style 'family dinners', part of three that are to be held at the School





Professor Carolyn Cooper

Nike Jonah

throughout this academic year. Bringing together staff from across all areas of Central's community, the aim for each of Nike's dinners is to gather together people with a willingness and enthusiasm to push diversity conversations into action. Joining staff at the dinners were other like-minded people from across the arts with their own great insights and stories to share. Alongside Nike Jonah and Professor Carolyn Cooper, Central was delighted to welcome dancer and choreographer Gerrard Martin, and composer and playwright Michael Scott.

For her first dinner in November, Nike welcomed Dr Funmi Adewole, Vc2020 Lecturer/ Associate professor of Dance at DeMontford University and former chair of Association of Dance of the African Diaspora, multidisciplinary artist Mohammed Ali (aka Aerosol Arabic), whose work regularly interrogates arts and Islam within contemporary Muslim society, Arts Council England Changemaker, producer and activist Kayza Rose, and Julie McNamara, a theatre maker and Artistic Director of Vital Xposure.

Nike Jonah said:

"The salon facilitated a beautiful exchange and engagement with various departments from across Central. This was inspiring, as many times these departments might not have cause to interact. I was impressed by the enthusiasm of the group to share their inputs and to contribute to the tapestry of what makes Central unique. The salon was a success in cementing the comradery of the staff and,

despite a few challenges, I feel that the winning sentiment of solidarity and progress was achieved."

Jessica Bowles, Principal Lecturer and Central's Course Leader for the MA/MFA Creative Producing course, worked together with Nike to organise and promote the salon, and said:

"Academia is more than the cerebral, it is about creating beautiful moments in history."

Connie Bell, from Decolonising The Archive, Curator, Heritage Arts Practitioner and Playwright said:

"The entire fellowship/event was a complete success. The after party (Nike's salon) gave testimony to how important it is to be a visionary, to act on interdependence via collaboration and to keep a unifying bond even in the midst of challenges.

This formulae can be noted as one for success, influence and true power, as it sends a message within and outside of the familiar circles that groups can work together and create bridges for exchange of culture, ideas and opportunities. This bridge is what eventually creates a passage for peace, promotes wellbeing in communities and saves our world from destruction."

An audio recording of Professor Cooper's lecture was captured by Decolonising the Archive, who assisted in organising the fellowship and will be adding the event to their website. This allows for the discussion to act as a transformative tool, enriching practitioners and to inform their practice.



And The Rest Of Me Floats

OUTBOX THEATRE'S AND THE REST OF ME FLOATS

And The Rest Of Me Floats is a performance all about the messy business of gender, made by Outbox Theatre and conceived and directed by Central's Ben Burratta, a Lecturer in Applied Theatre Practices.

Devised by performers from across the trans, non-binary, and queer communities, the show weaves together autobiographical performance, movement, pop songs, stand-up, and dress-up in an anarchic celebration of gender expression and identity. This show was performed at The Rose Lipman Building in London in September 2017 and Birmingham Repertory Theatre in November 2017. It was then programmed by Bush Theatre as part of their 2019 season. The text is published by Oberon Books.

To date, over 3,500 people have seen the show and 91,000 people have viewed the trailer online. The performance was filmed by the V&A Museum and will form part of their National Video Archive of Performance. Alongside the performances, Outbox partnered

with Gendered Intelligence (UK's largest arts organisation working with trans youth) to deliver nine workshops for trans and nonbinary actors aged 16 - 25. These workshops were based around the themes of the show and were delivered in conjunction with leading theatres The Royal Court, Birmingham Rep, Leeds Playhouse, Bush Theatre and Bristol Old Vic in order to introduce more trans people into actor training and the theatre industry.

And The Rest Of Me Floats was supported through funding from the National Lottery Community Fund, Arts Council England, Prime Theatre and The Royal Central School of Speech and Drama's Special Research Fund.

HALPIN PARTNERSHIP RACE EQUALITY REVIEW OF CENTRAL

In 2018, Central's Board of Governors commissioned Halpin Partnership to conduct an external and independent review of the School's principles, practices and processes in relation to race equality and inclusion. There was a high level of participation from staff, students and alumni who variously took part

in interviews, focus groups and responded to surveys. The Board of Governors and Central's senior management team are grateful to all those who contributed to this important review.

Central has set a clear ambition for to obtain a gold standard for race equality in performance arts training. The implementation of the recommendations of the report will give an opportunity to achieve transformational, lasting change to develop the School into a beacon of excellence in race equality.

A series of initiatives has been announced, including an additional investment of £100,000 to drive progress, further embedding race equality into all of Central's activities. This new investment programme includes funding for a new full-time Equality and Diversity Advisor position. The funding will also support additional diversity training across the School, projects to support a more inclusive curriculum, the implementation of agreed actions and further diversity recruitment plans.

Central's Board of Governors has established a new sub-committee, including staff and student governors, which reports to the full Board on matters of diversity and inclusion. This is chaired by an Independent Governor, Anne Mensah, and is monitoring the implementation of the Halpin Partnership recommendations and institutional diversity and inclusion goals with the aim of achieving cultural change. Ideas, suggestions and feedback from staff and students are also being sought on a new equality, diversity and inclusion statement that will be displayed in all teaching and rehearsal spaces.

A number of Faculty staff have been engaging proactively with the equality, diversity and inclusion agenda, and the School is delighted to have been able to make funds available for a number of course and student related initiatives. These include projects focussing on hidden histories of Central and the Embassy Theatre, support for staff to develop and disseminate scholarship around the decolonisation of the curriculum and a PhD project with the Black Theatre Archive in

association with the National Theatre. Central continues to work with Open Door in relation to its acting audition processes and has signed up to Stage Sight, an industry-led diversity and inclusion initiative within technical, management, design and other off-stage areas of theatre practice.

Diversity brings richness, knowledge and innovation. Central is committed to proactively embracing diversity in all its work and believes that understanding and valuing differences will help to find more ways to be excellent in everything it does.

DR ELLA PARRY-DAVIES IS NAMED A 2019 'NEW GENERATION THINKER'

Congratulations to Central's British Academy Postdoctoral Fellow, Dr Ella Parry-Davies, who has been named a 2019 New Generation Thinker. Dr Parry-Davies is one of ten New Generation Thinkers to be selected by BBC Radio 3, BBC Arts and the Arts and Humanities Research Council (AHRC).

The New Generation Thinkers were chosen after a national call for the best research ideas with the potential to be shared through the media. They will now have the opportunity to make programmes for Radio 3 and other outlets, as well as contributing to wider media through the AHRC and taking part in the 2019 Being Human Festival. In addition, the scheme partners with BBC Four, where some of the selected academics will be given the opportunity to present a programme for TV.

Alongside Dr Parry-Davies, the other Thinkers for 2019 hail from Cardiff University, Birkbeck College, University College London, and the Universities of Cambridge, Reading, Huddersfield and St Andrews. All of the New Generation Thinkers will be using their airtime to showcase a vibrant mix of research from across the arts and humanities with a view to capturing the public imagination.

Professor Andrew Thompson, Executive Chair of the AHRC, said:

"The New Generation Thinkers scheme is all about helping the next generation of researchers to find new and wider audiences for their research by giving them a platform to share their ideas and allowing them to have the space to challenge our thinking.

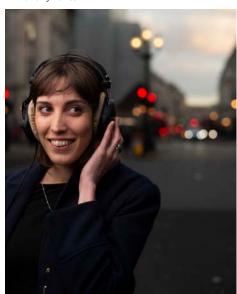
"The New Generation Thinkers scheme is also one of the major ways the AHRC engages the public with the inspiring research taking place across the UK. More than ever we need the new insights and knowledge that come from arts and humanities researchers to help us navigate through the complexities of our globalised world and address the moral and ethical challenges of today and tomorrow."

Central's Director of Research, Professor Maria Delgado, said:

"This is a remarkable achievement for Ella and for Central. It will ensure her research reaches new audiences and offer her a new platform for the exchange of ideas. We are delighted to be supporting her on this important project."

Dr Ella Parry-Davies, British Academy Postdoctoral Fellow at Central, said:

Dr Ella Parry-Davies



"I'm delighted to join this fantastic cohort of New Generation Thinkers. My research is all about exploring self-representation with migrant domestic and care workers, who are often undervalued and whose battles against exploitation can go unheard. I am collaborating with this community on a series of soundwalks, and experimenting with sound is key to the project. So it's brilliant to work with BBC Radio, an exciting platform for new kinds of listening that will help to share migrant workers' perspectives with a wider audience."

The New Generation Thinkers were selected from hundreds of applications from researchers at the start of their careers. They have all demonstrated a passion for communicating their work and a skill for making complex areas of study engaging, accessible, and enlightening.

The final ten were chosen after a four-month selection process, including a series of one-day workshops at the BBC in Salford and London. They have undergone training and development with the AHRC and will spend a year being mentored by producers from Radio 3's Free Thinking programme. Throughout this programme they will take part in Free Thinking discussions and go on to write episodes of BBC Radio 3's The Essay.

The selected academics were publicly unveiled at a free event recorded as part of BBC Radio 3's Free Thinking Festival at Sage Gateshead on 30 March and the event was broadcast on BBC Radio 3 on 25 April. As with all Free Thinking programmes, the broadcast will also be on the BBC Radio 3 website, BBC Sounds and as a BBC Arts & Ideas podcast. Further programmes focused on the NGT's research will be aired throughout 2019.

At the Free Thinking Festival, the 2019 New Generation Thinkers were joined by the 2018 Thinkers, who recorded episodes of BBC Radio 3's *The Essay* before live audiences at Sage Gateshead.

CENTRAL JOINS KNOWLEDGE EXCHANGE FRAMEWORK PILOT GROUP

Central is pleased to announce that it has been selected by Research England as one of 21 Higher Education Institutions in England to take part in the new Knowledge Exchange Framework (KEF) pilot group.

Central is the smallest specialist arts institution involved in the pilot group which also includes the University of Oxford, London School of Economics and Political Science and Imperial College London, as well as fellow arts institutions University of the Arts London and Arts University Bournemouth.

The pilot exercise will feed into a raft of evidence, including from a sector-wide written consultation, on how the KEF will operate in England. Representatives from the devolved funding bodies in Scotland and Wales are also attending.

The 21 universities selected are drawn from all of the proposed KEF clusters, and represent a diverse range of English Higher Education Institutions, with a good geographical cross-section of institutions from across the country.

The KEF aims to provide institutions with new ways to understand, benchmark and improve their performance, and to provide business and other users of HEI knowledge with another source of potentially useful information. Research England will work with the pilot group to test the specific metrics and proposed narrative statements, as well as the cluster membership, and how results should be presented, during a series of workshops between February and May 2019.

The outcomes of these workshops will be published in a report evaluating the pilot, alongside an analysis of consultation responses. Research England anticipates publishing these documents in early summer 2019, with final decisions on how the KEF should progress in late summer 2019.

More information about the KEF pilot programme can be found on Research England's website https://re.ukri.org.

ALUMNI NEWS

We would like to extend a huge thank you to the many alumni that keep us up-to-date with their career news, highlights of which are included here.

Some news is selected to be promoted inside the School on our plasma screens, to inspire the next generation of Centralites, and some is shared with the alumni community on our alumni social media groups. A comprehensive list of news is also uploaded to our 'Alumni – Latest News' listings page, which can be found at www.cssd.ac.uk/content/alumni-latest-news

If you have provided the Alumni Office with your email address, you will continue to receive regular snapshots of Central's news by email each term. For those of you who want to share your breaking news with the entire alumni community, please post onto the Alumni Facebook Group or LinkedIn Site, and also email alumni@cssd.ac.uk so that it can be uploaded to the 'Alumni – Latest News'.

Read more

www.cssd.ac.uk/alumni

Update us on your career news online www.cssd.ac.uk/update-your-details

Join the Alumni Community on Facebook 'CSSD Alumni News – Official Site'

Join the Alumni Community on LinkedIn 'Central's Alumni Office'

Contact the Alumni Office

Shaun Northover & Meg Ryan alumni@cssd.ac.uk +44 (0)20 7449 1636

Alumni Office The Royal Central School of Speech and Drama Eton Avenue London NW3 3HY, UK

ALUMNI AWARDS, NOMINATIONS & RECOGNITIONS

Congratulations to all alumni who have recently won or been nominated for awards.

At this year's BAFTA Film Awards *The Favourite*, starring **Joe Alwyn** (BA (Hons) Acting 2015) in the role of Masham, and including appearance from **Alfrun Rose** (BA (Hons) Acting 2016) and **Willem Dalby** (BA (Hons) Acting CDT 2016), as well as Principal, **Professor Gavin Henderson CBE**, won Outstanding British Film; *Fantastic Beasts: The Crimes Of Grindelwald*, which included special effects assistance from **Simon Paraskevas** (BA (Hons) Theatre Practice 2014), won Best Production Design, and Rami Malek, whom **Polly Bennett** (MA Movement Studies 2011) provided movement design in order to prepare for his role as Freddie Mercury in *Bohemian Rhapsody*, won Best Actor.

At the Off West End Awards; **Lindsey Campbell** (BA (Hons) Acting 2013) won Best Performance in a Supporting Role in a Play for *The Open House* at Print Room; **Zoe Spurr** (BA (Hons) Theatre Practice 2012) won Best Lighting Design for *Tiny Dynamite* at the Old Red Lion, and **David Jubb** (MA Advanced Theatre Practice 1998) won a special award for his work as Artistic Director of Battersea Arts Centre.

At this year's Olivier Awards, *Home, I'm Darling* won Best New Comedy, the production included set design from **Lucy Carter** (Tech 1993), sound design from **Tom Gibbons** (BA (Hons) Theatre Practice 2008) and performance from both **Kathryn Drysdale** (BA (Hons) Acting 1999) and **Barnaby Kay** (Stage 1992); *The Inheritance*, produced by **Sonia Friedman** (Tech 1985), starring **Vanessa Redgrave** (Stage 1957) and including movement support from **Polly Bennett** (MA Movement Studies 2011), won Best New Play, and *Summer And Smoke*, also produced by **Sonia Friedman** (Tech 1985),



Six The Musical including lighting design from Tim Deiling. Photo by Idil Sukan, courtesy of Kevin Wilson PR.

and including sound design from **Carolyn Downing** (BA (Hons) Theatre Practice 2002) and performance from **Nancy Crane** (Stage 1984), won Best Revival. We also had a number of alumni nominated this year including **Cecilia Noble** (Stage 1988) and **Vanessa Redgrave** for Best Actress, and **Carolyn Downing** (BA (Hons) Theatre Practice 2002) for Best Sound Design.

Among this year's WhatsOnStage Awards were: Central's President and alumnus, **Michael Grandage** (Stage 1984), who received The Equity Award for Services to Theatre in recognition of his work on stage and to fostering new theatre talent. **Vanessa Redgrave** (Stage 1957) won Best Supporting Actress in a Play for her performance in *The Inheritance*, which was produced by **Sonia Friedman** (Tech 1985), and also went on to win Best New Play, and *Hamilton*, produced by

Sir Cameron Mackintosh (Tech 1965) won five awards, including Best Choreography, Best Costume and Best Lighting Design. In addition to this, *The Madness Of King George III*, which included performance from **Sara Powell** (Stage 1992), voice and dialect coaching from **Hazel Holder** (MA Voice Studies) and sound design from **Tom Gibbons** (BA (Hons) Theatre Practice 2008), won Best Play Revival, and *Six The Musical*, including lighting design from **Tim Deiling** (BA (Hons) Theatre Practice 2009), won Best Regional Production. For a full list of the Central graduates that won, or worked on productions that won, see www.cssd.ac.uk/news/whatsonstage-award-winners

Alia Alzougbi (MA Applied Theatre 2005) won an Olwen Wymark Award presented by The Writers' Guild in recognition of theatre figures that have supported new writing.

Left: Photo taken from Seenaryo's Showbuild 2018, programmes featuring work from alumnae Lama Amine and Lara McIvor, courtesy of Seenaryo.

Right: Lama Amine facillitating a workshop for Seenaryo. Photo by Alia Haju, courtesy of Seenaryo.





Nina Ayres (BA (Hons) Theatre Studies 1997) was co-nominated for a Costume Designers Guild Award for Excellence in Period Television for her work on US television series, *Outlander*.

Georgia Christou (BA (Hons) Acting 2008) was nominated for a BAFTA Craft Award in the category of Breakthrough Talent for writing Channel 4's *Through The Gates*, and **Rachel Parris** (MA Acting for Screen 2007) was nominated for a BAFTA Television Award in the category of Entertainment Performance for British comedy, *The Mash Report*.

Rupert Everett (Stage 1977) won a London Critics Circle Award for Best British/Irish Actor of the Year for his performance in *The Happy Prince*, a biopic of the life of Oscar Wilde, which in addition to starring in, he wrote and directed, for which he also won Best First Feature at the Satellite Awards.

Sonia Friedman (Tech 1985) was named Producer of the Year for a record-breaking fourth time at The Stage Awards 2019.

Martins Imhangbe (BA (Hons) Acting CDT 2013) has been shortlisted for an Ian Charleson

Award for his performance in *The Tragedy of King Richard the Second* at Almeida Theatre.

Sue Mythen (MA Movement Studies 2005) was nominated for an Irish Times Theatre Award for Best Movement for her work on Abbey Theatre's *The Lost O'Casey*.

Callie Nestleroth (MFA Advanced Theatre Practice 2018) has been chosen to be the Stage Directors and Choreographers Foundation (SDCF) Observer for new musical, *Diana*, about Princess Diana, directed by Christopher Ashley. The show runs at La Jolla Playhouse in California. SDCF's Observership Program provides early to mid-career directors and choreographers paid opportunities to observe the work of master directors and choreographers as they create productions on Broadway, Off-Broadway and at leading regional theatres across the country.

Graham Norton (Stage 1989) was shortlisted for a National Television Award this year for Best TV Presenter, and *The Graham Norton Show* was shortlisted for The Bruce Forsyth Entertainment Award.

ALUMNI IN THE COMMUNITY

Central's alumni produce a high standard of work across a multitude of disciplines in the arts, theatre and education sectors, and beyond. The following provides a snapshot of some of their work-to-date:

Samuel Allan (BA (Hons) Theatre Practice 2018) worked with Octavia Crawford Collins, Thomas Holloway, Eugenio Feito (all BA (Hons) Theatre Practice 2018), and current student Hal Forman, to create 'The Cauldron', an immersive cocktail experience in Dalston imagined by Matthew Courtland. Over the course of 6 weeks, they designed and built, using mainly reclaimed pallet wood and found materials, everything from tables, hydroponic shelving units, wall flats and potion boxes. The centre piece included a beer dispensing tree, operated with sensors that were triggered with 'magical' wands.

Lama Amine (MA Movement Studies 2016) is now Operations Manager and Lara McIvor (MA Applied Theatre 2017) is Country Manager in Jordan for Seenaryo, an arts and education organisation that works with refugees, and the communities that host them, in Lebanon

and Jordan. Their artistic projects and holistic approach to education support personal development, academic achievement and social cohesion – and allow people's voices to be heard.

Silvia Baltodano (BA (Hons) Acting Musical Theatre 2013) is Director of Luciérnaga Producciones, a production company in Costa Rica working on renowned international productions such as *West Side Story* and *Chicago*. She is also the Academic Director of La Colmena, Art in Community, a multidisciplinary training space for young artists.

Pavlos Christodoulou (MA Actor Training and Coaching 2018) is now a Creative Workshop Leader for the University of Creative Arts, as well as Workshop Facilitator for Battersea Arts Centre. In addition to this, he is an Associate Director for Phosphoros Theatre and Artistic Director for Dirty Rascals Theatre.

Michael Clark (MA Drama and Movement Therapy 2015) founded Canti Dramatherapy, offering both therapeutic and non-therapeutic interventions for adults and children across the South East and London on a sessional basis.

Jessica Glaisher (BA (Hons) Theatre Practice 2010) is now Deputy Head of Lighting for The Young Vic.

Caitlin Godwin (BA (Hons) Drama, Applied Theatre and Education 2018) is Artistic Director of The Bull Youth Theatre, running weekly sessions for local 13 to 21 year olds interested in performance and theatre-making. In addition to this, she also facilitates workshops at Jackson Lane, supporting inner city community arts outreach through circus workshops and facilitating rehearsals for shows performed by neuro-diverse children and teenagers.

Sophie Howell (BA (Hons) Drama, Applied Theatre and Education 2014) has been appointed Creative Learning Officer at the Royal Lyceum in Edinburgh, working to enable young people between the ages of 5 to 18 to get involved in drama, providing a broad range of high quality theatre experiences in a positive and supportive environment.

Hanna Junti (MFA Movement: Directing and Teaching 2017) has started her PhD on the work of movement directors in Estonian Contemporary Theatre whilst also providing movement direction for shows in Estonia and Sweden later this year.

Simon Kenny (BA (Hons) Theatre Practice 2001), Rajha Shakiry (MA Scenography 2011), Laura Price (MA Scenography 2018), Laura Cuervo (MA Scenography 2016) and a number of current students have been selected by The Society of British Theatre Design to exhibit their recent work in a show called 'Staging Places: UK Design for Performance 2015-2019' at Prague Quadrennial this year, the largest scenography event in the world.

Lisa Lapidge (MA Voice Studies 2016) received funding from the British Council, ACE and ARKO for an exchange with Momsori Voice Theatre to

develop international partnerships between the UK and South Korea.

Ruut Luoto (MA Advanced Theatre Practice 2017) was recently appointed Turku City Theatre's Director of Audience Development, responsible for theatre work on public projects and school cooperation.

Daniel Mariñoc (MA Applied Theatre 2015) has been working with The Old Vic, facilitating drama workshops around their recent production of Arthur Miller's *The American Clock* as part of an initiative to engage secondary schools in areas of London with poor arts provisions. In addition to this he is a Creative Practitioner for Emergency Exit Arts, and has worked with Half Moon Young People's Theatre for a number of years.

Karen Maycock (BA (Hons) Theatre Practice 2005) co-founded an event production company, Live Wire Productions Ltd. Founded on a passion for entertainment, they take audiences on a journey, exposing their senses to an exploration of light, sound and visuals. Tapping into their emotions and creating an intimacy between show and spectator, whilst delivering an experience that is both immersive and enduring, and have worked with venues including The Southbank Centre and the Barbican Centre.

Charity Miller (MA Drama and Movement Therapy 2018) is now a Dramatherapist for Agape Theatre, a spiritual and community based organisation that produces and promotes original plays from predominantly African American playwrights, while reaching across social, economic and racial boundary lines.

Alice Olley (BA (Hons) Theatre Practice 2018) was a Scenic Artist for The Fashion Awards 2018 at Royal Albert Hall and Secret Cinema's Romeo and Juliet, both working for Illusion Design and Construct, founded by Rory Evans and Daniel Hughes (both BA (Hons) Theatre Practice 2011), a specialist company dedicated to creating scenery of the highest professional standard, for all sectors of the entertainment and retail industries.

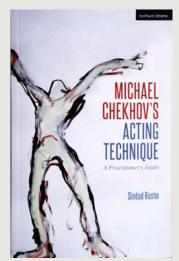
María Inés Olmedo (MA Advanced Theatre Practice 2018) has founded Opera MIO, with a mission to re-imagine the opera experience. In addition to this, she is co-founder of CO Productions, based in Mexico City, who with a passion and curiosity for the performing arts have created productions in different genres and formats such as immersive theatre, opera, clown theatre, musical theatre, classical theatre adaptations, as well as traditional dramas and comedies.

Al Parkinson (BA (Hons) Theatre Practice 2003) is Director of Production at Leicester Curve Theatre, and also founded AP Event & Production Ltd, set up to provide bespoke solutions for live events which most recently have provided production and technical management for a gala at the Curve Theatre in 2018, and the Birmingham 2022 Commonwealth Games.

Claudia Rebolledo Sánchez and Varshini Pichemuthu (both MA Applied Theatre 2017) both founded and are Artistic Directors of Rootprints Theatre, a company set up to develop and facilitate bespoke workshops to communities in London. **Sinead Rushe** (MA Advanced Theatre Practice 1998), Central's Senior Lecturer in Acting and Movement, has recently published her book, *Michael Chekhov's Acting Technique:* A Practitioner's Guide. Intended for actors, directors, teachers and researchers, this book offers a clear and thorough introduction to the renowned acting technique developed by Michael Chekhov.

Ruth Silver (BA (Hons) Drama, Applied Theatre and Education 2004) now runs KangaRooKids, set up to instil confidence in children through creative arts. They teach drama and music to infants up to 4 year of age, as well as structured primary school drama sessions for 4 to 11 year olds, school holiday camps and children's parties for 1 to 7 year olds. In addition to this, she also works with the charity, Spread a Smile, providing entertainment for ill children and teenagers in hospitals.

Jack Tricker, Federico Beard Porcel, Andy Hill and John Scallon (all BA (Hons) Drama, Applied Theatre and Education 2018) have launched their company, Voicebox, which utilises drama as an access point for young males to engage with 'what it mean to be a man'.





Left: Sinead Rushe's new book Michael Chekhov's Acting Technique, courtesy of Sinead Rushe. **Right:** Launch of alumni company, Voicebox. Image courtesy of Voicebox.

Their workshops aim to promote young males understanding of variable forms of masculinity, as well as empower young people to be individual, confident and empathetic towards others. The company was one of five graduate theatre companies that received £5K in funding from Central's Start Up and Enterprise Fund last year. For any enquiries please contact Jack at jack.tricker@hotmail.com or follow them on Twitter @VoiceboxTweets or Facebook @VoiceboxOrg for more information.

Beth Warnock (BA (Hons) Drama, Applied Theatre and Education 2014) is now Community Engagement Manager at Barbican Centre.

Mark Wong (MA Voice Studies 2015) is now working at the Victorian College of the Arts in Melbourne, Australia, as a Music Theatre Spoken Voice Teacher.

John Venier (BA (Hons) Theatre Practice 2017) is a Construction Draftsperson for The Royal Opera House, overseeing the production of scenic items within the workshop to ensure they are constructed to specification.

Andrew Visnevski (Stage 1976) has been invited to become Associate Teacher on the newly created, and unique to Greece, 3-year training programme for theatre directors at the Drama School of the Greek National Theatre in Athens. In addition to this he has also initiated the first International Summer School in Theatre in Kalamata in the South Peloponnese, (KaDISS).

EVENTS

CENTRAL PARTY IN NEW YORK

Our annual Central Party in New York will take place on Monday 20 May, from 6.00pm – 8.00pm at The Player's Club in Gramercy Park. We very much look forward to catching up with our alumni living, working or passing through the New York area. We will also be joined by Selina Busby and a number of her students, who will be there to discuss the range of Applied Theatre projects in New York that they're involved in. RSVP by emailing alumni@ cssd.ac.uk

CENTRAL PARTY IN EDINBURGH

We will be returning to the Edinburgh Festival Fringe this year to host our annual Central Party in Edinburgh on Tuesday 13 August from 5.00pm – 7.00pm at The Scottish Arts Club, located on Rutland Square. All Central students and alumni are invited, so if you are at the festival, please join us in raising a glass in celebration. RSVP by emailing alumni@cssd. ac.uk

ARE YOU INVOLVED IN A SHOW AT THE EDINBURGH FRINGE?

We want to hear about any shows that alumni and students will be involved in at the Edinburgh Festival Fringe, as we can help to promote them across our networks. Email us at alumni@cssd.ac.uk to tell us about your show.

CLASS OF 1993 REUNION

We look forward to welcoming the class of 1993 back to Central on Saturday 5 October from 1.00pm for a 25-year reunion. If you were in this class and would like to attend, please RSVP by emailing alumni@cssd.ac.uk

ALUMNI STAGE, SCREEN AND RADIO

Central graduates continue to make their mark in theatre, TV, radio and film in the UK, and beyond. Below are some recent highlights in addition to those listed in our Alumni Awards and Nominations section.





Left: Ike Bennett as Roman Donahue in Sky One's Curfew. Photo by Gareth Gatrell, ©Tiger Aspect Productions, courtesy of Moonage Pictures. Right: Aretha Ayeh and cast in Leave To Remain. Photo by Helen Maybanks, courtesy of Lyic Hammersmith.

Alisha Bailey (BA (Hons) Acting 2009) performs at The Almeida Theatre in their production of *The Twilight Zone*, based on the critically acclaimed television series, and running from 4 March to 1 June. She also stars in upcoming movie, *Backdraft II*, a sequel to Ron Howard's 1991 firefighter drama Backdraft.

Ike Bennett (BA (Hons) Acting 2017) plays Roman Donahue in Sky One's new show, *Curfew*, including a star studded cast about a group of amateur drivers from across the world competing in a night-time street race.

Justin Brett (Stage 1995) returned to *Showstopper the Improvised Musical* for its new London residency on the West End, the first since its Olivier-winning 2015 run, which he also performed in.

Audrey Brisson (BA (Hons) Acting Musical Theatre 2009) stars in the UK Tour of *Amélie the Musical*, which runs from 11 April to 19 October and is based on the much loved five-time Oscar nominated film about an astonishing young

woman who lives quietly in the world, but loudly in her mind.

Rebecca Brower (BA (Hons) Theatre Practice 2011) provided set design and **Anna Watson** (BA (Hons) Theatre Practice 2000) provided lighting design for Lyric Hammersmith's production, *Leave to Remain*. The production ran from 18 January to 16 February, and included performance from **Aretha Ayeh** (BA (Hons) Acting Musical Theatre 2012).

Ben Burratta (MA Actor Training and Coaching 2007), Central's BA DATE lecturer, devised and directed his theatre company, Outbox Theatre's new play, *And the Rest Of Me Floats*, about the messy business of gender. The play included sound design from **Dominic Kennedy** (BA (Hons) Theatre Practice 2013), and saw performers from across the trans, non-binary, and queer communities weaving together autobiographical performance, movement, pop songs, stand-up and dress-up in an anarchic celebration of gender expression and identity.







Left: Lucas Button as Billy in Kes. Photo by Anthony Robling, courtesy of Leeds Playhouse.

Middle: Martin Freeman starring in Pinter Seven as part of the Pinter at the Pinter Season. Photo by Marc Brenner, courtesy of Joe Public.

Right:Killian Macardle appearing in The Comedy About A Bank Roberry, UK Tour. Photo by Robert Day, courtesy of Helen Snell Ltd.

Lucas Button (BA (Hons) Acting CDT 2016) played the leading role, Billy Casper, in *Kes*, running at Leeds Playhouse from 25 January to 16 February.

Roisin Carty (Advanced Dip Voice Studies 1995) was the Dialect Coach for Tim Burton's recently released adaptation of Disney's *Dumbo*.

Ricardo Carvajal (MA Acting for Screen 2015) wrote, directed and produced Spanish film, *2 Rambos*, about a charismatic and known dealer from the underground movement in Madrid who inherits his father's mechanic workshop.

Lizzie Clachan (MA Advanced Theatre Practice 1998) provided set design for both *The Son*, at the Kiln Theatre, running from 20 February to 6 April, and *Cyprus Avenue*, at Royal Court, which also included sound design from **David McSeveney** (BA (Hons) Theatre Practice 2002), and ran from 14 April to 23 March.

Joe Dines (BA (Hons) Theatre Practice 2018 provided sound design for *The Beast on the Moon* at the Finborough Theatre, which included performance from **Zarima McDermott** (MA Acting 2017) in the leading role of Seta Tomasian. He was also assistant sound designer, working alongside **Tom Gibbons** (BA (Hons) Theatre Practice 2008), for *All About Eve* at Noël Coward Theatre, and was associate sound designer alongside **Pete Malkin** (BA (Hons)

Theatre Practice 2012) on Olivier Awardnominated Schism, which was produced by current student **Hector Moyes**.

Andrew Ellis (BA (Hons) Theatre Practice 2005) provided lighting design for Sadler's Wells' production *Them/Us*, which ran from 5 to 9 March.

James Ellis (MA Acting 2010) recently performed at the Dubai Opera House in *Othello*, running from 30 January to 2 February after a critically acclaimed tour and London run of the production last year. It was directed by Richard Twyman, and produced by English Touring Theatre.

Rosie Elnile (BA (Hons) Theatre Practice 2014) provided costume design for The Old Vic's production of Arthur Miller's *The American Clock*, running from 4 February to 30 March, and set design for *The Ridiculous Darkness* at The Gate Theatre running from 27 February to 23 March.

Manolis Emmanouel (MA Performance Studies 2001) has recently completed filming for Michael Winterbottom's latest movie, *Greed*, a satire about the world of the super-rich produced by Film 4 which will be released in cinemas later this year.

Michael Fox (BA (Hons) Acting CDT 2013) performed in *All in a Row*, which included lighting

design from **Rachel Sampley** (MA Advanced Theatre Practice 2015), and ran at Southwark Playhouse from 14 February to 9 March.

Martin Freeman (Stage 1995) starred in Harold Pinter's A Slight Ache/The Dumb Waiter (Pinter Seven), running from 23 January to 23 February as part of the Pinter at the Pinter Season, for which Tracy-Ann Oberman (Stage 1991) also starred in Party Time/Celebration (Pinter Six), running from 20 December 2018 to 26 January 2019.

Andrew Garfield (BA (Hons) Acting 2004) stars in *Under a Silver Lake*, an American neo-noir mystery film written, produced and directed by David Robert Mitchell.

James Hume (BA (Hons) Drama, Applied Theatre and Education 2011) is currently performing in the West End's *Les Miserable*, produced by **Sir Cameron Mackintosh** (Tech 1965).

Emilio Iannucci (BA (Hons) Acting CDT 2015) appeared in *Traitors*, showing on Channel 4 and Netflix, and also starred in the recently released film, *Youth Condemn*, alongside **Matthew Coulton** (BA (Hons) Acting CDT 2014).

Ana Ines Jabares Pita (MA Scenography 2012) provided set design for *What Girls are Made Of*, which was directed by **Orla O'Loughlin** (MA

Advanced Theatre Practice 2000), and after premiering at the Edinburgh Festival Fringe last year is now touring. In addition to this, she has worked on design for touring productions, *Pride and Prejudice* (*Sort Of)* and *A Thousand Splendid Suns*.

Kadiff Kirwan (BA (Hons) Acting Musical Theatre 2011) appears in season two of Phoebe Waller-Bridge's *Fleabag*, and returns to play Jason in ITV's *Timewasters*. In addition to this, he plays Mayor in feature film *Pokémon Detective Pikachu* starring Ryan Reynolds.

Jack Knowles (BA (Hons) Theatre Practice 2008) provided lighting design for *Shipwrecked* at Almeida Theatre, which included performance from **Fisayo Akinade** (BA (Hons) Acting CDT 2011), and he is now providing lighting design for National Theatre's *Top Girls*, which includes staff direction from **Sita Thomas** (MA Movement Studies 2012), and runs from 26 March to 22 June.

Killian Macardle (BA (Hons) Acting Musical Theatre 2014) plays Officer Randal Shuck, and Damien Lynch (Webber Douglas) plays Robin Freeboys, in the UK Tour of Mischief Theatre's A Comedy About A Bank Robbery, which includes understudy from Ross Virgo (MA Acting 2014). David Howe (Tech 1993) also provides lighting design for this and the London production,

which includes understudy from **Kieran Mortell** (MA Acting 2012).

Rhidian Marc (BA (Hons) Acting Musical Theatre 2009) is currently performing in the West End's *Wicked*.

Ita O'Brien (MA Movement Studies 2007) was Intimacy Coordinator for Netflix's Sex Education, which included appearances from James Purefoy (Stage 1988), Alice Hewkin (BA (Hons) Acting CDT 2014), Tom Colley (MA Acting for Screen 2010) and Milly Thomas (BA (Hons) Acting 2014).

Enyi Okoronkwo (MA Acting 2014) plays Damis in National Theatre's production of *Tartuffe*, running until 30 April, and also including **Nathan Armarkwei-Laryea** (BA (Hons) Acting 2014) as a member of the ensemble and understudy Damis, as well as performance from **Hari Dhillon** (Webber Douglas).

Georgie Oulton (BA (Hons) Acting 2017) will take, as part of her theatre company Theatre Handmade, her new show *Two The Power Of Three* to the Brighton Fringe this year, before taking the show on tour to Bristol, London and New York. This follows a successful first year touring the company's production of Amelia Bullmore's *Di & Viv & Rose* to London's Tea House Theatre, Somerset House and last year's Edinburgh Festival Fringe.

Josh Parr (BA (Hons) Drama, Applied Theatre and Education 2015) directed *The Jumper Factory*, which ran at The Young Vic from 27 February to 9 March, and included lighting design from **Jess Glaisher** (BA (Hons) Theatre Practice 2010).

Declan Perring (BA (Hons) Acting 2013) wrote new play, *Sam. The Good Person*, which has been published by Oberon Modern Plays and had its first run at The Bunker Theatre from 15 to 19 January. He has also been cast in the world premiere of *Intra Muros*. The play, by multi Molière award winning French playwright Alexis Michalik, ran at The Park Theatre until 4 May, and was directed by **Che Walker** (Webber Douglas) and includes lighting design from **David Howe** (Tech 1993).

Sacha Plaige (MA Movement: Directing and Teaching 2018) was Assistant Movement Director on *Katya Kabanova* which ran at the Royal Opera House from 4 to 26 February.

Alejandro Postigo (MA Music Theatre 2010/MPhil/PhD 2017) took his show *The Copla Musical*, which he has developed as part of his PhD at Central, to the Tristan Bates Theatre from 15 to 20 April. The show has so far travelled to festivals in Europe and America, and was awarded the Musical Theatre Award at the Danail Chirpanski Festival in Bulgaria.

Finn Ross (BA (Hons) Theatre Practice 2003) provided video design for *Frankenstein*, which ran at the Royal Opera House from 5 to 23 March and included **Johanna Adams Farley** (Tech 1973) as Stage Manager, and **Sarah Woodward** (BA (Hons) Drama, Applied Theatre and Education 2013) as Deputy Stage Manager. In addition to this, he also worked on video design, alongside **Gareth Fry** (BA (Hons) Theatre Studies 1996) who provided sound design, for English National Opera's production of *The Magic Flute*, which ran at London Coliseum from 14 March to 11 April.

Tanika Yearwood (BA (Hons) Theatre Practice 2017) performs in Shakespeare Globe's production *Emilia*, which includes lighting design from **Zoe Spurr** (BA (Hons) Theatre Practice 2012), and after a successful run there is now performing at the West End's Vaudeville Theatre from 8 March to 15 June.

There are many, many more examples of alumni achievements that we have been informed of which you can read about on our 'Alumni - Latest News' listings page at www. cssd.ac.uk /alumni-latest-news

To tell us about alumni work that you are involved in, please email the Alumni Office at alumni@cssd.ac.uk or see www.cssd.ac.uk/ update-your-details to complete the online form. Please also remember to share your news with the rest of the Central Alumni Community on the alumni Facebook Group 'CSSD Alumni News - Official Site', or the alumni LinkedIn Group 'Central's Alumni Office'

SUPPORTING CENTRAL

INTRODUCTION

Central is a charitable institution. We receive funding from the Higher Education Funding Council for England, as well as private donations from individuals, corporations, and trusts and foundations. These different forms of support enable the School to build and grow in line with the needs of our students, the industry, and academic research.

Significantly, Central is open to all potential students regardless of their background and is committed to providing access to over £400,000 of scholarships and bursaries per year. We seek to retain those who struggle financially and to enable all students to reach their full potential, making financial aid a key area of development.

We are grateful to all our donors and welcome new supporters who help Central achieve its mission to develop practitioners and researchers who shape the future of theatre and performance across the UK and beyond.



BUILDING THE FUTURE: CENTRAL'S NEW NORTH BLOCK DEVELOPMENT

In January 2019, Central was delighted to open its new North Block Building, providing a major increase in rehearsal and performance space for students, as well as creating a new asset for the local community. We are currently in the process or raising the final £40,000 of this £16.7m project, with several opportunities available for potential supporters.

To find out more about the new North Block building and learn how you can help build Central's future, please contact Sophie Hussey on +44 (0)20 7559 3975 / email sophie.hussey@cssd.ac.uk / www.cssd.ac.uk/content/centrals-new-north-block-development.

BECOME A CORPORATE SUPPORTER

As a community of innovative individuals with a passion for theatre and performing arts, Central has the creativity to bring tangible benefits to corporate partners. By supporting Central your organisation can make a direct and major impact on the lives of our students and the quality of their specialist training. You will be partnering with a world-renowned brand with a 100+ year legacy of excellence in the performing arts, and at the same time investing in the training and learning opportunities for many of our students.

If you want to join our community and become involved as a corporate supporter, please contact Meg Ryan on +44 (0)20 7449 1636 / email meg.ryan@ cssd.ac.uk.

PIVOT CLUB

'If you are passionate about theatre, be passionate about its future.' Michael Grandage CBE, President, The Royal Central School of Speech and Drama

Central is indebted to the increasing number of individuals who have chosen to support the talent of the future by joining the Pivot Club, our membership scheme whose original membership included Sir Laurence Olivier and Dame Peggy Ashcroft. There are three levels of membership, with all gifts making a direct impact on Central's ability to support students, professional practitioners and researchers alike. All funds raised help to shape the future of theatre and performance in the UK and abroad.

Pivot Club membership levels are:

> Pivot Friend

£75 per annum (£6 per month on Direct Debit)

> Pivot Circle

£300 per annum (£24 per month on Direct Debit)

> Pivot Stalls

£1,200 per annum (£95 per month on Direct Debit).

- > Pivot Chairman's Circle £5,000 per annum
- > Pivot President's Circle £10,000 per annum

To find out more please contact Meg Ryan on +44 (0)20 7449 1636 / meg.ryan@cssd.ac.uk/ or see www.cssd.ac.uk/ support-us.

LEGACY AND IN MEMORY GIVING

Central is overwhelmed by the number of individuals who have either chosen to leave a gift in their Will, or who have made a gift in memory of a loved one.

Leaving a gift in your Will may help fund scholarships, act as investment in long-term capital projects, or simply provide much-needed funds to enhance the School's charitable objectives. Legacies and bequests are exempt from inheritance tax, meaning that as a registered charity any gift bequeathed to Central will be tax deductible. In Memory gifts can be used to support Central more generally, or can be specifically directed towards a cause in tribute to the particular interests of the deceased.

For further information about Legacy and In Memory Giving, please contact Meg Ryan on +44 (0)20 7449 1636 / meg.ryan@cssd.ac.uk.

SUPPORTER EVENING EVENTS

Circles, Stalls, Chairman's and President's Club supporters are invited to the Autumn Term reception on evening of Thursday 28 November (performance title tbc).

If you would like to reserve your place or enquire about joining the Pivot Club please contact Meg Ryan on +44 0207 449 1636 / meg.ryan@cssd.ac.uk

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We also thank all individuals who generously give their time and expertise to support our students throughout their training and beyond.