

Welcome to the London School of Musical Theatre

The London School of Musical Theatre (LSMT) offers a one-year, full-time course, designed for those who wish to realise their full potential as musical theatre performers.

LSMT is widely recognised as unique in its approach. It's ethos is to create the environment of a professional company in rehearsal rather than that of an educational institution.

An exclusive number of entrants are accepted each year, working in two groups. We appreciate that each student has different needs and, with a more personal approach, aim to treat each person as an individual. The emphasis of the course is on the development of the singing voice as the expressive tool for acting through song, providing a programme of intensive vocational training within a carefully structured curriculum.

Classes are taught by practitioners actively working in the industry, with direct experience of the requirements of musical theatre today. We think of ourselves as 'the professionals' training': our course is directly linked to the industry and is totally realistic and sincere in its promises, aspirations and goals.

LSMT recognises that for many mature students, a three-year course is unnecessary and that with intensive, focused training within the right environment, talented individuals can become employable within a year.

We hope you enjoy reading about our course and look forward to receiving your application.



Adrian Jeckells
Principal / Course Producer



Employment Prospects

In an increasingly competitive industry, the success of a vocational course must be measured by the employment record of its graduates. A high proportion of LSMT graduates have worked professionally, many in West End shows, including *Beauty and the Beast*, *Mamma Mia*, *Cats*, *Whistle Down the Wind*, *Jesus Christ Superstar*, *Les Misérables*, *The Far Pavilions*, *Fame*, *Joseph*, *Starlight Express*, *Blood Brothers*, *We Will Rock You*, *Billy Elliot*, *Guys and Dolls*, *Evita*, *The Sound of Music*, *Lord of the Rings*, *High School Musical*, *Mary Poppins*, *Footloose*, *Chitty Chitty Bang Bang*, *Phantom of the Opera*, *Priscilla: Queen of the Desert*, *Sister Act* and *Avenue Q*.

In the final weeks of the course, all students are given private auditions with a selection of top West End agents, in order to secure representation. The agents are able to select which songs and monologues they hear from each student's portfolio, as well as have the invaluable opportunity of meeting the person face to face. At LSMT, we have learned that this approach is far more effective than the usual 'showcase' format.

Upon graduation, we believe that young professionals need to view their career path very much as a new business and to work hard on achieving their own goals.

During the final term, students are encouraged to wean themselves away from the comfort of the college environment, and begin to make decisions and formulate a positive drive towards their futures.

Students are instructed in job-seeking, CV preparation, photographs, self-employment status and audition technique.



"Attending LSMT was the best decision I ever made. The course was fantastic and gave me a strong practical approach. They secured me an agent upon graduating and I have been extremely fortunate to work on some exceptional shows."

Melissa Jacques, Graduate

THE FULL MONTY - MAMMA MIA
SPEND SPEND SPEND



The History of LSMT

I founded LSMT in 1995 to cater for the growing demand in the industry for an intensive training in Musical Theatre for the mature student.

Originally housed at The Old Vic, the school was privileged to move to Her Majesty's Theatre in January 1997 and to its current home in 2000. The central location of the school has always been a major benefit. Many tutors have been able to come to LSMT during the day and then easily reach their work in the West End in the evening. A core principle of the school is that the teaching is by practitioners actively working in the industry. This has ensured that the graduates of the school leave as professionals, well versed in the demands and expectations of the business. From the outset, LSMT has earned an enviable reputation for training of the highest calibre. A high proportion of graduates have worked in the West End, UK tours and abroad.

LSMT is considered as one of the leading schools of its type and I am enormously proud of the achievements of its graduates who continue to be great ambassadors for the school.

Experienced producer Adrian Jeckells took over LSMT in January 2008 and has continued to advance its reputation for excellence. Under his experienced and dynamic leadership, I am confident that the school will continue to adapt to the needs of the industry, while maintaining its unique character.

I am honoured to have been part of the history of LSMT and wish the future students and staff of the school the greatest success.

Glenn Lee

Founder of LSMT



Singing

Technique

It is essential that performers have a strong technical foundation on which to base the expressive requirements of a song. To achieve this students concentrate on developing their diaphragmatic breathing, vocal placing, extension of range, blending of head and chest voice, posture, tone and general aspects of their technical singing capability.

Acting Through Song

This aspect explores and develops the performers' approach to the integration of acting and singing together with the use of lyrics as dramatic text and musical dynamics to highlight emotional changes. For many performers, the most difficult aspect of the musical theatre genre is combining the acting and the singing into a convincing and truthful performance. LSMT develops ways to assist in achieving this objective.

Private Singing Lessons

In the first term, group singing classes, led by the Head of Singing, establish a technical foundation. From the second term, each student is assigned a private singing teacher and has lessons to concentrate on the specific needs of the individual; group classes continue throughout the year to complement this.

Audition Technique

Over the year, all students gradually build up a portfolio of audition songs tailored to their casting suitability and covering a wide range of styles, so that each graduating student leaves the course prepared to audition for any type of show. Classes in audition technique are held as well as a series of mock auditions.



Performance

Performance Classes

A key feature of the course is the regular performance class, where students perform a song to their peers and receive constructive criticism from an industry professional and accompanist. Initially taken by core staff members, the classes are gradually opened up to guests. Previous tutors include leading West End performers Helen Hobson, Rosemary Ashe, Tony Timberlake and Philip Quast, and directors John Caird, Matt Ryan and Matthew White.

Ensemble / Presentation

It is essential that the modern musical theatre performer is able to work as part of a team, and produce the sound and performance that a Director and Musical Director require from an ensemble. This class operates as a company in rehearsal. The students work with a variety of material, including specially commissioned pieces from the resident composer. The class develops the ability of the performer to act as an integrated component in a piece. At the end of every term, the work is presented and, as the year progresses, the content and presentation become more ambitious in preparation for the end of year productions.

Cabaret Performances

In the final term, students take part in public cabaret performances at a renowned London venue. Preparation for this includes work on hand-held microphone technique and guidance on the art of performing in an informal setting.

Portfolios

Throughout the year, each student has a weekly one-on-one session with an accompanist to rehearse material, select and learn new songs, and prepare for their performance classes.

Theatre Visits

At least three visits to a West End show or major tour take place; these are often followed by a Question & Answer session the next day with members of the cast.



Drama

LSMT recognises the importance of strong acting skills within the musical theatre genre. The drama classes are carefully structured to ensure students cover a wide variety of acting styles, have a broad understanding of acting technique, and develop the confidence to handle script for the purposes of auditioning.

The first term concentrates on improvisation, voice work and an introduction to contemporary text. The second term progresses with classical text and voice coaching in received pronunciation (RP) and the use of American accents, which is so vital for musical theatre. There are informal drama presentations at the end of these two terms.

The third term focuses on the monologue. Guest performers from the business are invited to LSMT to take workshops in their chosen fields. There is a specialist series of workshops in Acting for TV and Film, culminating in students being filmed in their chosen scenes.

The final term turns to the audition process and sight-reading technique in order to prepare the students fully so they are confident at dealing with the reality of diverse audition situations. Hard work and application are essential as it is expected that every student should leave the course fully prepared for an acting role.



Dance

The course is divided into two groups allowing a different pace of progress to be adopted, according to previous dance training and experience. Upon arrival at LSMT, a student is assessed and placed in the most appropriate group.



The first term is geared towards placing and technique to ensure that subsequent work is based on firm foundations. In later terms, the focus is on gradually developing the student's capacity to pick up routines.

Many different styles of dance will be choreographed so that the student will be able to cope with requirements within the profession. In the last term, the emphasis will be on preparation for audition, with frequent visits from guest tutors taking classes in 'West End Rep', covering the material that is currently to be seen in London and New York.

Many talented performers fail to realise their full employment potential due to the weakness of their dance skills. LSMT recognises the need to be a strong all-rounder and dance is therefore taught to a high standard.



"If you're willing to put everything into this course, then you'll get everything out."

Robbie Scotcher, Graduate

MISS SAIGON - GREASE
FAR PAVILIONS - GUYS AND DOLLS
LORD OF THE RINGS - FOOTLOOSE
BLOOD BROTHERS



Productions

A major highlight of the year comes when the students go into full-time rehearsal for a new musical. The choice of work is carefully selected to the particular year of students. Often a new work is commissioned, premiered or reworked. The wonderful musicals of our own Charles Miller have been regularly staged - *Brenda Bly: Teen Detective*, *When Midnight Strikes* and *No One in the World*, to name but a few, all started life at LSMT.

We believe that, as well as new work, musical standards from established composers should also be staged. Recent productions include *Into The Woods*, *Is There Life After High School?*, *City of Angels*, Michael John LaChiusa's *The Wild Party* and the European premiere of *Bernarda Alba*.

A variety of London venues, including the Cochrane Theatre and the Bridewell Theatre, have hosted our productions.

The whole process, from auditions and recalls to wardrobe fittings and sound checks, equips each student with the knowledge of what to expect when working on a West End show, all the while guided by an expert team of professional practitioners.

Extracts from some of our previous productions can be seen on our website (www.lsmat.co.uk).



"I really felt prepared for the industry by the end of the year. I secured a good agent and have gone on to play leading roles in the West End."

Jodie Jacobs, Graduate

WE WILL ROCK YOU - FAME
EVITA - LITTLE SHOP OF HORRORS
THE WEDDING SINGER - FOOTLOOSE

productions





Adrian Jeckells

Course Producer / Principal

Adrian has worked in all areas of theatre for many years. Beginning as a performer, having trained at the Italia Conti Academy, he appeared in musicals and plays throughout the UK, Europe and London as well as several Television roles. Credits of note include: *To Kill a Mockingbird*, *Salad Days*, *Let My People Come*, *The Rocky Horror Show*, *Shakespeare's Ghosts*, *Abigail's Party*, *Spirit of Rock and Roll*, *Dusa*, *Fish*, *Stas and Vi*, *Everybody's Doin' It*, *The Jerome Kern Songbook*, *Carousel*, *L of a Show*, *The Boyfriend*, *Beauty and the Beast*, *Tom Sawyer*, *The Music of Stephen Schwartz*, *The Jungle Book*, *Grange Hill*, *The Chief* and *Eastenders*. In Pantomime Adrian played comics and baddies for 10 years.

He furthered his training with LAMDA and went on to work as a director and teacher before the formation of a production company where he produced stage work for over 12 years. As a producer with Paul Holman Associates (a company where he stills holds a directorship) he has over 50 commercial pantomimes under his belt.

He has been artistic director/Head of Drama or freelance singing teacher at a number of established colleges and is an associate of Voice Steps Theatre Company in Switzerland, where his directing credits include *Romeo and Juliet*, *Aida*, *Notre Dame de Paris* and *Queens of Rock*. For LSMT Adrian has produced productions of *Into the Woods*, *Big Top*, *Bernarda Alba*, *Hope*, *City of Angels* and *The Wild Party*.



Charles Miller

Head of Music / Resident Composer

Charles is a highly respected composer, arranger, vocal coach, accompanist and musical director. As a composer, his produced work includes *Mr Christmas* (Pennsylvania, USA), *No One in the World* (Producers Club, New York), *Build Me a Bridge* (Don't Tell Mama, New York, and Bridewell Theatre, London), *When Midnight Strikes* (Finborough Theatre), *Jason and the Argonauts* (Cochrane Theatre), *Big Top* (Bridewell Theatre), *Living on an Island* (Talk of London), *Anthology* (Bridewell Theatre), *Breath of Life* (Bull Arts Centre), *The Borrowers* (Birmingham Old Rep), a musical adaptation of Oscar Wilde's *The Canterville Ghost* (UK tour, starring Ron Moody), *Brenda Bly: Teen Detective* (Bridewell Theatre, starring Ruth Madoc) and *Hope* (Zug, Switzerland).

The Canterville Ghost and *Brenda Bly: Teen Detective* are published by Samuel French, for worldwide production.

In 2006, Avenue Q star Julie Atherton released the hugely successful album of his songs *A Girl of Few Words*, which was followed by the equally successful cast recording of *When Midnight Strikes*. Other albums include *We Define Each Other - The Songs of Miller and Bard*, featuring West End leading lady Lindsey Danvers and *Clear Blue Sky*, featuring Marc Joseph. October 2010 sees the release of the CD *It's Just The Beginning - The Best of Charles Miller and Kevin Hammonds*.

As a Musical Director, Charles has worked on numerous West End and regional productions, including *Gigi* (Lyric), *Leonardo* (Strand), *Sophisticated Ladies* (Globe) and *The Boy Friend* (Old Vic).





Tony Pedretti

Head of Singing

Tony is recognised as one of the leading vocal coaches in the profession, having previously worked as a Performer and Musical Director. His West End credits as a performer include *Aspects of Love* (Prince of Wales), *Les Misérables* (Palace), *Merrily We Roll Along* (Shaftesbury), *Annie Get Your Gun* (Aldwych), *Pump Boys and Dinettes* (Piccadilly). Rep work includes *Pirates of Penzance* (Opera House, Manchester), *Jesus Christ Superstar* (York, Norwich), *West Side Story* (Perth and Coventry), *Cabaret* (Hornchurch) and *Godspell* (Redgrave, Farnham).

As MD, his credits include *Working* (Mountview), *Company* (Arts Ed), *Starting Here*, *Starting Now* (Barbican), *Hansel and Gretel* (Swansea), and *Some Enchanted Evening* (tour).



Susan Raasay

Head of Drama

Susan trained at the Guildford School of Acting. Her theatre credits include Madame Defarge in *A Tale of Two Cities* and *The Great Pretenders* (The Gatehouse), *When Midnight Strikes* (premiere and cast recording, The Finborough); Secretary of State in *One, Nineteen* (The Arcola); Signoria Fioria in *Do I Hear a Waltz?* and *And the World Goes 'Round* (Landor Theatre). Her other roles include Marlene in *Top Girls* (Focus Theatre), Jenny in *The Threepenny Opera* and *Octopus Hotel* (Northern Stage), Celia in *As You Like It*, the Nurse in *Romeo and Juliet* and Hero in *Much Ado About Nothing* (Nova Theatre), Johanna in *Sweeney Todd*, and Christine in Ken Hill's *Phantom of the Opera*.

Film and TV credits include *The Sleeping Beauty of East Finchley* (cheek2cheek), *Domestic Flight* (Greenlit Media), *Evita* (Alan Parker), *Ladybird*, *Ladybird* (Ken Loach), *All Or Nothing At All* (Carnival Films) and *The Men's Room* (BBC).

Directing credits include *Oliver!* (Towngate Theatre), *Back to the 80s* and *The Music Man* (Kenneth More). For the Seedtime Company, Susan has directed and designed *Vinegar Tom*, *Stepping Out*, *Find Me*, *Fen*, *Top Girls*, *Maria Marten*, *Lady Audley's Secret*, *Mixed Doubles* and *After Juliet* (De Valois Studio). She was Associate Director for *Oh! What a Lovely War* (Pleasance Theatre and tour), *Jason and the Argonauts* (Cochrane Theatre) and *Hope* (Bridewell Theatre).



Mark Hedges

Dance Co-ordinator

Mark has appeared in the West End in *Starlight Express*, *Jerry Springer The Opera*, *High Society* and is currently in the West End production of Cameron Mackintosh's *Les Misérables* as Dance Captain/Swing.

Other theatre credits include *The Lion, the Witch and the Wardrobe* (West Yorkshire Playhouse) and the UK/Scandinavian tour of *Starlight Express*.

Choreography credits include *Slice of Saturday Night* (Arts Theatre, Nottingham), *Beauty and the Beast* (Harlequin Theatre, Redhill), *One Vision* (Palace Theatre, Mansfield) and the *Les Misérables* entry 'Puppet on A String' for West End Eurovision 2010.

He is a guest teacher/choreographer at several dance colleges.





Visiting Practitioners

Throughout the course many classes are taken by visiting practitioners. Past tutors have included the following:

Rosemary Ashe	Guest Masterclasses
Matthew Ashforde	Guest Masterclasses
Julie Atherton	Guest Masterclasses
Norma Atallah	Guest Director and Choreographer
Michael Ball	Guest Masterclasses
Mick Barnfather	Guest Drama Tutor
Colin Billing	Guest Musical Director
Phil Bliss	Guest Voice Tutor
Raul Cassinerio	Guest Choreographer
Ken Caswell	Guest Director and Masterclasses
Mark Collins	Guest Musical Director
Steven Dexter	Guest Director
Michael England	Guest Musical Director
Matthew Freeman	Guest Musical Director
Jenny Galloway	Guest Masterclasses
Debbie Garvey	Guest Singing Tutor
Tiffany Graves	Guest Dance Tutor
Fenton Gray	Guest Director
Simon Green	Guest Director and Masterclasses
Roger Haines	Guest Director and Masterclasses
Andrew Hilton	Guest Musical Director
Helen Hobson	Guest Masterclasses
Graham Hubbard	Guest Director
Richard John	Guest Musical Director
Shaun Kerrison	Guest Masterclasses
Christopher Littlewood	Guest Singing Tutor
David Lyons	Guest Dance Tutor
Helen Jeckells	Guest Dance Tutor
Matthew Malthouse	Guest Dance Tutor
Torquil Munro	Guest Musical Director
Amanda Noar	Guest Director
Caroline O'Connor	Guest Masterclasses
Phillip Quast	Guest Masterclasses
David Randall	Guest Musical Director
Richard Reynard	Guest Masterclasses
Nigel Richards	Guest Masterclasses
Jon Robyns	Guest Masterclasses
Adam Rowe	Guest Musical Director
Matt Ryan	Guest Director
Adrian Sarples	Guest Director
Sam Spencer Lane	Guest Choreographer
Flik Swan	Guest Choreographer
Tony Timberlake	Guest Masterclasses
Carole Todd	Guest Choreographer
Tilly Vosburgh	Guest TV and Film Classes
Matthew White	Guest Director

Additional Information

Attendance and Punctuality

All students are required to be available for the entire course. Absence from classes, other than for reasons of illness, is strictly by prior arrangement with the principal and by completion of an authorised absence form, countersigned by two members of staff. LSMT reserves the right to dismiss any student from the course who has an unsatisfactory attendance record.

Students are required to arrive punctually for all classes, as late-starting can affect the entire class. Late admission to a class is at the discretion of the tutor. A late arrival which adversely affects a class or rehearsal in this way shall be treated as an unauthorised absence.

Behaviour

Students are expected to behave as professionals. Any behaviour which brings LSMT into disrepute will result in the relevant student being dismissed from the course.

Professional Standards and Monitoring

LSMT reserves the right to remove a student from the course should it appear that progress, improvement and targets are clearly not being achieved. Through constant monitoring and continuous assessment, the management evaluates progress and expects a certain level of response. Should a student be asked to leave under these circumstances, an ex gratia refund of fees may be considered at the management's discretion.

Course Equipment

Students will be asked to provide certain items, which they will require for some classes.

Work Permission

It is strictly forbidden to partake in any professional theatrical production during training without the written consent of the principal. Students should not attend auditions or seek to find employment during their training. During the final term, the Principal may allow certain students to accept employment or attend certain auditions.





“Not only a year of expert training, but also the opportunity to audition individually for leading agents. I left with a wonderful agent and I haven’t stopped working since graduating.”

Katie Ray, Graduate

JOSEPH - THE SOUND OF MUSIC
ZORRO - CHITTY CHITTY BANG BANG

Payment Terms

LSMT require the year’s fees to be paid in advance. This allows the student the security to study without the stress of fundraising and also secures the group as a unit, thereby ensuring the smooth running of the course.

Refunds

Any student choosing to leave LSMT or asked to leave for reasons of behaviour or non-attendance will not be entitled to any refund of course fees.

Equal Opportunities

LSMT welcomes applications from all members of the community who meet the audition and performance criteria, regardless of race, religion, ethnicity, gender, sexuality or disability. At audition, we will need to be satisfied that candidates can fulfil all the requirements of the course in order to achieve their full potential.

Health, Safety and Student Welfare

LSMT has a health and safety policy; in addition, each student is responsible for his or her own personal health and safety. Advice will be given at the commencement of each course and students will be expected to comply.

Funding

We have a list of charities and funding bodies that have previously offered financial assistance to our students and the LSMT sends this list to individuals who are offered a place on the course. Please refer to www.lsmpt.co.uk for more information.

Course Content

LSMT reserves the right to alter the course content or course timetable as necessary.

Age Restrictions

Students must be over 18 and under 35, before the commencement date of the course. These age limits are to ensure that the group 'dynamic' is right and that students are mature enough for the course, and also physically able to endure the rigorous nature of the training.

Student Equity Status

LSMT encourages all students to join the Equity Student Membership scheme, which, apart from many additional benefits, allows the student to reserve the name they wish to use in their career, if that name has not already been registered. An application form will be given to the student on the commencement of the course. As Equity is no longer a 'closed shop' union, graduates of LSMT may apply for union membership, on the acquisition of suitable employment.

Graduation

The graduating students will receive a LSMT vocational diploma in musical theatre, a qualification widely recognised and respected throughout the industry.

Overseas Applications

London School of Musical Theatre accepts overseas students on the same basis as any UK resident. It is the students responsibility to ensure all visas/work permits are in place.

Each student must have an exceptional singing voice, great performing potential and an excellent grasp of the English language!

To start the audition process please send us a video recording of you performing two Musical Theatre Songs (one up-tempo and one ballad) and a speech/monologue, which should be 2-3 minutes in length.

If we are interested in you from your video application, we may then invite you to attend an audition at the school.





Directions from Waterloo Station

Take Exit No 2 and go down the escalators. Once outside, turn right and cross over to The Old Vic. Go down Webber Street, the road to the left of the theatre, and then straight over when you come to a set of traffic lights. Take the first right (Lancaster Street), and at the end of the street, turn left into Borough Road. Go straight on at the next traffic lights and LSMT is on the right, next to the large billboard.

Time: 10-15 minutes

Directions from Borough Tube Station

Turn right out of the station. At the second set of traffic lights (by *The Ship* pub), turn right into Borough Road. LSMT is on the left, just a little way up that road, next to a large billboard.

Time: 5 minutes

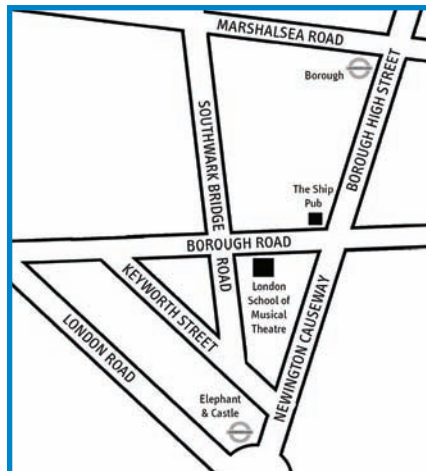
Directions from London Bridge Station

Take the exit for Borough High Street and walk down the road in front of you. Turn left onto Borough High Street and keep going until you pass Borough Tube Station (on your right), then turn right at the second set of traffic lights (by *The Ship* pub) into Borough Road. LSMT is on the left, just a little way up that road, next to a large billboard.

Time: 10-12 minutes

Directions from other tube stations

The school is also close to Elephant & Castle and Southwark tube stations. If you travel to Elephant & Castle, be sure to take the exit marked 'South Bank University and Imperial War Museum'.



Course Dates

TERM ONE - Foundation

Monday 3rd September - Friday 19th October (7 Weeks)

TERM TWO - Consolidation

Monday 29th October - Friday 14th December (7 Weeks)

TERM THREE - Progression

Monday 7th January - Friday 8th March (9 Weeks)

TERM FOUR - Production

Monday 25th March - Friday 3rd May (6 Weeks)

TERM FIVE - Profession

Monday 27th May – Friday 12th July (7 Weeks)

The day starts at 9.30am and finishes at 5.30pm. However students may be required to stay later on some evenings during rehearsal periods.

Cost

Fees for the course commencing September 2012 are a total of £13,600 and includes all tuition (including private singing and portfolios) and organised theatre trips during the course.

TOTAL -£13,600*

Students will be required to pay the full fees in advance.

A £1,000 non-refundable deposit on the acceptance of a place, and the remaining £12,600 is due six weeks before the commencement of training.

*If a proportion of the fees are being made by CDL this is sent directly to LSMT.

Auditions

Initial Audition

You will be required to sing two contrasting musical theatre songs (a ballad and an up-tempo). A pianist will be provided.

Recall Audition

If you are successful at the initial audition you will be invited to a recall audition. You will once again be required to sing two contrasting songs – some candidates may be given specific material to return with. You will also be required to present an acting piece from a contemporary play (post 1900). In the afternoon there will be a group dance audition.

**PLEASE FIND YOUR APPLICATION FORM
OVERLEAF**

