



RE-LAUNCH OF THE OLIVIER AWARDS 2011 WITH MASTERCARD

PRESS INFORMATION:

Contents:

The History of the Olivier Awards.....	3
The History of the Theatre Royal Drury Lane.....	4
The Society of London Theatre.....	5
Key Facts about London Theatre.....	5
The Society of London Theatre Member Theatres.....	6
Biographies.....	7

Media Enquiries:

Erica Bolton, Jane Quinn
Bolton & Quinn
0207 221 5000
jq@boltonquinn.com
erica@boltonquinn.com

THE HISTORY OF THE OLIVIER AWARDS

Where they came from and what they do

Established in 1976 as the Society of West End Theatre Awards, to celebrate the range and quality of talent in the world capital of theatre, the Oliviers were re-branded in 1984 in honour of Laurence Olivier, one of the greatest stage actors of the 20th century.

His breathtaking skill as an actor, his charisma, his range of interests within the profession – as actor, as director and as first artistic director of the National Theatre company – all make him an ideal figurehead for the London stage.

The Olivier Awards are administered by the Society of London Theatre and cover the calendar year from 1st January to 31st December. They are presented the following February or March. There are four panels involved in the process: Theatre, Opera, Dance and Affiliates (the latter seeing shows in London theatres that are affiliated to SOLT without being full members).

Each panel is made up of a combination of members of the public and professionals. Public panelists apply for the position – which is advertised each October in a media campaign and through leaflets in every SOLT member theatre in London – and are chosen by a process that includes their writing a review of a show they have seen recently. A selected number of them have an interview with the Chief Executive of SOLT and the Chairman of the Theatre panel, before a final decision is made. The professional members, who often work in the performing arts themselves, are directly appointed by SOLT.

In the course of the year the Theatre panel will see some 70-80 productions and the Affiliates about 30 productions, while the Dance panel sees between 40 and 50 dance performances and the Opera panel 20-25 operas.

The number of categories varies depending on the range and number of shows that have opened in London during the year. At the 2011 Olivier Awards with MasterCard, for example, there will be 18 categories in Theatre, 1 in Affiliates, 2 in Opera and 2 in Dance.

Following the announcement of the nominations, there will be a Nominees Lunch which is an informal celebration prior to the Olivier Awards themselves.

History is as essential a part of the fabric of London theatre as renewal and change, so the 2011 Olivier Awards with MasterCard will continue the tradition, established over a third of a century ago, of celebrating the best theatre, opera and dance that the capital has produced in the course of the previous year.

For more facts and trivia on the Awards, and further information on Laurence Olivier plus a full list of past nominees and winners, please visit www.olivierwards.com

THE HISTORY OF THE THEATRE ROYAL DRURY LANE

The Theatre Royal Drury Lane is one of London's most spectacular theatres. With its grand auditorium and palatial front of house spaces, the present theatre stands on a site which has provided theatrical entertainment for the masses over three centuries and has been visited by every monarch since the Restoration.

The first theatre on the site was erected in 1663 by Thomas Killigrew on the orders of Charles II. It was visited by Samuel Pepys and was where Charles II first encountered Nell Gwynne, who made her debut on the stage in 1665. But the building was short-lived, being destroyed by fire in 1672. Killigrew built a second theatre, opening in 1674 and remaining in operation for 117 years. David Garrick became the manager in 1747 and ran the theatre for three decades, succeeded in 1776 by Richard Brinsley Sheridan, whose best-known play, *The School for Scandal*, received its first performance there in 1777.

Sheridan oversaw the demolition of the ageing building and its replacement in 1794 by a larger theatre to seat 3,600 people, designed by Henry Holland. This building boasted the world's first safety curtain but still burned down only 15 years later, bringing Sheridan's management, and personal fortune, to the ground along with it.

The fourth and present building designed by Benjamin Wyatt opened in 1812. Lord Byron was Chairman of the Board. It was here that Edmund Kean became a star overnight with his performance of Shylock, where the great clown Joseph Grimaldi gave his farewell benefit performance and where Dan Leno and Herbert Campbell triumphed in a series of spectacular pantomimes. Drury Lane became famous throughout the rest of the 19th and early 20th centuries for producing spectacles. Scenes staged included chariot races in *Ben Hur*, the Derby and an earthquake in *The Hope*, sinking ships, air balloons, underwater fights, the Chelsea Flower Show, Madame Tussaud's Chamber of Horrors, the flooding of Paris and Alpine avalanches.

Noel Coward's *Cavalcade* (1931), with a cast of 400, brought audiences to their feet every night, before Ivor Novello took the theatre up to the Second World War with a series of shows which he scored, wrote and in which he starred. During the Second World War, the theatre was the home base of ENSA and received a direct hit from a gas bomb, which did not explode but did destroy the rear of the auditorium.

After the war, the Theatre Royal Drury Lane blazed a trail into the modern world of long-running musicals, with hits including *Oklahoma!*, *South Pacific*, *Billy*, *A Chorus Line*, *42nd Street*, *My Fair Lady*, *Sweeney Todd*, *The Producer*, *Anything Goes*, *The Lord of the Rings* and *Oliver!*. Cameron Mackintosh's production of *Miss Saigon* (1989-1999), holds the record as the theatre's longest running show, with a total of 4,263 performances. *Shrek the Musical* will open in May 2011.

Since December 2005 the Theatre Royal Drury Lane, has been solely owned by the Really Useful Group.

THE SOCIETY OF LONDON THEATRE

- The Society of London Theatre (SOLT) was founded in 1908 by Sir Charles Wyndham.
- The Laurence Olivier Awards were created in 1976 as The Society Of West End Theatre Awards to recognise excellence on the London Stage, and became the Laurence Oliver Awards in 1984 when Lord Olivier gave his name to the awards
- The Society of London Theatre is the trade association which represents the producers, theatre owners and managers of the 52 major commercial and grant-aided theatres in central London. The organisation exists in order to promote theatregoing, develop audiences, and to serve, protect and promote the interests of those engaged in theatre across London.
- SOLT's diverse activities include the presentation of The Laurence Olivier Awards, the operation of the tkts ticket booths, the research and analysis of audiences and box office trends, the annual promotions Get Into London Theatre and Kids Week, the indispensable Official London Theatre Guide, the national Theatre Tokens scheme and the support of emerging producing and acting talent through Stage One and the Laurence Olivier bursaries.

KEY FACTS ABOUT LONDON THEATRE IN 2010

- London theatre bucked the trend of economic gloom with excellent box office performance in 2010. For the seventh year running, total Box Office Revenues posted a new record level at £512,331,808, up 1.46% on a like-for-like basis on 2009 and topping £500 million for the second time ever.
- Attendances totaled 14,152,230, 0.79% down on 2009 levels, topping the 14 million mark for only the second time. Like other industries, London theatre was inevitably hit by the poor weather towards the end of the year.
- London theatre ticket sales generated VAT receipts for the Treasury of £76,304,737. The year also saw a record number of performances (18,615), and continued success for Plays which saw audiences grow by 2%.
- Against a backdrop of economic uncertainty – with an estimated 0.5% contraction in the UK economy in the final quarter of 2010 recently announced – the results reflect the vibrancy of London's unique mix of commercial and subsidized theatre, as well as ongoing industry investment in new people and product.

THE SOCIETY OF LONDON THEATRE

Member Theatres

Adelphi	Prince Edward
Aldwych	Prince of Wales
Ambassadors	Queen's
Apollo	Regent's Park Open Air
Apollo Victoria	Royal Court Downstairs
Barbican - Barbican Theatre	Royal Opera House
Barbican - The Pit	Sadler's Wells
Cambridge	Savoy
Comedy	Shaftesbury
Criterion	Shakespeare's Globe
Dominion	St Martin's
Donmar Warehouse	The Old Vic
Drury Lane Theatre Royal	Theatre Royal Haymarket
Duchess	Trafalgar Studios 1
Duke of York's	Vaudeville
Fortune	Victoria Palace
Garrick	Wyndham's
Gielgud	
Her Majesty's	<u>Affiliate Member Theatres</u>
London Coliseum	Almeida
London Palladium	Bush
Lyceum	Greenwich
Lyric	Hackney Empire
National – Cottesloe	Hampstead
National – Lyttelton	Lyric Hammersmith
National - Olivier	New Wimbledon
New London	Royal Court Upstairs
Noel Coward	Soho
Novello	Theatre Royal Stratford East
Palace	Trafalgar Studios 2
Peacock	Tricycle
Phoenix	UCL Bloomsbury
Piccadilly	Unicorn
Playhouse	Young Vic

BIOGRAPHIES

NICA BURNS

President, The Society of London Theatre

Nica Burns is one of the UK's leading play producers. The former Artistic Director of the Donmar Warehouse, and Director and Producer of the Edinburgh Comedy Awards (formally the Perriers) from their inception until the present day, Burns was elected President of the Society of London Theatre (SOLT) in 2008. Nimax Theatres Ltd, of which Burns is co-owner and Chief Executive, owns five of London's most beautiful playhouses; the Lyric, the Apollo, the Garrick, the Duchess and the Vaudeville.

As a producer, Burns has staged a host of acclaimed shows, including *One Flew Over The Cuckoo's Nest*, *Swimming With Sharks* (both starring Christian Slater), *Who's Afraid Of Virginia Woolf?* (starring Kathleen Turner), *A Moon For The Misbegotten* (Old Vic and Broadway), *Rain Man* (starring Josh Hartnett) and, in 2010, *When We Are Married and Design For Living* (a co-production with the Old Vic). Her productions and theatre ownership, along with her position on the Board of Stage One and as a Governor of Sadler's Wells, have seen Burns named among the 10 most important people in British theatre by The Stage newspaper every year since 2006.

JULIAN BIRD

Chief Executive, The Society of London Theatre

Julian Bird has been Chief Executive of the Society of London Theatre and Theatrical Management Association since November 2010. Prior to that he was the Chief Operating Officer for Tate leading the day-to-day operations of the Tate group. This included all the front-of-house visitor services, estates, collection care, resources (Human Resources, Information Systems, Legal and Finance) and business planning. He also oversaw Tate's large commercial operations within Tate Enterprises Ltd, which include substantial publishing, retail and catering operations. Prior to joining Tate, Julian spent 9 years at the Financial Services Authority, joining upon its inception. Before the FSA, Julian worked at the Bank of England, and also worked in various arts and entertainment companies.

Julian is involved in several other arts-related charities. He is one of the trustees of the Yvonne Arnaud Theatre in Guildford, and the Southwold & Aldeburgh Theatre Trust. He is also a trustee of the De La Warr Pavilion in Bexhill-on-Sea.

DAVID CHARLES ABELL
Musical Director, Olivier Awards

David Charles Abell is that rare conductor whose wide range of repertoire knowledge and skill encompasses symphonic music, opera and musical theatre. Currently conducting Andrew Lloyd Weber's *Love Never Dies*, he has conducted many of the top British orchestras including the London Philharmonic, Royal Philharmonic, Hallé and City of Birmingham Symphony Orchestra. Internationally, he has appeared with the Wiener Symphoniker, Hong Kong Philharmonic, Iceland Symphony and New York Pops orchestras. David recently returned to the BBC Proms for Stephen Sondheim's 80th birthday celebration, broadcast live on BBC 2 television. The Sondheim theme continues in 2011, with *Sweeney Todd* at the Châtelet in Paris and *Pacific Overtures* at the new Arts Centre in Kanagawa, Japan. Having conducted the *Les Misérables* 10th Anniversary Concert in 1995, David returned to the legendary musical last year to conduct the 25th Anniversary Celebration in London's O2 Arena.

OLIVIER AWARDS NOMINEES' BIOGRAPHIES

BEST ACTRESS

Tracie Bennett for End Of The Rainbow

The winner of two previous Laurence Olivier Awards, Bennett earned standing ovations for her performance as Judy Garland in Peter Quilter's play about the last months in the life of the legendary singer. Multi award-winning Tracie Bennett's extensive theatre credits include Jacqueline in Terry Johnson's production of *La Cage Aux Folles* at the Playhouse Theatre, and Velma Von Tussle in *Hairspray* at the Shaftesbury Theatre for which she won the Laurence Olivier Award for Best Supporting Role in a Musical. Her other theatre credits include *Les Miserables* at the Queens Theatre, *Sex Chips and Rock n Roll* for the Royal Exchange Manchester, *High Society* at the Regent's Park Open Air Theatre, *Guys and Dolls*, *Educating Rita* and *Spring Awakening* all for Sheffield Crucible and a national tour of *Billy Liar*. On television she is best known for her role as Sharon Gaskell in *Coronation Street*. Her other television credits include *Dalziel and Pascoe*, *Casualty*, *Vincent* and *The Royal*. On film she played Millandra in Willy Russell's *Shirley Valentine*.

Nancy Carroll for After The Dance

Carroll made waves at the National Theatre in Terence Rattigan's drama about a pre-war generation who fear their glamorous lives slipping away, a performance which has already won her the Evening Standard Best Actress Award. Nancy Carroll's credits at the National include *The Enchantment*, *The Man of Mode*, *The Voyage Inheritance* and *The False Servant*; her recent credits also include Viola in *Twelfth Night* for the RSC, *Arcadia* (West End) and *Waste* (Almeida). Screen appearances include *Iris*, *The Gathering Storm*, *Midsomer Murders* and *Cambridge Spies*.

Tamsin Greig for The Little Dog Laughed

Greig, who won a Laurence Olivier Award in 2007 after returning to the stage following a decade's absence, built on that by playing an acerbic Hollywood agent in Douglas Carter Beane's satire. Multiple award winner Tamsin Greig walked away with The Critics Choice Best Shakespearean Performance Award and Olivier Best Actress Award for Beatrice in MUCH ADO ABOUT NOTHING in 2007, she won the Royal Television Society's Best Actress Award for GREEN WING in 2006, as well as being nominated for the BAFTA Best Comedy Performance Award for the same programme and was voted Best Comedy Actress for GREEN WING and BLACK BOOKS at the 2005 British Comedy Awards. Other theatre credits include Meredith in GETHSEMENE, directed by Howard Davies at the RNT and Annette in GOD OF CARNAGE, directed by Matthew Warchus at the Gielgud Theatre. Tamsin is also the voice of Debbie Archer in Radio 4's THE ARCHERS. Other screen credits include the BBC adaptation of EMMA and the film tamara DREWE alongside fellow THE LITTLE DOG LAUGHED cast member, Gemma Arterton.

Sophie Thompson for Clybourne Park

1999 Best Actress in a Musical winner Thompson swaps from 1950s housewife to fast-talking property lawyer in Bruce Norris's razor-sharp comedy about race and property, first seen at the Royal Court. Sophie Thompson's theatre credits include *Measure for Measure* at Shakespeare's Globe, *Into the Woods* at the Donmar Warehouse, for which she received an Olivier Award for Best Actress In A Musical, *Company* at the Donmar Warehouse and *Wildest Dreams* at the RSC for which she was nominated for an Olivier Award. On television, she played Stella Crawford in *EastEnders* and also appeared in *May Contain Nuts*, *A Room with a View*, *The Railway Children* and *Persuasion*.

BEST ACTOR

Roger Allam for Henry IV Pts 1&2

Two-times former Olivier-winner Allam entertained the crowds at Shakespeare's Globe in both parts of Henry IV with his witty, endearing and larger than life portrayal of the fat knight Falstaff, a drunken, scrounging reprobate. Roger Allam, an established RSC and National Theatre actor, co-leads with Gemma Arterton in Stephen Frears' film *Tamara Drewe*. Roger created the role of Javert in the original production of *Les Misérables* and won the 2002 Olivier Award for Best Actor in *Privates on Parade* at the Donmar. Other theatre credits include *La Cage Aux Folles* (Playhouse Theatre), *Boeing-Boeing* (Comedy Theatre) and *Blackbird* (Edinburgh and Albery Theatre). Screen credits include BBC's *The Thick of It* and Stephen Frears' *The Queen*.

Derek Jacobi for King Lear

The theatrical knight, who won the Best Actor Olivier Award in 2009, finally gave London theatregoers his long-awaited performance in one of Shakespeare's greatest roles, King Lear, courtesy of the Donmar Warehouse. His work for the company includes his Olivier Award-winning performance as Malvolio in Michael Grandage's production of *Twelfth Night* (Donmar West End) and *A Voyage Round My Father* (also Wyndham's Theatre). Jacobi's other theatre work includes *Don Carlos* (Sheffield Crucible and Gielgud Theatre), *The Tempest* (Sheffield Crucible and Old Vic) - both directed by Michael Grandage, and *Hollow Crown* (RSC). Jacobi is renowned for his role as Claudius in *I Claudius*. His recent television credits include *Margot*, *Endgame*, *The Old Curiosity Shop*, *Pinochet in Suburbia*, *The Long Firm*, *Mr Ambassador*, *Inquisition*, *The Gathering Storm*, *The Jury* and *Frasier*. For film, his work includes *Nanny McPhee*, *Gosford Park* and *Gladiator*.

Rory Kinnear for Hamlet

Much in-demand young actor Kinnear – who won an Olivier Award in 2008 – had already established his credentials at the National Theatre before taking on the iconic role of Hamlet in Nicholas Hytner's contemporary production. Kinnear received acclaim for his performances at the National in *Burnt by the Sun*, *The Revenger's Tragedy*, *Philistines* and *The Man of Mode* (which won him an Olivier Award and the 2007 Ian Charleson Award). His

stage work also includes *Measure for Measure* at the Almeida; *The Taming of the Shrew*, *The Tamer Tamed* and *Cymbeline* for the RSC; *Mary Stuart* at the Donmar and the Apollo; and *Festen* at the Lyric. His screen work includes *Quantum of Solace*, *Margaret Thatcher – The Long Walk to Finchley*, *Mansfield Park*, *Lennon Naked*, *Cranford* and *The Thick of It*.

Mark Rylance for La Bête

It was a sight to behold. Last year's Best Actor winner Rylance commanded the stage with a 30 minute comedy monologue as part of his role as the uncouth Valere in David Hirson's *La Bête*. Award-winning actor Mark Rylance gave the performance of his career in the smash hit *Jerusalem* which won him the Critics' Circle, Evening Standard and Laurence Olivier Best Actor Awards. Previously he played Hamm in Samuel Beckett's *Endgame* at the Duchess Theatre in London. In 2007/08 Rylance played Robert in *Boeing-Boeing* in the West End and on Broadway, a role for which he won the Tony Award for Best Performance by a Leading Actor in a Play. As Artistic Director of Shakespeare's Globe Theatre his work as an actor included the title roles in *Henry V* and *Hamlet* as well as Cleopatra in *Antony and Cleopatra* and Olivia in *Twelfth Night*. His other theatre work includes many productions for the Royal Shakespeare Company and the National Theatre as well as roles at the Donmar Warehouse and the Royal Court. In the West End he played Benedict in *Much Ado about Nothing* directed by Matthew Warchus, for which he won the Olivier Award for Best Actor. His film and television work includes *The Other Boleyn Girl*, *Prospero's Books* and *The Government Inspector* for which he won the BAFTA Best Actor Award for his role as David Kelly.

David Suchet for All My Sons

Suchet – who has been nominated six times in the past – broke hearts at the Apollo theatre last year playing Arthur Miller's flawed protagonist Joe Keller, a man whose past comes back to devastate his present. **David Suchet** is best known for his role as the Belgian detective Hercule Poirot in Agatha Christie's *Poirot*. His other television work includes *The Life of Freud*, the BBC drama *Victoria and Albert*, *Murder in Mind*, Anthony Trollope's *The Way We Live Now* (BAFTA nomination) and *Maxwell* (Best Actor, 2008 International Emmy Awards). Suchet's film credits include *Executive Decision*, *A Perfect Murder*, *Flood* and *The Bank*. Aside from his television and film work, David has also worked extensively in theatre. His recent stage credits include *Complicit* (The Old Vic), *Once in a Lifetime* (National Theatre), *The Last Confession* (Theatre Royal Haymarket) and the Royal Shakespeare Company productions of *Troilus and Cressida*, *The Tempest* and *Othello*. Other credits include *Who's Afraid of Virginia Woolf?* (Critic's Circle Award), *Separation* (Olivier Award nomination), *Oleanna* and *Amadeus* (Best Actor, Royal Variety Club Award, Tony nomination on Broadway and Olivier Award nomination).

BEST ACTRESS IN A SUPPORTING ROLE

Sarah Goldberg for Clybourne Park

Goldberg receives her first Olivier Award nomination for her performance in Bruce Norris's scorching comedy about race relations, which is currently playing in the West End after transferring from the Royal Court. Sarah Goldberg's credits include *Miss Lilly Gets Boned* at the Finborough, *Six Degrees of Separation* at The Old Vic, *Apologia* at the Bush Theatre and the Wallace Shawn readings at the Royal Court Theatre.

Anastasia Hille for The Master Builder

Appearing opposite Stephen Dillane and Gemma Arterton at the Almeida theatre, Hille gave an empathic performance as a duty-bound architect's wife haunted by tragedy in Ibsen's drama about the price of ambition. Anastasia Hille's theatre credits include *Macbeth* at the Barbican, *Dido Queen of Carthage*, *Women of Troy*, *Waves* and *Dream Play*, all for the National Theatre, *The Jewish Wife* for the Young Vic, *Forty Winks* and *Ashes to Ashes* for the Royal Court and *The Winter's Tale* for the Royal Shakespeare Company. Her film work includes *The Awakening*, *Bloodline*, *Good* and *The Wisdom of Crocodiles* and on television she has been seen in *Lewis*, *Poirot*, *Foyles War*, *Big Women* and *Silent Witness*.

Gina mckee for King Lear

Returning to the stage following 2008's *Ivanov*, mckee brought a steely allure to the role of Goneril, the self-promoting daughter of Derek Jacobi's King Lear in this acclaimed Donmar Warehouse production. She previously appeared at the Donmar in *Ivanov* (Donmar West End) and *Old Times*. Her other stage work includes *The Lover & The Collection* (Comedy Theatre), *The Exonerated* (Riverside Studios) and *Aristocrats* (National Theatre). For television her work includes *The Silence*, *The Street*, *The Old Curiosity Shop*, *The Street*, *Aftermath*, *The Lost Prince*, *The Forsyte Saga*, *The Passion* and *Our Friends in the North* (BAFTA Award for Best Actress & Broadcasting Press Guild Award); and for film, *Dive*, *In the Loop*, *And When Did You Last See Your Father?*, *Atonement*, *The Divine Secrets of the Ya-Ya Sisterhood*, *Wonderland*, *Notting Hill* and *The Croupier*.

Rachael Stirling for An Ideal Husband

Stirling, nominated in 2010 for *The Priory*, finds herself on the nominations list once again, this time for playing a wife whose moral standards are too high for her husband in Oscar Wilde's intriguing comedy. Rachael Stirling's other stage credits include Peter Hall's production of *A Midsummer Night's Dream* at the Rose Theatre, Kingston with Judi Dench, *The Priory* (Royal Court), *Pygmalion* (Theatre Royal & Japan) and *Theatre of Blood* (National Theatre). Stirling's television credits include *Women in Love* (BBC), *Minder* (Talkback Thames), *Boy Meets Girl* (ITV) and *Lewis* (ITV). Film credits include *Centurion* and *The Young Victoria* with Emily Blunt and Rupert Friend.

Michelle Terry for Tribes

Nina Raine's play about the issues and prejudices within deaf and hearing communities saw Terry play a woman coming to terms with losing her hearing, a performance which earns her a first Laurence Olivier Award nomination. Her credits include *London Assurance*, *Alls Well that Ends Well* and *England People Very Nice* at the National Theatre, *War on Terror*, *Two Cigarettes* and *50 Ways to Leave Your Lover* at the Bush Theatre and *The Man Who Had All the Luck* at the Donmar Warehouse.

BEST ACTOR IN A SUPPORTING ROLE

James Laurensen for Hamlet

National Theatre and Royal Shakespeare Company regular Laurensen enhanced the tragedy of Shakespeare's story with his quietly emotional portrayal the Ghost and the Player King in Nicholas Hytner's vividly contemporary revival of *Hamlet*. James Laurensen's work in theatre includes *Macbeth*, *Way Upstream*, *Fuente Ovejuna*, *After the Fall* and *Next of Kin* at the National; *The Crucible*, *The Prince of Hamburg*, *The General from America*, *Julius Caesar*, *Othello*, *Saratoga*, *As You Like It*, *The Lorenzaccio Story*, *Henry VI*, *Love's Labour's Lost*, *The Jew of Malta*, *The Comedy of Errors*, *Timon of Athens* and *Hamlet* for the RSC; *The Road to Mecca* at the Arcola; *A Midsummer Night's Dream* at the Rose, Kingston; *The Apple Cart*, *The Browning Version*, *Swansong*, *Pygmalion*, *Waiting for Godot*, *As You Like It*, *Don Juan*, *Galileo's Daughter* and *Man and Superman* for the Peter Hall Company; *Othello* and *Passion Play* at the Donmar Warehouse; *A Delicate Balance* at the Haymarket; *Hamlet* (also New York) and *All for Love* at the Almeida; *Falling Over England* at Greenwich Theatre; *The Seagull* at the Gate, Dublin; *Grace* and *The Ha-Ha* at Hampstead Theatre; *Happy Families* at the Duke of York's; *Sore Throats* at the Royal Court; *42nd Street* at the Theatre Royal, Drury Lane; *Edward II* and *Richard II* at the Piccadilly; *The Two Gentleman of Verona* at Regent's Park; *Look Back in Anger* at Watford Palace and the Yvonne Arnaud; *The Wild Duck*, *The Mad Woman of Chaillot*, *The Rivals*, *The Glass Menagerie* and *The Good Woman of Setzuan* at Oxford Playhouse; and *Much Ado About Nothing* at Ludlow Festival. TV includes *The Long Walk to Finchley*, *Spooks*, *Ghostboat*, *Born and Bred*, *Hustle*, *Silent Witness*, *Dalziel and Pascoe*, *State of Play*, *Heartbeat*, *Active Defence*, *The Hunt for the Yorkshire Ripper*, *Midsomer Murders*, *Sharpe*, *Prime Suspect*, *Taggart*, *Do the Right Thing*, *Inspector Alleyn*, *Between the Lines*, *Boon*, *Lovejoy*, *The Tin Man*, *The Care of Time*, *Bergerac*, *The Bretts*, *Inspector Morse*, *Remington Steele*, *Cagney and Lacey*, *Artists and Models*, *The Sugar House*, *A Spy at Evening*, *Jude*, *House of Men*, *The Duchess of Duke Street*, *Esther Waters*, *Children of the Sun*, *Girls of Slender Means*, *The Turn of the Screw*, *Boney*, *Elizabeth R* and *Z Cars*. Films include *One Day*, *Churchill at War*, *Afterlife*, *Three Blind Mice*, *The Cat's Meow*, *Dead Bolt Dead*, *The Cold Light of Day*, *A House of the Hills*, *The Man Inside*, *Heartbreakers*, *Pink Floyd: The Wall*, *The Monster's Club*, *The Devil's Garden* and *Women in Love*. Radio includes *The Secret Pilgrim*, *Smiley's People*, *The Honourable Schoolboy*, *Call for the Dead*, *Melon* and *Troy*

Hilton Mcrae for End Of The Rainbow

In Peter Quilter's play about the last months in the life of Judy Garland, mcrae gave a touching performance as the tragic singer's pianist and confidante who poignantly offers her the chance of a better life. Hilton Mcrae was most recently seen in Channel 4's feature length television drama playing the title role in *The Execution of Gary Glitter*. In the theatre his credits include *The Kreutzer Sonata* for the Gate Theatre, Dublin, *Experimentum Mundi* at the Edinburgh International Festival, *Rock 'n' Roll* for Manchester Library Theatre, *The Wizard of Oz* at the Royal Festival Hall, *Weapons of Happiness* for the Finborough Theatre and *Caroline, Or Change* for the National Theatre. He played Claudius in Rupert Goold's production *Hamlet* at the Royal Theatre Northampton. Mcrae has worked extensively for the Royal Shakespeare Company in productions including *Les Liaisons Dangereuses*, *Troilus and Cressida* and *As You Like It*. His other television his credits include *Doctors*, *Silent Witness* and *Monarch of the Glen* for the BBC and *Lewis*, *Frances Tuesday* and *Midsommer Murders* for ITV. His film credits include *The Power of Three*, *Red Riding Trilogy*, *Mansfield Park*, *Secret Rapture* and *The French Lieutenant's Woman*.

Lee Ross for Birdsong

As doomed WW1 soldier Jack Firebrace, Ross gave a performance that mixed comedy with heartbreaking sadness in this stage adaptation of Sebastian Faulks's epic novel about the futility of war and the salvation provided by love. Lee Ross made his stage debut in Mickey Dolenz' West End staging of *Bugsy Malone*. He played Owen Turner in *Eastenders* for two stretches in 2006 and 2009. He was a regular on *The Catherine Tate Show*, as well as the television series *Ashes to Ashes* and *Life on Mars*. His stage credits include *The Neighbour* (National Theatre) and *Whipping it Up* (West End transfer) as well as the world premieres of *Some Voices* and *Country Music* (both Royal Court Theatre).

Adrian Scarborough for After The Dance

Scarborough produced a comic masterclass as lazy houseguest John whose wit cut through the pretensions of the other characters in Terence Rattigan's play about a pre-war generation who glamorous lifestyles are soon to end. Adrian Scarborough trained at Bristol Old Vic Theatre School. His work in theatre includes 19 productions for the National, including *The Habit of Art*, *Time and the Conways*, *Henry IV Parts 1&2*, *The False Servant*, *Rosencrantz and Guildenstern are Dead*, *The Hare Trilogy*, *The Day I Stood Still* and *The Wind in the Willows*; *Accidental Death of an Anarchist* and *To the Green Fields Beyond* at the Donmar; *Humble Boy* at the Gielgud; *Platonov*, *The Tempest* and *Vassa* for the Almeida; and seasons at the Sheffield Crucible, Coventry Belgrade, Manchester Royal Exchange, Nottingham Playhouse and Bristol Old Vic. TV includes *Psychoville*, *Miranda*, *Gavin and Stacey*, *Cranford*, *Poppy Shakespeare*, *The Commander*, *Maxwell*, *Minder*, *The Trial of Tony Blair*, *The History of Mr Polly*, *Midsomer Murders*, *New Tricks*, *Saxondale*, *Promoted To Glory*, *A Dance to the Music of Time*, *Midsomer Murders*, *Let Them Eat Cake*, *Coogan's Run*, *The Passion* and *The Governor*. Films include *The King's Speech*, *Into the Storm*, *Vera Drake*, *Gosford Park*, *The History Boys*, *Bright Young Things*, *The Madness Of King George*, *Love is the Devil*, *Dirty Pretty Things* and *Last Resort*. He works extensively in radio.

BEST ACTRESS IN A MUSICAL

Sierra Boggess for Love Never Dies

American actress Boggess rose to the challenge of playing the beautiful singer Christine in Andrew Lloyd Webber's continuation of the story of *The Phantom Of The Opera*, giving an emotionally charged performance. Sierra made her Broadway debut creating the lead role of 'Ariel' in Disney's "The Little Mermaid", receiving both Drama League and Drama Desk Award nominations and a Broadway.com Audience Award for 'Favourite Breakthrough Performance'. She also understudied the role of 'Cosette' in the U.S. national tour of "Les Misérables". In 2007 Sierra was handpicked by Andrew Lloyd Webber and Hal Prince to originate the role of 'Christine' in the brand new production of "Phantom - The Las Vegas Spectacular". "LOVE NEVER DIES" marked Sierra's West End debut.

Elena Roger for Passion

Argentinean actress Roger continues to make an impact on British theatre by following her 2009 Best Actress in a Musical win with a nomination for her portrayal of the desperate Fosca in Sondheim's *Passion*. As well as *Piaf* (also Vaudeville Theatre, Buenos Aires and Madrid) and Michael Grandage's production of *Evita* (Adelphi Theatre), her other theatre work in the UK includes *Boeing, Boeing* (Comedy Theatre). In her native Buenos Aires, Elena Roger's credits include the original productions of *Nine*, *Beauty and the Beast*, *Les Misérables* and *Saturday Night Fever*. In 2003 Elena Roger and director Valeria Ambrosio devised *Mina, che cosa sei*. This musical, based on the life of the Italian singer, won five awards including the ACE (Critics' Award) for Best Actress for Elena Roger.

Sheridan Smith for Legally Blonde the Musical

Nominated in 2008 for *Little Shop Of Horrors*, Smith returned to musicals last year playing the exuberant role of Elle Woods in *Legally Blonde*, collecting hoards of fans in the process. Sheridan Smith is best known for her many award-winning television roles which include the BBC comedies *Two Pints of Lager & A Packet of Crisps*, *Grown Ups* (which was written specifically for her), *Love Soup* and the ITV1 comedy *Benidorm*. She was a guest lead in *Gavin and Stacey*, playing Smithy's sister Rudi and she also played Emma in the multi award-winning *The Royle Family*. Her other television credits include *Blood Strangers*, *Doctors*, *Fat Friends* and *The Comic Strip Presents Sex Actually* as well as *Lark Rise to Candleford* and *Jonathan Creek*. Sheridan made her West End debut as Tallulah in the National Youth Music Theatre production of *Bugsy Malone*. Since then she has appeared in *Into the Woods* at the Donmar Warehouse, *Ancient Lights* for Hampstead Theatre, *The People are Friendly* for the Royal Court and *Tinderbox* at The Bush Theatre as well as the lead role of Audrey in the Menier Chocolate Factory's production of *Little Shop of Horrors* which later transferred to the West End. She made her Shakespearian debut at Open Air Theatre, Regents Park in 2006 playing Hermia in *A Midsummer Night's Dream* and Bianca in *The Taming of the Shrew*.

Emma Williams for Love Story

Williams, nominated in 2009 for the musical *Zorro*, gave a touching performance as the feisty yet tragic heroine Jenny in the recent musical adaptation of Erich Segal's *Love Story* at the Duchess theatre. Olivier award nominated Emma Williams, made her West End debut as Truly Scrumptious in the original cast of *Chitty Chitty Bang Bang*, when she co-starred with *Love Story* Producer Michael Ball. Subsequently she has been seen on stage in *Desperately Seeking Susan* at the Novello Theatre in which she played the title role, *Zorro* at the Garrick Theatre, *A Model Girl* for Greenwich Theatre and *Tomorrow Morning* for the New End Theatre. She starred opposite Bryn Terfel as Johanna in *Sweeney Todd* at the Royal Festival Hall and in 2009 she appeared as a guest singer in Michael Ball's 25th anniversary concert tour. Her film and television credits include *Heartbeat*, *Where the Heart Is*, *Bleak House* and *Cosi*.

BEST ACTOR IN A MUSICAL

Alex Gaumond for Legally Blonde

British-trained French-Canadian actor Gaumond took to the stage alongside fellow nominee Sheridan Smith to play kindly, down-to-earth Emmett, the antidote to flashy, slick Warner and the ideal man for our heroine Elle. Alex Gaumond's many other musical theatre credits include Galileo in the No. 1 UK Tour of *We Will Rock You*, *Desperately Seeking Susan* at the Novello Theatre, the No.1 UK Tour of the Donmar Warehouse production of *Guys and Dolls*, *Sunday in the Park with George* at Wyndham's Theatre, *The Full Monty* at the Prince of Wales Theatre and UK tour, *Kiss Me Kate* for the Yvonne Arnaud Theatre, *Miss Saigon* on tour world wide, *Something About You* at Jermyn Street Theatre. His many recordings include *Scrooge* and the *Sondheim Tonight* Gala Concert.

Ramin Karimloo for Love Never Dies

Having already played the Phantom in the West End, Iranian-Canadian actor Karimloo was composer Andrew Lloyd Webber's choice to continue the antihero's story in highly anticipated new musical *Love Never Dies*. Ramin Karimloo created the role of 'The Phantom' in "LOVE NEVER DIES", having already played the role to great acclaim in "The Phantom of the Opera" in London. Ramin's other stage credits include starring as 'Enjolras' in "Les Misérables" in the West End, 'Chris' in the UK tour of "Miss Saigon" and 'Artie Green' in the UK tour of "Sunset Boulevard". Ramin also played 'Raoul' in the West End production of "The Phantom of the Opera", as well as the role of 'Christine's Father' in Joel Schumacher's film, making him the only actor to play all three of 'Christine's' loves.

Sahr Ngaujah for Fela!

Recreating his multi-faceted Broadway performance in this National Theatre transfer of Bill T Jones's production, Ngaujah combined singing, preaching, dancing, jamming and saxophone-playing to depict the colourful life of Fela Anikulapo-Kuti. Sahr Ngaujah has

worked with directors from all over the world, including Gerrit Timmers and Faulk Richter. Film and TV includes *Passing Glory*, *A Lesson Before Dying*, *The Signal*, *Stomp the Yard* and *Blood Done Sign My Name*. Sahr began as a director under Freddie Hendricks, National Black Arts Festival, Tweetaakt Festival, Antwerp. During eight years of work in Amsterdam, he was theatre director and developer with Rotterdam's Lef, ACT Festival and collaborator with Made n da Shade. Dasarts graduate, Amsterdam, 2006, Alida Neslo/Moniek Toebosch. Sahr is a first generation Sierra Leonean. He is currently art director for the Sierra Leone hip hop act Bajah + The Dry Eye Crew.

David Thaxton for Passion

Plucked from *Les Misérables* at the Queen's Theatre to play army officer Giorgio in *Passion* opposite fellow nominee Elena Roger, Thaxton gave an empathic performance as a man at once disgusted by, yet drawn to, the obsessive Fosca. Rising young talent David Thaxton made his Donmar debut as Giorgio.

Michael Xavier for Love Story

In Erich Segal's romantic weepie *Xavier* – who receives two nominations this year – plays a young law student who loses his heart to a feisty musician, and then loses his love to cancer. Michael Xavier was last seen as Wolf and Cinderella's Prince in *Into The Woods* at Regent's Park Open Air Theatre earlier this year. Previously his many musical theatre credits include *Curly* in *Oklahoma!* for Chichester Festival Theatre, Sir Galahad in *Spamalot* at the Palace Theatre, Raoul in *Phantom of the Opera*, Freddy in *My Fair Lady* at the Theatre Royal Drury Lane and Sky in *Mamma Mia!* on tour nationally.

BEST PERFORMANCE IN A SUPPORTING ROLE IN A MUSICAL

Josefina Gabrielle for Sweet Charity

As fast-talking tart-with-a-heart Nickie and melodramatic Italian film star Ursula, Gabrielle put in a gutsy performance in the Menier Chocolate Factory transfer of Cy Coleman and Dorothy Fields's *Sweet Charity*. Josefina Gabrielle's stage credits include *Hello, Dolly!* At the Regent's Park Open Air Theatre, *The 39 Steps* at the Criterion Theatre, *Singing in the Rain* at Sadler's Wells and Leicester Haymarket, *A Chorus Line* for Sheffield Crucible, *Oklahoma!* For the National Theatre (also West End and on Broadway), *The Witches of Eastwick* at the Prince of Wales Theatre, *Chicago* at the Adelphi Theatre and *Fame* at the Cambridge Theatre.

Jill Halfpenny for Legally Blonde The Musical

Jill Halfpenny – until now better known for her television work – proved her theatrical mettle in this exuberant musical with her scene-stealing performance as Elle's confidante Paulette, a beautician with a penchant for Irish men. In 2004 she won the BBC series *Strictly Come Dancing* with her professional partner Darren Bennett, going on to win in the

Christmas Specials in 2004 and 2008, and she also performed in the 2009 Strictly Come Dancing Live Tour earlier this year. On television she is best known for her role as Kate Mitchell in *EastEnders*, which she played from 2002 – 2005. She was also a series regular in *Byker Grove* and *Waterloo Road*, and has appeared in many other significant television shows including *Dalziel and Pascoe*, *Coronation Street*, *Peak Practice*, *Heartbeat*, *Birds of a Feather*, *Shameless* and *The Catherine Tate Show*. Halfpenny is currently appearing in the West End production of *Calendar Girls* at the Noel Coward Theatre. Her other theatre credits include *Uncle Vanya* at the Birmingham Rep, *The Bodies* at the Live Theatre, Newcastle and *Chicago* at the Adelphi Theatre.

Summer Strallen for Love Never Dies

West End regular Strallen gave a notable performance as the jealous Meg Giry, Christine's old friend and love rival. She has starred in many West End musicals, including "Scrooge", "Cats", "Chitty Chitty Bang Bang", "Guys and Dolls", "The Boyfriend" (for which she was nominated for the 2007 'Olivier' Award for 'Best Supporting Role in a Musical') and "The Drowsy Chaperone" (for which she was nominated for the 2008 'Olivier' Award for 'Best Actress in a Musical'). She also starred as 'Maria' in the London Palladium production of "The Sound of Music", having won the role whilst playing 'Summer Shaw' in "Hollyoaks" on television.

Michael Xavier for Into The Woods

Xavier – who receives two nominations this year – charmed audiences at the Open Air theatre last summer by playing both a highly-sexed wolf and a dandyish prince in Sondheim's *Into The Woods*.

BEST DIRECTOR

Dominic Cooke for Clybourne Park

Cooke, Artistic Director of the Royal Court, is nominated for his direction of one of the funniest comedies of the year, Bruce Norris's exploration of race and class, which has already won several awards this season. Artistic Director of the Royal Court Dominic Cooke previously collaborated with Norris on *The Pain and the Itch* in 2007 – his first production in post at the Royal Court. Other credits at the Royal Court include *Aunt Dan and Lemon*, *The Fever*, *Seven Jewish Children*, *Wig Out!*, *Now or Later*, *Rhinoceros* and two plays in Mark Ravenhill's epic play cycle *Shoot/Get Treasure/Repeat*. His recent credits elsewhere include *Arabian Nights* and *Noughts and Crosses*, both for the RSC, as adapter and director. He won the Olivier award for Best Director and Best Revival for *The Crucible*.

Howard Davies for The White Guard

Bulgakov's drama about the experiences of a family during the Ukrainian civil war was deftly handled by two-times former Olivier winner Davies, who ensured both pathos and humour in a thoroughly engaging production. Director Howard Davies won the Olivier Award for

Best Director for his production of *All My Sons* at the National Theatre in 2000. He is an Associate Director at the National Theatre and was previously Associate Director at the Almeida Theatre and the RSC. Davies established and ran the Warehouse Theatre for the RSC where he directed and produced 26 new plays in four years. His many National Theatre, West End and Broadway productions include *Burnt By The Sun*, *Gethsemane*, *Her Naked Skin*, *Piaf*, *Never So Good*, *Les Liaisons Dangereuses*, *Cat on a Hot Tin Roof*, *The Iceman Cometh*, *Private Lives*, *Mourning Becomes Electra*, *Breath of Life*, *A Moon for the Misbegotten* and *Who's Afraid of Virginia Woolf*. He has produced several operas in the UK and one musical, *My Fair Lady*, on Broadway. He has won numerous awards including Oliviers, Evening Standard, Critics Circle and Drama Desk Awards (NY).

Michael Grandage for King Lear

The Artistic Director of the Donmar Warehouse – and the 2004 Best Director winner – stamped his trademark minimalist style on this production of *Lear*, creating a simple, unfussy staging of Shakespeare's greatest work. Previous work for the Donmar includes *Red* (also Broadway – Tony and Drama Desk Awards for Best Director of a Play), *The Chalk Garden* (Evening Standard and Critics' Circle Awards for Best Director), *Othello* (Evening Standard Award for Best Director), *John Gabriel Borkman*, *Don Juan in Soho*, *Frost/Nixon* (also West End and Broadway), *The Cut*, *The Wild Duck* (Critics' Circle Award for Best Director), *Guys and Dolls* (Donmar in the West End – Olivier Award for Outstanding Musical Production), *Grand Hotel* (Evening Standard Award for Best Director, Olivier Award for Outstanding Musical Production), *Henry IV*, *After Miss Julie*, *Caligula* (Olivier Award for Best Director) and *The Vortex*. As part of the Donmar in the West End season Grandage directed *Ivanov* - Evening Standard and Critics' Circle Awards for Best Director, *Twelfth Night*, *Madame de Sade* and *Hamlet* (also Kronborg Castle and Broadway). Other West End work includes *Evita*. He was the Artistic Director of Sheffield Theatres 1999 – 2005, where his many productions included *Don Carlos* (Evening Standard Award for Best Director).

Thea Sharrock for After The Dance

Sharrock's nuanced and stylish production of Terence Rattigan's 1930s-set drama offered a glimpse of a generation whose decadence is soon to be curbed by war. Sharrock was recently named Best Director by the Critics' Circle. Thea Sharrock's productions include *the Emperor Jones* and *Happy Now?* For the National; *The Misanthrope*, *Equus*, *A Voyage Round My Father* and *Heroes* in the West End; *Cloud Nine* and *Mrs Klein* at the Almeida; and several productions for The Peter Hall Company including *Blithe Spirit*. She was formerly Artistic Director of The Gate Theatre.

MASTERCARD BEST NEW PLAY

Clybourne Park – Bruce Norris

This searingly funny play about race relations, by American writer Bruce Norris, premiered at the Royal Court last September, transferring to the West End in February with a hat trick

of awards under its belt. FOR THE ROYAL COURT: *The Pain & The Itch*. OTHER PLAYS INCLUDE: *A Parallelogram*, *The Unmentionables*, *The Pain & The Itch*, *We All Went Down to Amsterdam*, *Purple Heart*, *The Infidel* (Steppenwolf Theatre, Chicago). His work has also been produced at Playwrights Horizons (New York), Lookingglass Theatre (Chicago), Philadelphia Theatre Company, Woolly Mammoth Theatre (Washington D.C.), Staatstheater Mainz (Germany) and The Galway Festival (Ireland), among others. He is the recipient of the Steinberg Playwright Award (2009), and The Whiting Foundation Prize for Drama (2006) as well as two Joseph Jefferson Awards (Chicago) for Best New Work. As an actor he can be seen in the films *A Civil Action* and *The Sixth Sense*, and the upcoming *All Good Things*. He lives in New York.

End Of The Rainbow – Peter Quilter

Peter Quilter's play about the last months in the life of legendary singer Judy Garland received its London premiere at Trafalgar Studios last November, giving actress Tracie Bennett a star turn in the lead role. Peter Quilter's plays include *Duet*, *Celebrity*, *Just the Ticket* and *The Nightingales* as well as *Glorious!*, which was directed by Alan Strachan and starred Maureen Lipman.

Sucker Punch – Roy Williams

Roy Williams's 1980s-set tale about race and money transformed the Royal Court's Jerwood Theatre Downstairs into a boxing ring, where two young fighters trained under the tutelage of a racist gym owner. Roy Williams' previous plays include *Lift Off* and *Clubland* in the Jerwood Theatre Upstairs and *Fallout* in the Jerwood Theatre Downstairs, which was later made into a film for Channel 4. Recent credits elsewhere include *Category B*, part of the Not Black and White season at the Tricycle and *Joe Guy* for Tiata Fahodzi at Soho Theatre. His early work at the Royal Court was supported by Jerwood New Playwrights, in partnership with the Jerwood Charitable Foundation.

The Little Dog Laughed – Douglas Carter Beane

A satire about the hypocrisy of Hollywood, Douglas Carter Beane's play centred on a ball-breaking agent trying to keep her client's sexuality under wraps in order to cast him in a new movie. Douglas Carter Beane recently wrote the book for the stage version of *XANADU*, which won the Outer Critics Circle and HX award for Best Musical, Drama Desk Award for Best Book and was nominated for four Tony Awards including Best Musical. It has just completed an eighteen month run on Broadway and the national tour is making its way across the United States. Carter Beane's film *TO WONG FOO, THANKS FOR EVERYTHING, JULIE NEWMAR* was directed by Beeban Kidron and produced by Steven Spielberg. *THE BIG TIME*, Beane's next musical, has been optioned for a Broadway production and his stage adaptation of *THE BANDWAGON* is slated to open on Broadway soon. A third musical, a rock version of *Lysistrata* entitled *GIVE IT UP*, had its world premiere in Dallas this year. His new play, *MR AND MRS FITCH* recently opened at the Second Stage Theater in New York with John Lithgow and Jennifer Ehle.

Tribes – Nina Raine

Writer/director Nina Raine's loud and chaotic drama tackled the issues and prejudices within deaf and hearing communities, centring on one charmingly dysfunctional family for whom arguments are just an expression of love. Nina Raine returned to the Royal Court after starting her career there as a trainee director. Her debut play *Rabbit* premiered at the Old Red Lion Theatre in 2006 and after a sell-out run transferred to the Trafalgar Studios in the West End before being produced as part of the Brits off-Broadway festival in New York. The play earned her the Charles Wintour Evening Standard Award for Most Promising Playwright as well as the Critics Circle Award for Most Promising Playwright. As a director, Nina also directed Alia Bano's *Shades* at the Royal Court in 2009.