

# RADA

THE  
MAGAZINE

Issue No 13

*RADA's royal visit*

*Student funding:  
only a partial solution*

*Why has theatre gone laddish?*

PLUS:

- Stage managing in Norway
- A film for Stephen

£1.00



## ***Work Opportunities? Accommodation?***

**I**n the past Friends of RADA have been wonderful, both in providing work opportunities for students during the holidays and by offering a room in their home for 3 to 4 weeks at the start of the Autumn Term for new students relocating to London.

Regrettably, the number of students who now need to undertake part time evening work throughout the term and full time work during the holidays is increasing rather than decreasing. We have many students, with a wide range of skills, who will be seeking employment once term finishes on July 10th.

If you are able to offer any casual work, which is suitable for students to undertake, please do get in touch.

The Induction Day for first year students is Friday September 17th. We will have 34 students joining the Acting course and 25 students joining the Technical Theatre and Stage Management Course. A large percentage of these students will be relocating to London for the first time. If you are able to offer a room for the first 3-4 weeks of term to enable them to look for suitable accommodation from a secure base, we would be most grateful.

**If you can assist by offering either casual work or accommodation, please contact Patricia Myers on 020-7636-7076.**

Graduates will be sorry to hear that **Clare Hope** is currently in hospital. She is likely to be there for several weeks but can be contacted at: **The National Hospital, The John Young Ward, Queen Square, WC1.**

## ***RADA Professional Courses***

**W**ere you aware that RADA has an expanding portfolio of professional courses. This year alone we have run the following courses:

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**To be placed on our mailing list for information on future courses, please send a stamped addressed envelope to:**

**Sally Power  
Short Courses Administrator  
RADA  
18 Chenies Street  
London WC1E 7EX**

# RADA

## THE MAGAZINE

### Issue No 13

We are the magazine of the Friends of RADA. We aim to provide a forum for new writing about the performing arts, to reflect the opinions of artists, technicians and administrators, of students and critics. And we hope to demonstrate the excitement of RADA's own work. The Friends include both graduates and others who wish to support the work of the Academy. We hope we will help you keep in touch with RADA and with each other. Please renew your links – or make new ones – by visiting the Academy and seeing the work of the present students. Write to us with your comments and opinions, or if you would like to make contact again with your contemporaries. We look forward to hearing from you.

Friends of RADA, 18 Chenies Street,  
London WC1E 7EX. Tel: 020 7636 7076.

EDITOR: Peter Fiddick

COVER: Philip Sheppard & Vissey Safavi in *Under Milkwood*  
COVER AND RADA PHOTOS COURTESY OF  
Mick Hurdis

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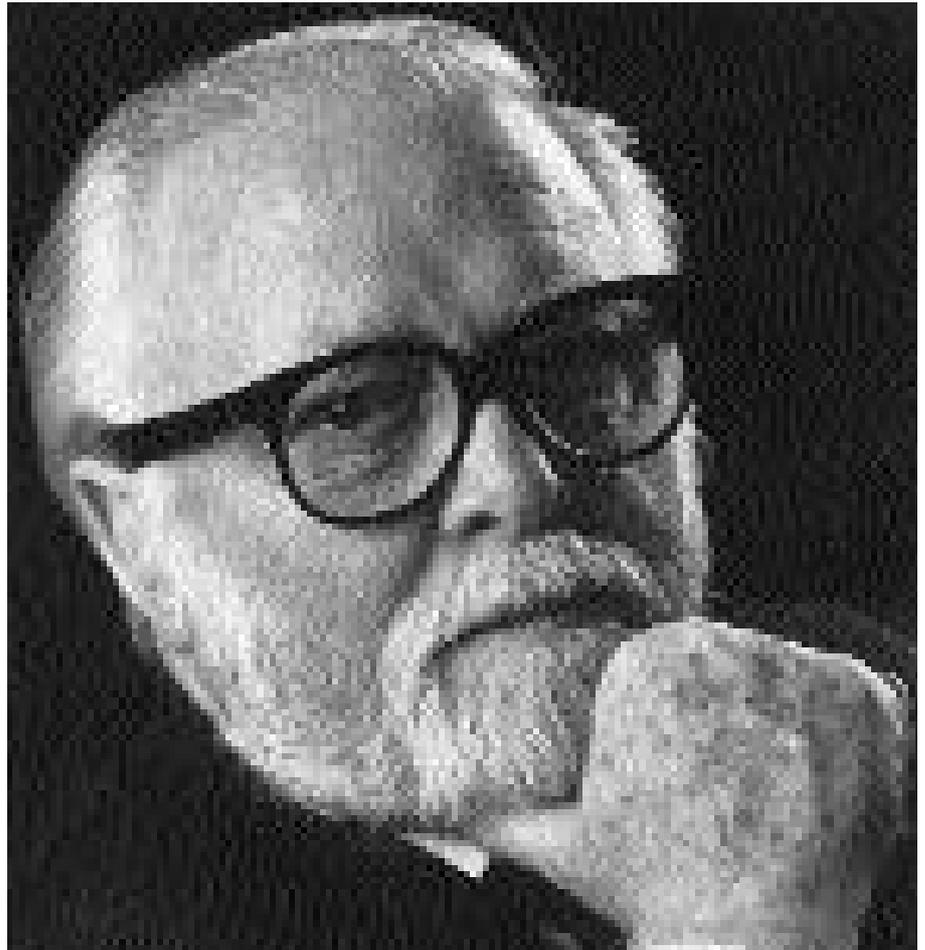
# High flying

The undoubted highlight of the Spring term was the visit we received from our Patron, Her Majesty the Queen, on 4 March, which was part of a whole day she devoted to theatre in London.

Escorted by Nicholas Barter, Richard Hurst, Chairman of the Centenary Project Committee, and myself, Her Majesty toured the Cheries Street buildings, gaining an insight into our work as she met a number of staff and students. We were also able to tell her about the new Gower/Malet Street building and to express the hope that she might be willing to conduct the opening ceremony next year.

This term, we have been more than usually concerned with funding. The operation of the government's new Dance and Drama Scholarships, due to start with the September 1999 intake, is unfortunately still in the formative stages. It is, however, already apparent that these scholarships will not cover the full cost of professional training to the high standard maintained by the Academy, leaving us with the continuing problem of bridging an operational shortfall during the years to come.

Although RADA has weathered such crises in the past, we are currently faced with the necessity to fundraise on two levels. We must find the £8 million required to match the Lottery award made by the Arts Council towards the capital costs of the new building. In addition, we are obliged to go on finding scholarship/bursary funding for students in genuine financial need. This stretches the resources of RADA staff, Council and committee members to the utmost.



Lord Attenborough

The Academy is facing a new and challenging era. However, despite the profound concerns outlined above, we will soon move back into our rebuilt and refurbished premises, containing three beautiful theatres, which will make RADA one of the best equipped drama schools in the world. Moreover, our reputation, both at home and abroad, has never been higher, our recent graduates are gratifyingly successful and the calibre of young people coming forward to be trained continues to rise, year on year.

In these circumstances, the support

provided by the Friends of RADA, together with that of so many individuals, charitable trusts and commercial entities, has never been more warmly welcomed nor of greater importance. Our gratitude to them is boundless.

I would also like to take this opportunity to pay a special tribute to Bass PLC for renewing the annual donation which enables us to publish *RADA The Magazine* and, of course, to Peter Fiddick who donates so much of his valuable time to the Academy in his capacity as editor.

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# *A Royal Visit*



Brian Avery, Richard Hurst and Lord Attenborough show the Queen a model of the Gower/Malet Street development  
INSET: Nicholas Barter and Her Majesty watch a student presentation

**O**n March 4, the Queen, patron of the Academy, paid it her first visit since 1980, as part of a day devoted to the theatre in London. Escorted by Lord Attenborough, RADA's chairman, Nicholas Barter, the principal, and Richard Hurst, chairman of the Centenary Committee, she was given a concentrated but wide-ranging view of the Academy's work

She met students and staff in the property making department, visited a class working on a Jacobean project, watched a group of first year students engaged in a stage fighting class, then

met a group of Japanese professional actors on the pioneering RADA Western Acting course. The first of its kind in the country and part of a strengthening relationship between RADA and theatre companies in Japan, it is taught by RADA staff, supported by translators.

Her Majesty was then introduced to Brian Avery, the architect responsible for the design of the major rebuilding programme of the Gower Street/Malet Street premises, who was able to show her the model of the building and explain to her the innovative design features of the project.

Finally, she chatted with four RADA graduates – Michael Sheen, Dawn McDaniel, Lolita Chakrabarti and Adrian Lester – before Nicholas Barter presented her with a copy of *The RADA Keepsake and Counsellor*, written by George Bernard Shaw and other council members for the benefit of graduating students, as a memento of her visit.

The Academy, too, will have a memento: before leaving, the Queen signed a photograph of herself which will be hung in the new building when it is opened next year.



LEFT: The Queen with property master Davy Atkinson watches stage management students Maia Buschman and Linda Wise take a face mask from fellow student Louise Mansfield.

BELOW: Her Majesty enjoys a conversation with second year students John Hopkins, Geoffrey Streatfeild and Thomas Arnold during a break from the Jacobean project



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The government has unveiled its new funding scheme, but **Pat Myers**, RADA's registrar, says it has not solved the student funding problem

# *Paying for success*

**F**or the past six months RADA and other members of the National Council for Drama Training and the Conference of Drama Schools have been awaiting details of the new Dance and Drama Scholarships from the Department of Education and Employment. On June 4 all the schools eligible for the Dance and Drama Award (DADA) scheme received their offer letters. The waiting ended and panic set in.

When the announcement of the new scholarship award was first made in March 1998 it had been accepted, by all participating organisations, that there was insufficient funding available to provide an award for every student taking up a place on a full-time dance or drama course in September '99. It was therefore generally acknowledged that it would be difficult to ensure that the funding was distributed equitably, not only between the training institutions but also between the estimated 820 students taking up dance and drama training in September for whom the scholarships were available. Difficult we thought, but not impossible.

For six years, discretionary award funding had progressively declined. However, in its final stages of collapse, the Arts Council Lottery Interim Funding Scheme (IFS) was introduced two years ago to bridge the gap until a new scheme could be introduced. This was a deeply flawed scheme in several ways.

It relied on a £1250 annual contribution by the LEA to enable a student to receive additional part fees funding through the IFS. The award funding was therefore reliant on where a student lived and the willingness of the LEA to participate in the scheme.

The actual numbers of students able to benefit from the award did not therefore compare favourably with the number of IFS awards which RADA had bid for and which had been approved by the Arts Council. The Arts Council Lottery Board had stipulated that the bids were to be based on the actual student funding patterns of each organisation covering the previous four years.

The scheme left a substantial shortfall on the fees which had to be raised by either the student or the institution in order to receive the award. In 1998/99 the IFS scheme was in its second year and the acting and the technical theatre and stage management students benefitting each had to raise an additional £3387 to cover the outstanding balance of the fees, either from their family or through sponsorship or RADA scholarships.

The scheme made no provision for term time maintenance costs, which we estimate to be a minimum of £125 per week (£4125 per year). The majority of our students have to relocate to London, generally recognised as one of the world's most expensive cities.

Whilst the principle of the new DADA scheme is laudable, its application raises major concerns for the majority of participating dance and drama organisations.

Eligible organisations have been offered a choice of having the money channelled through either the Higher Education Funding Council for England or the Further Education Funding Council, adapting their courses as required to meet the specific criteria of these awarding bodies. As preparatory time was short and the implications of moving vocational

training into the higher education route are far reaching, the majority of organisations who have not already developed a degree course, including RADA, chose the further education funding option in year one, with a view to making a full review of their position in year two.

The DADA scheme has been established by the government to enable the most talented students to undertake drama training and to ensure that the under-privileged are not disadvantaged by funding pressures. The drama schools are to continue to utilise their existing audition process to determine which students receive the awards.

Although no firm indication was given as to the value and number of awards to be allocated to the eligible institutions, there have been clear indications that the maximum award would be £6000 per student. A further £1025 mandatory contribution from the student would be required towards the fees.

In RADA's case, the fees for the 1999/2000 academic year were set in our 1996 business plan at £8985. We were therefore anticipating a deficit of £1960 for every student in receipt of a DADA award.

We bid for 62 awards in the expectation of an intake of a total of 74 students on the acting and technical theatre and stage management courses for the academic year 1999/2000. On June 4, we received a letter with an offer of just 30 places for all the courses, with the lion's share allocated to the acting course.

The 30 awards each have a value of £5635 per student, which together with the mandatory contribution of £1025 per student leaves a shortfall for the

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***“To cover the outstanding balance on fees for the 30 students receiving DADA awards and make provision for those incoming students who are non private payers, RADA must raise an estimated £273,450 before September. This astonishing figure is just to cover the first year students”***

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Academy of £2325 on the published fees for each of the thirty students in receipt of an award.

There was worse to come. The value and amount of the allocation varied for each participating drama school. Not only between those who had opted for the HEFCE route but also between those who had elected to take the FE route for the first year. RADA and LAMDA, the two longest established drama schools in the scheme, had disappointingly low stage management allocations as opposed to other drama schools, particularly those offering degrees.

The new DADA scheme has been based on the 1997/98 Interim Funding Scheme allocation plus 2% (actual IFS award take up, rather than award allocation). It has therefore perpetuated the inequality of the Interim Funding Scheme. It takes no account of the other factors which might reasonably have had a bearing on the way in which a limited pot of funding could have been administered (for example, the quality of the training and the graduate employment record).

From the information available for all participating drama schools regarding their award allocation, it would appear that by continuing to use the IFS allocation system as the base for the new DADA scheme, 61% of the DADA awards have been made to students undertaking dance training, leaving just 39% to be allocated to drama students.

The implications of this new funding scheme pose a major threat to the smaller drama schools who have traditionally offered intensive drama and technical vocational training at the highest level. Not least to RADA.

During the past six years the

Academy has been fortunate to apply for and receive an Arts Council Lottery Award of £22.7 million which has enabled the Academy to undertake the much needed rebuilding and renovation programme of its Gower/Malet Street premises. This has required the Academy to raise, in addition to scholarship funding, an additional £8 million in matching funding at a rate of £2 million per year.

During this period we have employed just one additional member of staff to deal with the huge additional administrative requirements of a development project of this size. The additional burden of dealing with the demands of the Centenary Project, managing a split site during the relocation period and scholarship fundraising, has fallen on the shoulders of a comparatively small team of management and staff.

Student funding is a huge issue and I cannot hope to represent all aspects of the debate adequately in this article but in my opinion, the salient points for consideration are these:

In RADA's case, it is the quality of its training which, over the past 95 years, has evolved organically to meet

the needs of a changing industry and enabled the Academy to maintain its world wide reputation as the world's foremost drama school. This has been achieved through maximum staff/student contact time, with the emphasis placed on individual and small group tuition. Until now, the RADA Council has subsidised the training over and above the published cost of fees in order to maintain these standards.

RADA must now decide how to allocate these new DADA awards as fairly as possible. We are advised that emphasis must be on talent and that we cannot enlist the support of those students in receipt of an award to fundraise towards the outstanding balance once they have paid their £1025 mandatory contribution.

Last year, we auditioned 1378 candidates for the acting course and selected 34 students to whom places were offered. Just 2% of those who undertook the rigorous, three stage, audition process were selected. The figures this year may vary slightly but the principle remains the same: each of the students offered a place to train here is, in the view of the audition panel, exceptionally talented with additional, untapped potential, which could benefit from the kind of training offered at RADA.

Naturally, the majority of the students offered places for the 1999/2000 academic year have asked to be considered for a DADA award. In our view, however, it would be unfair to make decisions on the basis of talent alone when there is little but a hair's breath in the marks these 34 students have accrued during the three stage audition process which qualified them for a place.

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***“There was a time in RADA’s dim and distant past when large numbers of private paying hopeful starlets were accepted on the course. The industry changed and so did RADA. The training is hard and the hours are long. RADA training is not an easy option and the students are made aware of that ”***

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What happens to the other equally talented members of the incoming student cohort who are from backgrounds where the possibility of paying £8985 for fees and a further £4125 for term time living expenses in London just does not exist? There is no alternative source of funding available to them unless they run a successful sponsorship campaign or the Academy can increase the amount of RADA Scholarship funding available.

To cover the outstanding balance on fees for the 30 students receiving DADA awards and make provision for those incoming students who are non private payers, RADA must raise an estimated £273,450 before September. This astonishing figure is just to cover the first year students. It does not take into account the additional amount required to offer support to the equally talented students, currently in the second and third year of training, who did not qualify for funding through the Interim Funding Scheme and for whom RADA Scholarship support is the only means of their being able to complete their training.

As a feature of its equal opportunities policy, the Academy has historically provided Scholarship funding for those students who were ineligible for LEA funding and in genuine financial need. All students are required to pay the same rate of fees as published. No surcharge is made to RADA private payers or overseas students.

It would now appear that the government requires us to consider this option or to seriously reduce the quality of our training. If this is the case, these are drastic options. But perhaps of even greater concern is that it demonstrates a disappointing lack of

vision on the part of the government in recognising the need to maintain proven vocational training at the highest level for the young actors and technicians of the 20th century.

There was a time in RADA’s dim and distant past when large numbers of private paying hopeful starlets were accepted on the course. The industry changed and so did RADA. Those days are long gone. RADA’s success has been maintained throughout the past 95 years by a process of continual reappraisal of its training to reflect the ever changing needs of the profession.

The training is hard and the hours are long. RADA training is not an easy option and the students are made aware of that during the audition process. The contact time at RADA, which is in excess of 40 hours a week, cannot be compared with the 8 hours or less contact time currently offered on many degree courses.

The training is not about personal development through self study, reading and essay writing, but rather the acquiring of an in depth training which endows the students with the technical skills required to develop their full potential vocally and

physically and to connect with their imagination and emotions.

As a by-product, the students read avidly and in many cases they feed their developing imaginations through creative writing. RADA graduates are multi-talented individuals who can turn their skills to work in any area of the profession. Many of the more recent graduates have also developed formidable fundraising skills which, although a torturous experience at the time, when their place on the course depended on it, now serve as another string to their bow.

RADA graduates are trained to believe not only in themselves but in their work. Through this, they have the passion and drive to make things happen in their career. In a very competitive profession, RADA graduates frequently are in a position to set the pace.

RADA receives no institutional funding. Now, at a critical time in its history, it is facing government pressure to accept a compromised student funding offer which potentially threatens the very core of its existence.

The Academy is due to reoccupy the renovated, state of the art Gower/Malet Street premises in the autumn of 2000. Through no fault of its own, it now faces the prospect of insufficient student funding to make it a viable operation. Fund raising to meet the current scholarship requirements cannot be sustained even by the most bullish organisation and it would appear that RADA is being penalised for its success.

However, discussions with funding bodies continue. We remain optimistic that we will be reporting more favourable developments in the autumn edition.

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Polly Wiseman thinks the Globe theatre's impresario should take his frock off

# *Jobs for the Boys*

**M**ark Rylance, you should be ashamed of yourself. I'd put it in stronger terms, but this is a family publication. Suffice it to say that the recent announcement of his intention to play Cleopatra in another all-male Shakespeare production at The Globe does not exactly thrill me. I'm fully aware of the historical precedents, but I can't help wondering if, in 1999, anyone would dare to refuse to cast black actors or Irish actors in a Shakespeare play, on the grounds that there weren't many of them in the original productions either.

In these last two examples, I'd take odds that there would be a storm of justified protest that such retrograde (not to say unacceptably bigoted) mentalities could prevail. It would be argued that we should have moved on, towards an acceptance of a truly diverse national identity. But excluding female actors from productions of Shakespeare is somehow accepted as culturally valid.

Aside from the obvious objection that there are any number of talented female actors who are being prevented from playing these parts, I find the broader implication of once more being reduced to a cultural irrelevance outrageous. It calls to mind the archaic connotations of the term actress: "whore"; one who is not worthy to grace the stage as an artist in her own right.

Colour-blind casting has been the policy of the RSC and the RNT for years now and no-one is surprised by a West End Benedick with a Belfast accent or a black Capulet with a white Juliet as a daughter. We are ready to accept these innovations as a response to a progressive society in which all are (theoretically)

equal and everyone's life experiences valid. Indeed, we welcome these developments for the fresh perspectives they bring to familiar material.

It would take an extremely foolhardy director to defend his or her decision to audition only white actors with genuine mid-sixteenth century English accents for a production of Shakespeare. What, we might

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*“Are they so insecure that they secretly crave a female-free environment, populated only by over-grown boys with toys in a giant adventure playground”*

---

legitimately ask, could this possibly add to our enjoyment and understanding of the play when it ignored contemporary relevance so wilfully?

If we are worried that theatre in Britain is becoming irrelevant to most people's life experience, we have only

to look at the rash of new plays about gangs, guns and guys for confirmation. How many theatre-goers have ever shot someone? How many have been involved in gang warfare or drugs running or prostitution? Yet plays about these subjects, featuring as they do the "Angry Young Men Of The Streets", red in tooth and claw, are routinely hailed as the future of drama.

Am I the only person to find this pretty dull (not to say totally irrelevant to my own experience)? If theatre is supposed to hold a mirror up to life, then it's a pretty weird distorting mirror we're presenting.

Ah, someone (probably male) will argue, but drama arises not from the mundane, but from extreme situations, exciting and illicit possibilities. But if theatre is fantasy, a vision of an idealised society, then the current climate is a bleak indictment of the male psyche.

Are they so insecure that they secretly crave a female-free environment, populated only by over-grown boys with toys in a giant adventure playground of their own devising?

Male stage violence has become about as spontaneous and shocking as the slapstick in a Ray Cooney farce, inevitable set-pieces that signal "exciting theatre". Look! Bet you've never seen someone being sodomised by three other guys while their head gets blown off by a Glaswegian pimp in a dress!

Well no, maybe not, but what are you actually saying? What's this leading up to (apart from a Channel Four offer for the writer)? Do I really care what happens to any of these people? Or am I going to leave in the



Finty Williams, George Dillon and Polly Wiseman in *The Secret Life of Charlie Chaplin*

interval, comatose with boredom at yet another lot of mysogenistic sound and fury signifying bugger all?

This really isn't hardcore; it's a lazy and patronising excuse for powerful drama, ditching truth and innovation in favour of cheap shock value. Wielding their phallic firearms, these Rebels Without A Clue feel justified in claiming to be raw, rugged, exciting (and good box office). But when you've seen variations on the same theme for years on end, how genuinely innovative and electric can it hope to be?

Unfortunately, this climate of machismo is likely to remain unchallenged, due to the pathetically small number of female writers, directors and producers working in high-profile positions.

Having recently started the Royal Court Young Writer's Programme, I was surprised to find that out of a group of 22 young playwrights only seven were female. Is it any wonder

that there are so few really well-written parts for women? For every Sarah Kane, there are any number of Conor McPhersons, Mark Ravenhills and Jonathan Harveys.

In the cases of casting directors and agents, the numbers are more equal – but they only become involved in productions once the initial roles have been written and the concept of the production decided. At this late stage, they can only promote or cast actors who fit the prescribed requirements. So, in my opinion, change has to come right from the foundations of theatre.

It seems to me that it is the duty of drama schools, writers programmes and artistic directors to try to redress the problem by actively trying to create more equal opportunities from a grass-roots level. If you work within the constraints of the status quo, providing only what seems to fit the existing market, then the situation will not improve.

It may be argued that there is no point training large numbers of female actors for a market that doesn't exist, but the fact is that it never will exist unless you recruit talented people who are prepared to go out and change things. Anger is a great motivator and the impetus may unfortunately have to come from the frustration created by people's own lack of opportunities.

Roll on the day when an all-female production of Shakespeare, or a new women-only play can command a West End stage without comment, as opposed to being pigeon-holed as "minority interest", "women's weepie" or "lesbian" and consigned to the outer reaches of the fringe.

I'm not inciting militant feminism, simply asking for the equal representation we deserve – and which male actors have enjoyed for centuries.

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# *Summer Term 1*

## *Life in the 80s*



THE STUDIO

FASHION

By Doug Lucie

Directed by  
Euan Smith

Designed by  
Douglas Heap



THE GBS

TRUE DARE KISS

By Debbie Horsfield

Directed by  
Graham Watts

Designed by  
Vikie Le Saché



BLOOMSBURY THEATRE

STAGS AND HENS

By Willy Russell

Directed by  
Guy Slater

Designed by  
Heather Higton

# 999 Productions

## *The Past and The Present*



THE STUDIO

### PRESENT REMEDIES

Devised and  
Directed by  
John Durnin

Designed by  
Sarah Williamson



THE GBS

### TYGER TWO

By Adrian Mitchell

Directed by  
Richard Williams

Designed by  
Janey Gardner

# *In loving memory*

In January of last year, Ian FitzGibbon, RADA graduate (1987), invited me to produce the music score of a 25-minute short film called *Stranded*, which marks his debut as a film director. A few weeks ago, with *Stranded* long since completed and enjoying strong critical acclaim and a nice festival run, we finished shooting a second short film, *Between Dreams*, which will premiere this Autumn.

The experience of working on these two films has certainly taught me a great deal about the art and complexity of filmmaking. It has also provided me with a unique opportunity to participate in a director's vision, exposed me to the creative culture of RADA and introduced me to the influence and spirit of Ian's friend and former classmate, Stephen Tredre.

I have known Ian socially for more than ten years, having been introduced to him by my sister and his classmate Helen Patton Plusczyk. Ian, Stephen and Helen had been close and had performed together on several occasions, including in Visnevsky's *Pushkin and Love*.

The figure of Stephen Tredre lies very much at the centre of both of Ian's films. The actor and *EastEnders* screenwriter died following a long bout with bone marrow cancer in late 1997. I first became aware of Stephen's connection to *Stranded* several months later when I learned that the film was to be dedicated to him. Apparently, it had been Stephen who finally convinced Ian to take the plunge at directing. Recalls Ian: "I'd been wanting to direct for some time. Finally, he told me I should stop moaning about it and just get on with it".

*Stranded* describes the plight of three Irish monks living a difficult exile on Iceland's rocky shore in the Middle Ages. It stars Barry Cassin, Paul Hickey and Michael McElhatton, also a member of Ian's class at RADA. At the premiere of *Stranded* in London I was amazed at the huge turnout of Academy alums – it was practically a reunion. People came from all over to see the film and of course to cheer Ian

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***“When the first  
take ended, all 40  
of us on the set  
froze, our collective  
jaw dropped in  
awe at what we  
had just seen”***

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and Michael on. But they also came to honour Stephen. That night I began to realise there was something very special about this school, these actors, and this individual. I looked forward to learning more about them.

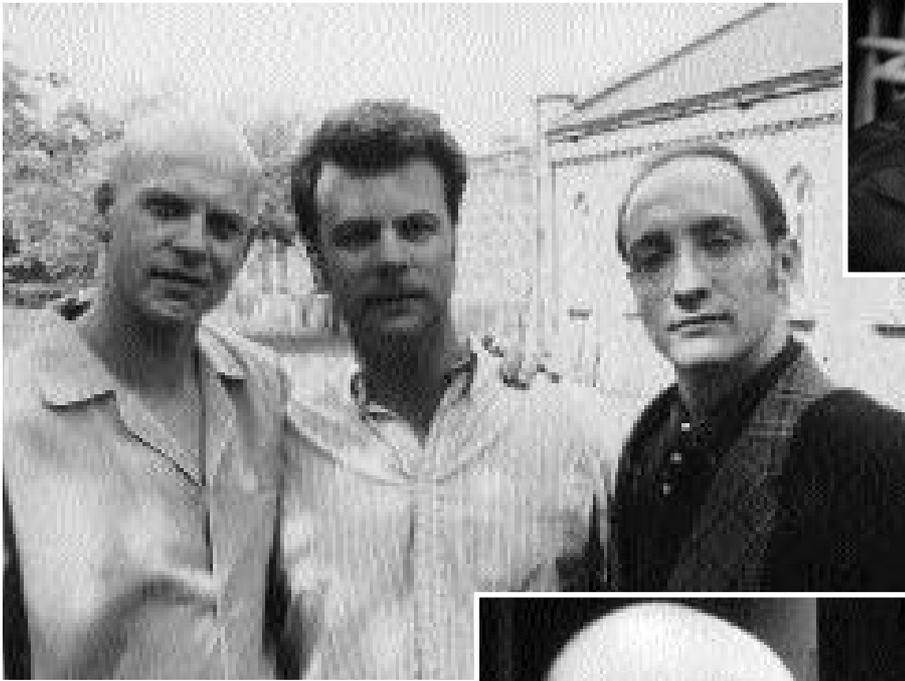
That opportunity came when Ian opted to make a second short, based on Stephen's visions and diaries while undergoing chemotherapy in a London hospital. Ian applied for and received a highly competitive grant from the Irish Film Board to make the 12-minute film. Once again, I was invited to join the team and we shot the film in May of this year.

Although it is only half as long, *Between Dreams* required twice the funding of *Stranded*. "To begin with," Ian jokes, "we had to use lights." The core production team remained much the same, with *Stranded*'s Michael Garland producing, and Ronan Fox returning as director of photography.

Then there was the cast. Of the dozen or so roles, half of them were played by RADA graduates, actors with successful careers and most of whom are London-based. And yet they came to participate in this tiny film. Lloyd Owen, RADA alum and recent star of *Closer* in the West End, had to shave his head to play the cancer-stricken lead. I recall him telling me of an actor he'd met just before coming to Dublin. When Lloyd told him about the part, the guy said he too had had to shave his head for a role once, and suggested Lloyd schedule a long vacation afterwards because "you won't work for six months."

The cast also includes RADA graduates David Westhead and David Harewood, superb actors who had every reason not get involved in this bare bones project. Westhead starred with Judi Dench in the feature *Mrs. Brown*, while David Harewood played *Othello* at the National Theatre and is now the star of a hit British TV series. Harewood flew up to Dublin to play the part of an orderly with a mere three lines and twenty seconds of screen time. Jane Gwilliams, one of Stephen's closest friends, and Michael McElhatton of *Stranded* rounded out RADA's representation in the cast.

From my behind the scenes perspective, I can say that the performances were simply magnificent. I'll never forget David Westhead and the immensely talented



Scottish actress Fiona Bell shooting their heart-wrenching scene together early in the shoot. When the first take ended, all 40 of us on the set froze, our collective jaw dropped in awe at what we had just seen. For many in the union crew, the production suddenly became personal; in an instant, it had become their film, too.

*Between Dreams* is a tough film, no doubt about it. Difficult to make, difficult to watch. The actors and crew were paid next to nothing for a week's work. Yet, despite the intense nature of the film, the atmosphere backstage was at times rather light. Lloyd tried to relax between his exhausting scenes by waltzing around to swing tunes on the radio. McElhatton, Stephen's dream-conjured elementary schoolmaster in the film, spent his down time playing tapes of some hilarious comedy bits recorded by him and friends back at school.

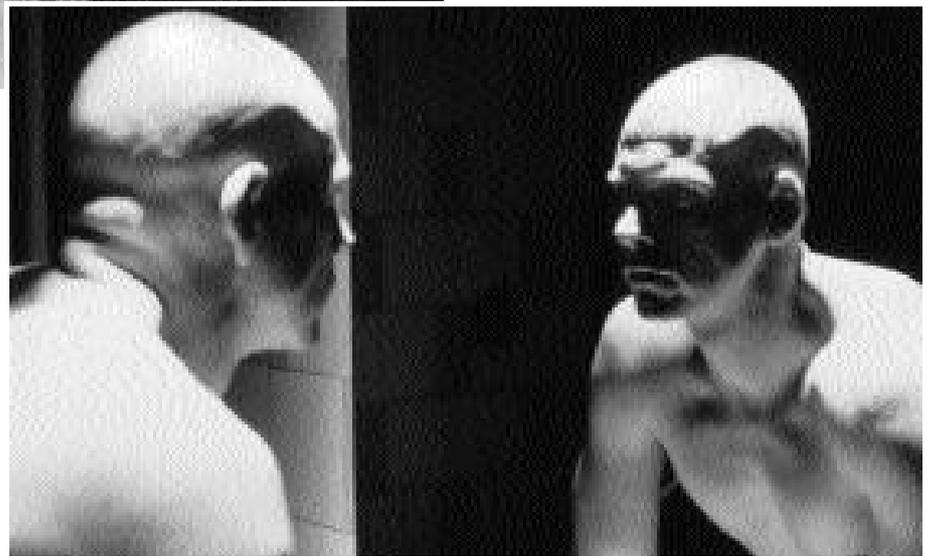
At one point, Michael turned to me and said: "I can't help but wonder what Steve would think of all this, all of us getting together to make this film". "You think he'd like it?", I asked. "I don't know", he replied. "I just know he'd be getting a kick out of this." I suspect that the sense of play among the re-united alums was somehow inspired by Stephen – who



ABOVE: Fiona Bell and David Westhead

LEFT: RADA graduates Lloyd Owen, Ian FitzGibbon and Michael McElhatton on the set of *Between Dreams*

BELOW: Lloyd Owen



I've no doubt had a great sense of humour.

I still wonder what it is about this production that drew such intense and powerful performances from the actors. Was it just the result of training and experience, the powerful script, simply the joy and synergy of being reunited after such a long time, both with each other and with Stephen? Probably it's all of these.

Ian has said throughout that in order for this film to really honour Steve, it has to be good, not just significant. It has to stand alone as a singular work. In this connection, he credits former Academy principal Oliver Neville with "imbuing all of us at RADA with a deep sense of passion about our craft". Says Ian:

"Oliver had an incredible influence over everything we were and are. In my eyes, he's a giant".

For me, participating in the making of *Between Dreams* continues to be its own reward. If Ian and the rest of us do our jobs well from here on out, I am confident that the film will be equally rewarding for those who see it.

*Between Dreams* will premiere in London in September. To be notified of screening dates, please contact [bpattton@earthlink.com](mailto:bpattton@earthlink.com).

*Benjamin Patton is a New York-based music and film producer. He is the brother of actor/director Helen Patton Plusczyk, also of the class of 1987.*

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Henrik Melsom Edvardsen and Grethe Henden reflect on the value of RADA's vocational Stage Management Training, after ten successful years back home

# Matching RADA's

We were both involved in theatre productions in Norway for some years, and quickly discovered that there was more to theatre than directing and acting. Our main ambition in the profession was to become stage managers but we realised there was no possibility of professional training in stage management in Norway. It was therefore with a sad heart, but full of enthusiasm, that Grethe co-founded a fringe group in Oslo, organising rehearsals and performances, and Henrik started as an LX rigger and focuser and stagehand before going on to be a prompter. We had both started climbing the ladder towards our goal – the position of stage manager – knowing it would possibly take fifteen years to get there, as had been the case with so many of our colleagues.

In the forward to *A Better Direction*, Sir Peter Hall writes: "How much better we might have been had we been properly trained". On realising that it was actually possible to train in stage management, we both headed towards the UK – all of ten years ago now. We applied successively and were offered places (in different terms) on the RADA stage management diploma course (then with a termly intake).

Norway's only drama school, the Norwegian Academy of Dramatic Art, takes ten actors every year and three directors every third year. No other courses of training for professional theatre are offered. There is a four-year producer course at the Dramatic Institute in Stockholm and a three-year stage management course at the Danish Academy of Dramatic Art in Copenhagen, but both establishments train only three to four students every

year and give preference to their own citizens.

As there is no vocational stage management training available in Norway and as RADA is accredited by the National Council for Drama Training, the Norwegian Government generously supports Norwegian students with a grant to provide for tuition fees and a loan to cover living expenses. Despite the fact that the

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***“Norwegian stage managers usually have two calls a day, six days a week. When the 37½ hour working week is exceeded they go on overtime”***

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interest rates are quite high, it enables Norwegians to study abroad.

It was recently reported in the Norwegian papers that new restrictions on grants and loans are imminent, due to the increasing number of people applying for acting courses abroad, particularly in the UK. It is to be hoped that this will not apply to stage management students for the simple reason that there is no alternative in Norway.

Although there are different theatre practices between countries and even between theatres in Norway, the process of making theatre is more or less the same wherever you are. It is the organisation that varies.

The English style of stage management is slightly different from the Norwegian system, which follows the German tradition more closely. Explaining the differences precisely is difficult as, on paper, it appears to be almost the same.

Norwegian theatre production teams have an *inspisient* who is in charge of the show, having most of the duties of the DSM and the SM. The *rekvisitør* props the show, as would the ASM, and the *sufflør* prompts from day one of rehearsals through to the final performance. The *scenemester* is the Technical Stage Manager.

The most “shocking” difference to an English director between the English and Norwegian system, for example, is probably that the *inspisient*, being on the book, is not in rehearsals all the time. The prompter updates the script and does the blocking, whilst the *inspisient* is liaising with all the other departments, organising costume fittings, rehearsal calls etc. and, obviously, running rehearsals.

Another clear difference is the working hours. Norwegian stage managers usually have two calls a day (rehearsals and a performance in rep), six days a week, within the framework of a 37½ hour week. When the 37½ hour working week is exceeded (or eight hours a day) they go on overtime – that is, if you work in an institutional theatre.

This is why *inspisients* earn quite substantially more than their English

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# *ways to Norway's*



PHOTO: ATVO AMMERUD

Grethe Henden and Henrik Melsom Edvardsen

counterparts, although at the end of the day this is probably more than offset by higher living expenses (£6 a packet of cigarettes, £4.50 a pint), those interest rates, the free views over fjords and the cold Norwegian winters....

The importance of vocational training is obvious in order to achieve the highest level of professionalism. Being trained in the English system and working in a Norwegian theatre can be challenging. It is not to be expected that Norwegian theatres will implement the English system lock, stock and barrel, as our methods work very well in our theatres.

After graduation from a stage management training course, therefore, the stage manager has earnestly to adapt the working methods to the system practised in the particular theatre, gradually improving if necessary. One of the 'side effects' of a vocational training is, then, the necessity of combining the best of the two systems and the ability to do so. It is to be hoped that the work is then carried out more efficiently and effectively, making the *inspisient* the centre point of the production team, as someone who is on top of the situation.

## **Grethe's Story**

I was lucky enough to have a really nice job offer two months before leaving RADA in 1990. I spent one year at Theatre Ibsen working as *inspisient* and tour manager and even as driver of the touring van! Theatre Ibsen is a small regional touring theatre in Skien, Ibsen's home town, in a beautiful building. Touring around Norway's two districts, Vestfold and Telemark, with three productions, gave me a great opportunity to use all the skills I learned at RADA.

The next step was Den Nationale Scene in Bergen, where I spent almost

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**“Two years after graduation, I made my debut in the main theatre on the second day of the technical rehearsal of *The Merry Wives of Windsor* in Terry Hands’ production”**

---

six years as *inspicient* doing all kinds of productions in the theatre’s three venues. Den Nationale Scene was in that period the leading theatre for new Norwegian drama and I had a great time working very closely with young interesting directors. I even had some time to do the odd fringe show (of more idealistic character).

While in Bergen, I came into contact with some people with whom I ended up doing two interesting theatre projects in Eritrea. One of the reasons for my being able to take part in, altogether, four months of theatre work in this friendly, but troubled, country on the African Horn was my ability to teach a broad range of theatre activities in English.

In 1996 my restlessness brought me back to Oslo to Riksteatret, Norway’s national touring theatre company. Originally I wanted to tour all around this wild and cold country of ours, but after a rather short tour I ended up as head of the production department. This was partly because the artistic director of the time, Terje Harvignsen, who had also given me the job at Theatre Ibsen, had met me at RADA and had great confidence in the training I had been given there.

I’ve been doing this challenging job for three years now and finally I feel I’ve got the hang of it! There is no doubt that RADA gave me the knowledge and skills, particularly in communicating with all the different departments, that enable me to be in charge of planning more than twenty productions a year for touring all over Norway. And I’m lucky to have a great friend and colleague in ex-RADA student Henrik, when I need any advice or support.



#### **Henrik’s Story**

Before graduating from the course in 1991, I had written letters and applications to find employment as an *inspicient*.

There were no jobs available in the theatres for two years, but I was fortunate to get a contract before graduation at the Norwegian Revue Centre. I worked as part of a small team providing services to amateur revue companies, organising revue festivals and building the local theatre with a full fly tower. I also wrote the chapter on stage management in the *Revue Handbook* (available in the RADA Library!).

Two years after graduation, I was offered a five month contract with the National Theatre in Oslo as *inspicient*. I made my debut in this capacity in the main theatre on the second day of the technical rehearsal of *The Merry Wives of Windsor* in Terry Hands’ production, designed by Timothy O’Brien and with music by Guy Woolfenden.

I had an hour’s notice to leave what I was doing, get to the main stage and be on the book, without knowing the director, the cast, the set or anything... but thanks to the “RADA Way” and to the working methods, skills and precise terminology obtained at the Academy, it worked out well. Terry Hands came back twice to the National Theatre to direct *The Pretenders* (Ibsen) and *The Seagull* and I’m quite proud to have been fortunate to work with him and his

English teams, practising the language and the terminology and mixing the RADA way of stage managing with the Norwegian.

My postgraduate stage management career has now escalated into even more challenging productions and events, such as the Nobel Peace Prize Concerts in Oslo for the last three years. Over that time I’ve also been teaching stage management to amateur theatre enthusiasts in a series of weekend courses.

Last April I was asked to start as head of the production department at the National Theatre in Oslo from August and I am now responsible for production planning, production budgets and personnel in the stage management, wardrobe, wigs and make-up departments. This promotion happened ten years earlier than I could have dreamt of. Despite being aware of the danger of reaching the limits of my competence, it was a once in a lifetime opportunity and an offer I couldn’t refuse.

#### **Post Script**

In conclusion we must mention our compatriots Mathieu Berckenhoff and Ingrid Tønder, who took their Diplomas in scenic art and stage electrics at RADA. Both are freelancing successfully in Norway and – but that’s another story! Gro Dybvik, who graduated from the stage management Course in 1998, has recently been ASM on the Scottish Play at the Queens Theatre in the West End. The North Sea is narrowing. The Norwegians are coming!

# Bequests

During the past 95 years many graduates of the Royal Academy of Dramatic Art have reached the pinnacle of their profession, making a major contribution to the entertainment industry through their work on stage, film, television and radio. Throughout this period, RADA has maintained its worldwide reputation for the quality of its training. The Academy prides itself on maintaining a selection policy geared to the applicant's ability to act rather than their ability to pay. Many of the students come from backgrounds where the possibility of raising sufficient funds to cover the fees and maintenance costs of the full time training just does not exist.

There is an urgent need for the Academy to offer Scholarships/Bursaries to students in

genuine financial need who are unable to raise sufficient funds either through their family or sponsorship. The Academy is therefore becoming increasingly dependent on raising new funds each year through its own fundraising activities. Legacies are an important means of the Academy ensuring that it can maintain the level of Scholarship support required by the students in the future. A bequest to the Academy, as a registered charity, is free from Inheritance Tax as the gift is deducted from the total net value of your estate when assessing tax liability. For further information regarding arranging a bequest in the favour of the Royal Academy of Dramatic Art, please contact the Registrar.

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# Stage Moves

## RADA GRADUATES: 1999

**MATTHEW RAYSON**, two days filming for a VO5 advert. **ROHAN SIVA** and **SHARLENE WHYTE** in *Arabian Nights* at the Young Vic. **RICHARD STACEY** and **MATTHEW WILSON** in a schools tour of *Macbeth*. **NICHOLAS AARON** in *Sparkleshark*, by Phillip Ridley, directed by Terry Johnson at the National Theatre. **LINCOLN JAMES** in a Greek tragedy playing in the Edinburgh fringe, then touring Italy and Greece. **PATRICK MOY** playing Joe in *Lovers* by Brian Friel, Lyceum, Edinburgh. **FENELLA WOOLGAR** in a episode of *Poirot*.

## RADA GRADUATES: 1998

**AMANDA HABERLAND** in episodes of *EastEnders* and *Casualty*. **ISRAEL ADURAMO** with the RSC in Stratford in *Oronoko* and *Volpone*, with **GUY HENRY** (1981). **SOPHIE BOLD** in *Living Together* at the Wolsey, Ipswich and in *Speed-the-Plow* at the Birmingham Stage Company, on to the Edinburgh fringe. **GARY CARGILL** in *Car* at the Edinburgh fringe, transferring to the Pleasance Theatre, London, also in *Doctor Willoughby*, a new sitcom for ITV, with **MATTHEW STOREY**. **ALEX CAAN** in *The Colour of Justice* (based on the Stephen Lawrence Inquiry) shortly to re-open in the West End. **JAMIE DE COURCEY** in *Plenty*, Albery from April to mid-July 99. **HELEN GARDINER** in an episode of *London's Burning*. **SALLY HAWKINS** in *Dybbuk*, at the BAC with **IMOGEN BUTLER-COLE** (1999), and then playing Anya in *The Cherry Orchard*, York. **JAMES HILLIER** in *All The Kings Men* for BBC TV with David

Jason and Maggie Smith, also in *Déjà Vu* for Channel 4. **TOBIAS MENZIES** in a second series of *Casualty* and a film starting in August, *The Low-Down*. **POLLY MABERLY** is Miranda in *The Tempest* with **RICHARD STACEY** (1999) at the Lincoln's Inn. **MAXINE PEAKE** in a second series of *Dinner Ladies* and in a new series for Granada, *Factory*. **SIRINE SABA** in *Tales from Ovid* with the RSC. **VISSEY SAFAVI** in *Bitch Kiss* at the BAC. **PHILIP SHEPPARD** in *Worzeck* at the Goldsmith Studio. **SARAH WALTON** is Octavia in *Antony and Cleopatra* with RSC, Stratford and *Tales from Ovid*, playing Philomena. **ROBERT WILFORT** in *Semi-Detached*, Chichester Festival Theatre, Jan-Aug 99.

## RADA GRADUATES: 1997

**INGRI DAMON** in *Where Do You Want To Go?* with ATE Co, Oslo, Norway. **TIMOTHY DEENIHAN** in *Brookside*, Channel 4 with **DUGALD BRUCE-LOCKHART** (1994). **ELISABETH DERMOT-WALSH** in *Easy Virtue*, Chichester Festival Theatre. **LISA DULSON** in *The Birthday Party*, Piccadilly Theatre, April - July 99. **JOSHUA HENDERSON** in *The Real Thing*, June - August 99. **MARTIN JENKINS** with Vienna English Theatre through July 99.

## RADA GRADUATES: 1996

**PASCAL LANGDALE** is playing the lead in a 16 episode mini-series for ITV, *Lucy Sullivan Is Getting Married*. **MARTIN LEDWITH** currently filming a new series of *Heartbeat*, for the autumn. **CLAIRE LUBERT** in *Beggar's Opera*, directed by Jonathan Miller, and then in a film

*Esther Khan*. **ZOE WAITES**, playing Desdemona in *Othello*, RSC, Stratford from May 99 with **ANDREW BONE** (1998), **BENJAMIN ELLIOT** (1998), **RACHEL JOYCE** (1986) playing Emilia, **ADRIAN IRVINE** (1992), **AIDAN MCARDLE**, and **RICHARD MCCABE** (1980) who is playing Iago. **AMY ROBBINS** in *EastEnders*. **PHILIPPA STANTON** in *The Comedy of Errors*, at the Globe theatre, directed by **KATHRYN HUNTER** (1981). **ROBERT WHITELOCK** in an episode of *Goodnight Sweetheart*. **AMANDA PERRY-SMITH** is understudying in *Private Lives* at the National.

## RADA GRADUATES: 1995

**LINDA ARMSTRONG** in *Semi-Detached*, Chichester Festival Theatre. **STEPHEN ARMSTRONG** in *Troilus and Cressida* with **SOPHIE OKONEDO** (1990) as Cressida and **A Month in The Country** with **LLOYD HUTCHINSON** (1989) for RSC Touring Productions. **KATE CAVANAGH** in *Cops* for BBC TV. **JOSIE D'ARBY**, presenter for *The Bigger Breakfast*, Channel 4. **WARREN KIMMEL** in *Wild Party*, Et Cetera, previously at Edinburgh, now touring to South Africa. **AMANDA RYAN** in *Kavanagh QC*, ITV. **INDIRA VARMA** in *Psycho's*, Channel 4 and playing Natasha in *Three Sisters* with **BOHDAN PORAJ** (1995) for the Oxford Stage Company, touring and from May 99 at the Whitehall Theatre, London. **MATTHEW WILKINSON** has written and directed a new film for the Third Man Film Company with Jean Boht, Ian Hogg and **DOMINIC CARTER**. **POLLY WISEMAN** in *The Secret Life of Charlie Chaplin*. **DAVID FAHM** in an episode of *Always and Everywhere*.

## MISCELLANEOUS

**HARRIET BAGNALL** (1983) in *Fast Food*, Manchester Royal Exchange, also with **MARK WOMACK** and **LIZZY MCINNERNY** (1981). **AMELDA BROWN** (1980) in *Intimate Death*, The Gate, also with **NICK TIZZARD** (1987). **STEPHEN BECKETT** (1990) in *The Bill*, ITV and with **CHRISTOPHER COLQUHOUN** (1992) in *Angels in America part 1*, Sheffield Crucible Theatre. **RUFUS NORRIS** (1989) directing *Small Craft Warnings* with **ANDREW FRAME** (1989) and **SUSANNAH YORK** (1958). **CAROLINE CATZ** (1991) in *The Vice*, ITV and *Dogs Barking*, the Bush Theatre from May 99. **ESTHER COLES** (1990) in *Hunting Venus*, ITV. **RUTH LASS** (1990) in *Born Yesterday*, Manchester Royal Exchange and *The House of Bernarda Alba*, with **AMANDA DREW** (1992) and **TANYA RONDER** (1989) for Small Experience Co, Young Vic, May 99, then touring. **RICHARD MCCABE** (1980) and **JAMES DREYFUS** (1990) in the film *Notting Hill*. **LISA EICHHORN** (1977) in *TobaccoLand*, Manchester Royal Exchange. **THERESA FRESSON** (1982) with **SASHA HAILS** (1994) in *The Glass Ceiling*, BAC. **SIMON GREGOR** (1985) in *Snake*, Hampstead. **MELANIE HILL** (1983) in *Playing The Field*, BBC TV. **ROBERT LINDSAY** (1970) BBC Radio 2. **SHEILA HANCOCK** (1952) in *Vassa*, Albery, Almeida production. **MARIANNE JEAN BAPTISTE** (1990) in *Murder of Stephen Lawrence*, ITV, and *The Man*, BBC TV. **STEVE MANGAN** (1994) in *Hayfever*, Savoy Theatre, London. **MICHAEL SHEEN** (1991) due to open soon in a new production of *Look Back In Anger*, playing Jimmy Porter.

## RADA Graduate Workshop

“Put bluntly, it is a facility we can offer to those of you who want to make things happen!” These were the final words of Pat Myers’ letter asking me for an update of the workshop activities so far. I believe these words absolutely sum up what’s involved in the workshops and why we are in definite need of such a facility.

Since leaving RADA only two years ago, I have always been aware that “making things happen” is, to put it bluntly, the only way they will ever happen. So when the offer of a space in which to workshop at RADA arose, some of us were grateful just to have the opportunity to play around with some text and re-stretch some of those muscles. We all, without exception (and some of us more experienced than others), found it an incredible release ‘not knowing’ for a change – not knowing who else was going to be there, not knowing what text we would be tackling and, most importantly, not needing to know! Surely that’s where most rehearsals start – the difference in a workshop environment being that the ‘pressures’ are distinctly less. Also, having all trained at the same place at one time or another, communication is easier within the language of that training. Thus, consequently, we found we were able to work through material incredibly fast, and yet thoroughly. However, soon the need for more consistent, focusing material became evident – that, of course, is where Mr. Trott came to the rescue!

With his help, the group has had and will continue to have fabulous writers, new and professionally established (eg Howard Barker will hopefully be joining us for one of the workshops), who inevitably benefit just as much from witnessing the ‘rehearsal’ of their material as we do from having them present.

By working in this way, one suddenly realises how much sense it makes to work with the writer ‘on hand’ so-to-speak, not to mention how luxurious! No wonder “Mr. Shakespeare” was able to churn it out so quickly.

As well as working with other writer’s material, I would also encourage people not to be afraid to bring in some of their own stuff. Whatever we have worked on in the past, we’ve always come away with that little bit of something that makes this kind of work worthwhile – indeed, I would say essential to an actor’s development.

Being a RADA graduate is all very well, but these skills are only ever any good to us if they are carried through and beyond our own personal experiences and into the training of each other;

“For me which now behold these present days, Have eyes to wonder, but lack tongues to praise” (William Shakespeare, Sonnet 106)

Come get your tongues!

**Isabel Pollen**

# Sponsorship Opportunities

The Academy welcomes the opportunity of entering into partnership with companies to support a wide range of its activities including student productions, short courses, special projects and *RADA The Magazine*.

Charitable Trusts, Foundations and philanthropic individuals are playing an increasing part in ensuring that the Academy can continue to provide Scholarship and Bursary support to those students in genuine financial need. It is only with this support that the Academy can maintain its broad selection policy and continue to offer places on the basis of an individual's ability to act and not their ability to pay. For this we are extremely grateful.

Throughout its history the Academy has been fortunate in benefiting from the support of individual donors, both named and anonymous, who have made substantial contributions to the Student Scholarship and Bursary Funds. As we approach the millennium the need for financial support for our students has never been

greater. Should you wish to make a contribution to the Student Scholarship/Bursary Fund there are various opportunities available:

**Life Membership of the Friends of RADA** – All Life and Corporate Membership subscriptions are held on deposit and the interest is used annually to provide a Friends of RADA Scholarship to a third year acting student.

**Gift Aid** – As a registered charity, the Academy is eligible for a donation through the Gift Aid scheme for sums of £250 and over. Donations can be directed towards the support of individual students towards their fees or maintenance costs and the Academy can claim Tax Relief from the Inland Revenue.

**Bequests** – See page 19.

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City Consultants Ltd  
Dairygold Co-operative Society  
Daphne Oxenford  
Ryan Davies Memorial Fund  
Devizes Books  
John Dinham Educational Charity  
Enigma Productions  
Evans Pearce Chartered Accountants  
FAS Ireland  
Fitzgerald Trust  
Mrs Flood  
Ms Frankie de Freitas  
Glamorgan Educational Trust  
George Gent Educational Foundation  
Andrew Graham-Dixon  
Scott & Yvette Gibbons  
Gordon Forum for the Arts  
Gwilym Jones & Davies  
Derek and Amanda Hodges  
Vicky Hodgson  
Mrs Maggie Hutton  
Hourglass Ent. Inc.  
Horwich Rotary Club  
International Arts Foundation New Zealand  
Dr Jenkins  
Jubilee Trust New Zealand  
Sue Kimberly  
Peter Lowrey  
Rosemary Mallard  
Marley plc  
David Marshall  
Municipal Charities of Stratford-upon-Avon  
The National Arts Council of Singapore  
The Norwegian Government

The Owen Jones Educational Trust  
Mr T Marshall Phillips  
Eve Poole Fellowship New Zealand  
Mrs PN Potts  
Quality Leisure Management  
Amanda Redman  
Red Kettle Theatre Company  
Refuge Assurance plc  
Robin Tyler Property Renovations  
Anne & Roger Skinner  
Rotary Club of Swansea St Mary's  
Alastair Selway Trust  
Robert Smith  
The Stationery Cupboard, Devizes  
Alice and Benjamin Smith  
South Staffordshire Water plc  
Keith Spencer  
Stockport Educational Foundation  
Jessica Suzette Shuttleworth Memorial Fund  
Target Print  
Robert Thorne  
Topham Picture Source  
Tunbridge Wells Grammar School for Boys  
Truro High School for Girls  
Wai-Lan Cheung  
Waitangi Foundation  
Ann Waters  
The Warwick Apprentices Charity  
Wilkinson

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**LOCAL AUTHORITIES**

Bedfordshire County Council  
Royal County of Berkshire  
London Borough of Brent Council  
Metropolitan Borough of Bury  
Cornwall County Council  
London Borough of Ealing  
Essex County Council  
London Borough of Hammersmith & Fulham  
Hampshire County Council  
Hertfordshire County Council  
Kirklees Metropolitan Council  
London Borough of Hounslow  
Leicestershire County Council  
North Eastern Library Board  
North Yorkshire County Council  
Nottinghamshire County Council  
Plymouth City Council  
Portsmouth City Council  
Solihull Borough Council  
South Eastern Educational Library Board  
Staffordshire County Council  
Suffolk County Council  
Surrey County Council  
City and County of Swansea  
London Borough of Wandsworth Council  
West Sussex County Council  
Wiltshire County Council

# ROYAL ACADEMY OF DRAMATIC ART

## *BECOME A FRIEND OF RADA TODAY AND SUPPORT THE STARS OF TOMORROW*

Each RADA Production Season, Autumn, Spring and Summer, offers a unique range of productions performed by young, talented students on the thresholds of their careers, frequently also providing a rare opportunity to see plays seldom performed in the commercial theatre.

The renovation and rebuilding programme to refurbish the existing Gower Street/Malet Street premises, made possible by an Arts Council Lottery Award marks the start of an exciting but challenging period for the Academy as it moves towards the Millennium.

## *WHY DOES RADA NEED FRIENDS?*

A new government initiative to provide scholarship funding for students of Dance and Drama from September 1999 has recently been announced. The terms have not yet been finalised but the scheme is unlikely to cover the full costs of the course and the need for RADA to continue to build up its own Scholarship/Bursary funds to support students in genuine financial need, remains as pressing as ever.

The Friends of RADA aim to raise money to provide student Scholarships for RADA Students in need of financial support. For the past four years the Friends of RADA have awarded a part scholarship to a third year student to enable them to complete their course.

## *WHY DOES RADA NEED MORE FRIENDS IN 1999?*

During the next 18 months while the renovation work is in progress, RADA will operate from both the Chenies Street premises and from a site in Kennington Park near the Oval. All the stage management and technical courses are run from this site, together with the third year acting student rehearsals. Two new theatre spaces which replicate the GBS and Studio 14 are housed on this site. From the Autumn Season 1997 to the Spring Season 2000, four of the six RADA productions staged each term will be held there. The remaining two productions will be staged in various other London Theatres. In the spring and summer the Academy will be staging productions at the Battersea Arts Centre, and the Cochrane and Bloomsbury theatres. The support of the Friends of RADA in attending these productions and those on the Kennington Park site will be invaluable in providing encouragement to the students during a period of major change.

## *WILL YOU BE A FRIEND OF RADA?*

Types of membership:

RADA Graduate	£12.00	per year
Non-RADA graduate	£20.00	per year
Life Membership	£100.00	
Corporate Life Membership	£250.00	per year

## *AS A FRIEND YOU WILL RECEIVE*

Guest tickets to attend the Kennington Park Studio productions each term

Advance booking facility and concessionary rate tickets for the productions staged in other London theatres each term

Special Offer tickets to attend productions starring RADA graduates at other London venues

Our Magazine published each term

*BUT, MOST OF ALL, YOU WILL BE  
PLAYING AN ACTIVE ROLE IN  
NURTURING THE ACTORS AND  
THEATRE TECHNICIANS OF THE FUTURE*

Contact the Registrar, Patricia Myers for further details.