

RADA

THE MAGAZINE

GIELGUD & RADA,
IN HIS OWN
WORDS

ATTENBOROUGH:
RETURN TO
GOWER STREET

THE BBC'S
PLEDGE

SUMMER 2000 • ISSUE 16 • £1.00

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

The Royal Academy of Dramatic Art, which aims to provide training for actors and technicians to match any in the world, this autumn takes another great and exciting step forward. We return to the Gower Street building Herbert Beerbohm Tree found for us in 1904 to inhabit three tailor-made theatres, new rehearsal spaces and workshops, state of the art digital television and sound studios.

WHY DOES RADA NEED FRIENDS?

Because the state funding system for students is still loaded against drama and dance students. So, because we seek the best – 1100 hopefuls audition for less than three dozen acting places – regardless of their background, we then have to help most of them fund their courses. We help them run their individual fund-raising campaigns. RADA's own Scholarships and Bursaries help. So do our generous sponsors. The Friends of RADA exist to boost these efforts further. Already, for the past four years, a final-year student has benefited from a Friends part-time scholarship. But our aim is to raise a £150,000 fund, enough to fund a full student scholarship in perpetuity.

WHAT CAN I GIVE?

Your Friends of RADA membership fee is quite modest, but it helps build our fund – especially if you pass this invitation on to other potential Friends.

RADA Graduate	£15.00 a year
Non-RADA graduate	£20.00 a year
Ten Year Membership	£100.00

WHAT WILL I GET?

- The opportunity to follow the rising talent in student productions in our three new theatres
- The chance to meet other Friends, staff and students in the congenial atmosphere of the new bar and Malet Street foyer area
- Invitations to post-show discussions with the director and students
- *RADA, The Magazine* – founded for the Friends – every term
- Advance booking facilities and cut-price tickets for Friends visits to London productions involving RADA graduates
- **And, most of all, the gratitude of the students and staff of RADA for actively helping create the actors and theatre technicians of the future.**

Contact the Registrar, Patricia Myers, for further details.

RADA

ROYAL ACADEMY OF DRAMATIC ART
18-22 CHENIES STREET, LONDON WC1E 7PA



PAGE 6-7



PAGE 14-15

CONTENTS

3-4	A WISH LIST COME TRUE <i>Lord Attenborough on the new RADA</i>
5	NOW: RADA, THE BOOK <i>Peter Fiddick, editor of RADA, The Magazine, unveils the launch of a centenary project</i>
6-7	A YEAR TO REMEMBER <i>In memory of Sir John Gielgud, we reprint his recollections of RADA, written for the first issue of RADA, The Magazine in 1993</i>
8-9	FUNDING THE FUTURE <i>Patricia Myers, RADA's registrar, sets out the continuing problem of finding cash for drama students</i>
10-11	BBC BACKS RADA <i>Ellis Jones, RADA's head of acting, describes the ingenious ways in which the BBC's Pledge has boosted the new RADA</i>
12-13	SUMMER TERM 2000 PRODUCTIONS <i>A glimpse of RADA's students' public performances</i>
14-15	CASSANDRA DUO <i>Elizabeth Hopley gets an inside view of a RADA-born new theatre company named after a Greek prophetess with wild hair and attitude</i>
16-17	OBITUARIES <i>David Rintoul and other friends pay tribute to Nicholas Clay and (page 17) we recall the career of Vera Singh, Bollywood star Priya Rajvansh</i>
18	ACTING BY PICTURES <i>Elen Bowman describes the genesis of her new company</i>
19	NOISES OFF
20-21	STAGE MOVES <i>Our Who's Where of RADA graduates</i>
22-23	RADA THANKS ITS GENEROUS DONORS <i>A word for our sponsors</i>
24	CAN YOU HELP RADA'S WORK?

RADA

THE MAGAZINE

Friends of RADA, 18 - 22 Chenies Street, London WC1E 7EX. Tel: 020 7636 7076.

EDITOR: Peter Fiddick
COVER: Drew Mulligan in *The Lady from the Sea*
COVER AND RADA PHOTOS COURTESY OF: Mick Hurdis

FROM THE CHAIRMAN



I am most happy to announce that Her Majesty The Queen has most graciously agreed to open our new building on the afternoon of 29 November 2000.

This is a momentous event in the Academy's history and one which marks the culmination of a great deal of hard work, determination and dedication on the part of a great many people these past few years. None of us, I believe, had any real inkling, when we celebrated the granting of our original Arts Council Lottery application way back in 1995, of the very many difficulties we would face before we could actually attain this landmark.

continued overleaf

“OUR WISH LIST HAS BECOME REALITY”

from page 3

The most difficult and intractable problem of all was, of course, that of finance. Since our funding was finite, as the cost of one component rose, so another had to be trimmed. At one time we were obliged to place on a ‘wish list’ some elements within the new building which were non-essential but, nonetheless, very important to RADA. Each could only be re-instated if savings could be achieved elsewhere.

Thanks to a wonderful collaborative effort on the part of everyone employed on the construction and refurbishment programme, most notably Laings, Avery Associates and Davis Langdon & Everest, I am delighted to say that our ‘wish list’ has been translated into reality and every item has been incorporated in the construction.

Throughout this immensely worrying period, RADA has had the good fortune to be chivvied, supported, informed and guided by a superbly efficient project manager, Geoff Heppell of Buro 4. His diplomacy, allied to a wide-ranging expertise, have been twin sheet-anchors in our choppiest of seas and the insight and enthusiasm he has brought to bear on the Academy and its future have been absolutely invaluable. Without him, I doubt the Centenary Project could have been miraculously achieved within our means and, moreover,

in time for the start of the new academic year.

Of all the volunteers which the new building has brought together, those who have worked hardest, longest and most diligently are the members of the Project Committee. For more than three years, headed by its indefatigable chairman, Richard

“
In recognition of this extremely generous support, the largest of our new performance spaces is to be renamed the Jerwood Vanbrugh Theatre
”

Hurst, this is the group which, calmly and with great good humour, has debated and resolved a never ending stream of seemingly insurmountable problems. Were we able to cost the time that this committee’s very experienced and able members have given so freely and so generously it would, I know, amount to a very large sum of money indeed. RADA is greatly in their debt.

With finance at the core of all our difficulties, there were times,

I have to confess when I doubted we would be able to fulfil our partnership funding obligation. To raise £8m at the rate of £2m a year was never going to be easy. The fact that so many Lottery capital projects were competing for charitable donations at the same time, of course compounded the problems we faced.

By the spring of this year, we were still short of our final target with only a month or two remaining before the deadline stipulated by the Arts Council. It was then that I decided to return to Alan Grieve of the Jerwood Foundation who, although there were no funds available when we originally applied, had kindly said I might ask again at a later date. To my great delight, the Foundation was now able to make the very substantial donation needed to complete our partnership funding undertaking. In recognition of this extremely generous and very timely support, the largest of our three new performance spaces is appropriately to be renamed The Jerwood Vanbrugh Theatre and I should like to place on record our boundless gratitude to Alan Grieve and the Foundation.

There is, alas, insufficient space here to mention individually every one of the army of volunteers and donors who have contributed to the fruition of RADA’s Centenary Project. They must amount to several hundred. We thank them all.

NOW: RADA, THE BOOK

Peter Fiddick, editor of RADA, The Magazine, unveils the launch of a centenary project

What follows is, to be honest, a call for help. But one to which I believe readers of this magazine, be they Friends or friends of RADA, will find it as interesting and exciting to respond to as I am delighted to be able to make it. In brief, the Royal Academy of Dramatic Art will celebrate its centenary in 2004 – and, between now and then, we are going to write its history.

The Chairman, Lord Attenborough, the Principal, Nicholas Barter, and their colleagues have given their enthusiastic backing for the project. Oberon Books, increasingly the main publisher of theatre books, has taken it on. Now all that remains is for me to write it – with a little help from a lot of friends – in time for the centenary celebrations.

My association with RADA began some eight years ago, when Ewan Hooper, actor, director and married to my cousin Marion, told me of the proposal to create a network of supporters, the Friends of RADA, and wondered if I could spare time, when he got back from playing Lear at the Bristol Old Vic, to advise on how a Friends magazine might be put together.

Even Ewan didn’t know of my own long-standing, long-distance respect for RADA, dating from mid-60s Liverpool, when this tyro journalist and part-time theatre critic got involved with a troupe of young actors who pitched up in the city and bravely turned a damp, disused

cinema into a vibrant theatre. The core of the Everyman company, including Terry Hands, Gabrielle Drake and the much-missed Susan Fleetwood, were fresh out of RADA.

So here was a chance to give something back. Having dispensed the advice, I volunteered my services – and here we are at No16 already. It has been a stimulating experience. Not every editor finds himself with a handwritten memoir from Sir John Gielgud for his launch issue (we reprint it on page 6, in memoriam). And no-one, in 1993, foresaw the revolution coming, as Lord Attenborough seized the moment and launched the lottery bid and the Millennium Project.

“
RADA celebrates its centenary in 2004. Between now and then, we are going to write its history
”

Then I realised another important date was looming: it was in 1904 that Herbert Beerbohm Tree founded the academy in his own new Her Majesty’s Theatre, moving quite quickly to Gower Street.

And what a century was to follow, both in the wider world (Warren

Street, a handy tube-stop for today’s students, was a notorious row of brothels in the 1890s) and in the business of acting. To follow the training of actors is to follow a century’s change in what they were training for: from Tree’s companies to the spread of a myriad local repertory theatres, the “wireless”, the ups and downs of the movie industry, the arrival and exponential growth of television, the counterthrust of the great national repertory companies, the RSC and RNT.

RADA itself has had its ups and downs, with George Bernard Shaw, the maverick radical playwright who seems so unlikely a bedfellow in Tree’s project, a central pillar to this day. He it was who descended the Gower Street staircase to tell the young Richard Attenborough and friends that the show would go on, as they cleared the rubble from the Blitz bomb that wrecked the Vanbrugh.

But there are still so many people with memories – and, I hope, memorabilia – stretching from the present to a remarkably long way back. And, as Ellis Jones describes on page 10, we are now getting professional help from the BBC in ordering RADA’s own archive.

It is a challenge, but we can meet it. Come the autumn, we shall start in earnest, using all means, including RADA’s new website and a dedicated e-mail address. Meanwhile, if you have any thoughts, please drop me a note, c/o Pat Myers at RADA. I’ll report in our next issue.

A Y E A R T O R E M E M B E R

In memory of Sir John Gielgud, we reprint his recollections of RADA, written for the first issue of RADA, The Magazine in 1993

It is with great sadness that I record here the death of Sir John Gielgud CH OM, who served as RADA's President from 1977 to 1989 and, on his retirement from that post, became the Academy's first, only and very honoured Fellow.

Having studied at RADA in the 1920's, Sir John went on to become the most notable Shakespearean player of his generation with a distinguished stage career that embraced and illuminated virtually all the great classic parts. With increasing age, he turned his attention to the cinema and created a whole range of fascinatingly idiosyncratic screen character, all of whom will be remembered with great affection. Having triumphed in all major Shakespearean roles and many others, in an amazing burst of virtuosity at the age of 87, he created his Prospero for posterity in Peter Greenaway's film, *Prospera's Books*.

Sir John died, aged 96, on 21 May and I had the privilege, as a friend and as RADA's representative, of attending the simple funeral he had requested at the village church close to his beloved country home.

His loyalty to the Academy remained undiminished to the end and he would, I am sure, have been delighted to know that our major programme of rebuilding and refurbishment is now very close to fruition.

Richard Attenborough

Seventy-one years gone by and still the same old house in Gower Street, with its cosy, intimate Vanbrugh Theatre (officially approached from Malet Street) behind it, both buildings suffering sadly today after all these long years of wear and tear.

Today the front hall seems to be somewhat grander than I first remember it. The narrow lift and marble floor must surely have been added since my time, and most of the classrooms have been rearranged. One of them was important to me, for the rickety stage which then divided it provided the setting for a performance of *The Admirable Crichton* (in which I played Ernest Woolley in the first two acts, and Crichton himself in the two later ones), from which I won my first professional engagement in London from Sir Nigel Playfair.

The steep stone staircase rising through the house still clatters noisily today, and somewhere in the upper regions a stout and amiable lady called Henny would be behind the bar, besieged for coffee and sandwiches to regale her hungry clients. In his ground floor office the administrator, Sir Kenneth Barnes (brother of the famous sisters Violet and Irene Vanbrugh) ruled over his domain as his successor does today. But he was rather an obscure presence, seldom to be seen except on ceremonial occasions, prize givings, end of term performances and so on.

The teaching staff were talented and invigorating, notably Claude Rains with his wide ties and

starched cuffs, versatile, humorous, and encouraging. It was difficult to believe he had started his stage career as a call boy at Herbert Tree's His Majesty's Theatre. I was soon to understudy him in two of Playfair's productions, and learned a great deal from watching and working with him.

Helen Haye, distinguished and lady-like, was another elegant figure, as was Alice Gachet, who taught French and was later to discover and inspire the talents of Charles Laughton. But I never worked with Elsie Chester, a redoubtable old actress who was still giving classes at the Academy, though (like Sarah Bernhardt) she had only one leg and was reputed to fling her crutch at inefficient pupils. A lady called Mrs McKern, a speech specialist, would have us all in giggles as she would discreetly manipulate our diaphragms in striving to regulate our breathing.

Among the students, Robert Harris, recently down from Oxford, was the reigning star and we all admired his charming personality, beautiful voice, and elegantly cut sports coat and grey flannel trousers, then the smart uniform of the twenties' young men before the ubiquitous invasion of blue jeans for boys and girls alike. I admired Robert Harris only from a distance, as he left almost immediately with, a contract for Basil Dean, and was to further his career in leading parts under Sir Barry Jackson. But I soon made friends with his great chum George Howe, who was afterwards to act with me in a succession of admirably varied parts and



“ Bernard Shaw and Sybil Thorndike would talk to us. Athene Seyler would judge our competitions ”

productions for twenty years and more. Carleton Hobbs, destined to become a hugely successful radio star, was another great friend.

Among the ladies, I much admired Beatrix Lehmann, a somewhat eccentric but talented actress, soon to be a West End star, and I well remember glimpsing Veronica Turleigh as a powerful Cleopatra, sitting in a high-backed chair as I peeped at a rehearsal from behind a door. Two of the girl students were titled and known to

us commoners as 'The Duchesses'. We felt that they did not take theatre quite as seriously as we did, and suspected they had been sent to the Academy by their parents to keep them out of mischief. I think they both managed to pursue stage careers for a little while, after which they both got married, one to Kenneth Barnes himself, the other to the impresario Henry Sherek.

I was very happy and excited working in Gower Street, and delighted to be allowed to finish my

year's course there, even when my two engagements with Playfair occupied my evenings and matinee days. The ambitions ecstasies and occasional disappointments of so many years come flooding back to me, though I try not to rely too much on such distant memories. I shall always be proud of my association with the RADA and the many fascinating personalities I encountered there.

Bernard Shaw and Sybil Thorndike would come and talk to us. Athene Seyler would judge our competitions with inimitable shrewdness and expertise. At one of the end of term shows, Donald Calthrop was one of the judges too. I essayed the opening scene of *Hotspur*, which Claude Rains had coached me in beforehand.

Next day Calthrop sent for me to his West End office. I had seen him as Puck in the famous *Midsummer Night's Dream* of Granville-Barker with the gold fairies, and he had later gone into management. After plying me with coffee and congratulating me on my *Hotspur*, he firmly insisted that I must change my name immediately, as no one would ever be able to remember or pronounce it. Terry, he said, would be so much better. I was defiant enough to refuse, politely I hope. At the time, I admit, I was somewhat tempted.

Sir John Gielgud was associated with RADA, as student 1922-23, member of Council and President for most of his long and distinguished career. In 1989 he was admitted as the first Fellow of the Academy.

FUNDING THE FUTURE

Patricia Myers, RADA's registrar, sets out the continuing problem of finding cash for drama students

So much has been achieved in the last three years since we left the Gower/Malet Street premises at the start of the rebuilding and refurbishing programme. It is somewhat disappointing therefore to be on the verge of reoccupying RADA's new, state of the art main premises and still have the problems of student funding to contend with.

The Chairman, Lord Attenborough, with the support of the Centenary Appeal Committee, has been tireless in his fundraising efforts to achieve the target of £8 million required in matching funding. This was a conditional requirement of the Arts Council Lottery funding award of £22.7 million, which made this major development project possible. There is no doubt that the Centenary Project could not have succeeded without Lord Attenborough's skill, dedication and wholehearted commitment to RADA.

Throughout the past three years, the Principal, Nicholas Barter, has steered the Academy through the most dramatic period of change in its history. In addition, he has been involved in high level negotiations with both the DFEE and HEFC in an attempt to attain a level of funding which will enable the high standards achieved by the Academy to remain uncompromised in the future. These negotiations are still continuing and, in the meantime, the Academy must continue to fundraise not only to contribute to the operational costs of running the new building but also to provide RADA Scholarships and Bursaries which will enable the Academy to maintain its strong tradition of supporting those students

in genuine financial need.

The new government Dance and Drama Awards which were introduced last year are a step in the right direction but unfortunately do not go far enough. The amount received through the DADA awards does not cover the full cost of the fees. We still have students who, without support from the Academy, cannot afford to take up their place here. We still have students who have insufficient funding available to them to meet their term time living costs in

“*Despite current funding problems, we are confident RADA will maintain and strengthen its worldwide reputation*”

London, now recognised as one of the most expensive cities in the world. A large proportion of our students are graduates who begin their course at the Academy with a deferred loan which they had taken out previously to fund their University training.

Although dance and drama students are now able to apply for loans towards their living costs, many are reluctant to start their extremely competitive theatre career with the additional burden of attempting to repay crippling large, outstanding loans.

During the past six years several factors have adversely affected the student funding position. These were: the demise of the LEA discretionary awards; the inequity of the Arts Council Lottery Interim Funding Scheme; and the lack of parity in the allocation of the DFEE Dance & Drama allocations to the various participating organisations. All of which contributed to an excessively high demand on the Academy's existing Scholarship funds.

In the current acting student cohort 1999/2000, just 57% of RADA students on the acting course received a contribution towards their fees either through the IFS or DADA scheme, whilst the Academy provided Scholarship funding to 70%. In order to respond to the increased demand for financial support during the past six years, RADA developed a support programme to assist individual students to run their own fundraising campaigns and, as an institution, has run an annual fundraising campaign to supplement the Academy Scholarship funds each year.

This year, RADA is celebrating its 96th year. During this time it has maintained a worldwide reputation for the quality of its training. This has been achieved by providing vocational training of the highest standard through maximum staff/student contact time, with the emphasis placed on individual, small group tuition. Unlike many university courses, students on the full time courses at RADA have in excess of 36 hours contact time a week. Evening classes and public

performances restrict the amount of part time work our students can undertake during term time.

Nevertheless like their counterparts in the universities, the majority of our students must work in order to meet their living costs. The term time schedule for our students in fulfilling their course commitments and undertaking part time work is gruelling.

The fees for the RADA courses are high but so is the quality of the training. Following a recent DFEE inspection, the acting course was awarded a Grade 1. As a feature of its Equal Opportunity Policy, all Academy students are required to pay the same level of fees, which for the 2000/2001 academic year are £9435 per year. We do not surcharge wealthy or overseas students.

The Academy has historically provided scholarships for those students, in genuine financial need, who were not eligible for government funding schemes. Many of our now famous alumni were recipients of RADA scholarships and bursaries and would not have been able to undertake the training without this support.

The Academy selects its 34 acting students from a field of over 1100 candidates per year following a nine hour audition process which spans several months. The students on the Technical Theatre and Stage Management and Technical Specialist courses, although fewer in number, undergo an equally rigorous process.

Reliance on meeting the annual fundraising targets for capital costs to progress the rebuilding project, whilst simultaneously being required

to increase the RADA student Scholarship fund, inevitably leaves the Academy in a vulnerable financial position.

Having achieved the completion of a major rebuilding project it would be nice to think that we could now stop the fundraising and draw breath. Regrettably this is not the case. RADA must now urgently focus on achieving a level of student funding, either through government awards or sponsorship, which enables the current level of tuition to be maintained and restores the Academy's finances to a state of manageable equilibrium by attracting further funding for the Endowment fund.

Although student funding negotiations are continuing, for the 2000/2001 Academic year at least, the Academy must maintain a sponsorship campaign to cover the shortfall in fees funding and provide scholarships for those students who do not receive a DADA award. We receive 21 awards for a cohort of 34 acting students. 11 DADA awards are provided for an intake of 25 students on the Technical Theatre and Stage Management course.

The value of the awards is £5776 per student. This, together with the £1050 mandatory contribution to be made by the students in receipt of DADA awards, leaves the Academy with a shortfall of £2609 on the fees account of each of the 32 students receiving the DADA awards. In addition, RADA must attempt to provide Scholarships to support those students, in genuine financial need, who do not receive a DADA award.

If we do not meet these financial

targets to cover the shortfall in student funding, the Academy will have no option but to reduce the standard of teaching and to accept students onto the courses only if they are able to pay privately. Ironically, both of these options fly in the face of the government's much vaunted education policy of encouraging excellence and equality of opportunity. We live in hope that sufficient resources will be found to support that policy, sooner rather than later.

On a more upbeat note, as an organisation we remain optimistic for the future. We have achieved an enviable amount during the past three years and we are proud of these achievements. Not least in that, despite the disruption of the relocation period and working from a split site, the graduates we have produced continue to testify to the quality of the training offered at the Academy.

Half of the students graduating this year from the Acting Diploma Course had professional work to go to before the end of the summer term. This was not just any work, but leading film and television parts, the RSC, the National Theatre and the BBC Drama Company.

The world of theatre has changed dramatically during the past 96 years and so has RADA. It is a unique organisation. Despite its current funding problems, we are confident that RADA will continue to be at the forefront of drama training in the new millennium and will maintain and strengthen its world-wide reputation for the quality of its training.

B B C B A C K S R A D A

Ellis Jones, RADA's head of acting, describes the ingenious ways in which the BBC's Pledge has boosted the new RADA

The reverse side of the glittering coins handed out by the Arts Council Lottery Awards panel to successful applicants reveals a daunting caveat: that all funds provided by the Lottery have to be "matched" by at least a further 25% raised by the recipient in the form of "Partnership Funding".

Our Chairman Lord Attenborough and his colleagues on the Appeals Committee have worked tirelessly to achieve RADA's Partnership Funding target of some £8 million over four years – by no means easy, in a sector where literally hundreds of arts organisations are fishing for support amongst the comparatively small pool of sympathetic rich individuals, companies and trusts.

One of the many ingenious partnership schemes Lord Attenborough has produced is an agreement with the (since retired) BBC Director General, Sir John Birt, that the BBC would supply RADA with extensive support, to be valued at £380,000.

Given that one of the Arts Council's special conditions in awarding the Academy its grant was an increase in our use of media and the new communications technology both in the training and in making RADA more accessible to the world at large, this was wonderful news. For our drama school to have at its disposal the resources of one of world's biggest broadcasting organisations was a heady concept.

However, at first the situation was confusing. Apparently the BBC Pledge to RADA did not mean cash and it did not mean supplying new

equipment. Rather was it to be a mix of 'consultancy' and whatever redundant BBC equipment turned out to be useful for the Academy's needs.

For a while, the gloss on the deal seemed to fade. How could we use up this large sum simply in terms of advice – even advice costed at the understandably high rates which top BBC technical consultants require? The RADA Media Working Party, made up of RADA's tutors in sound, lighting, radio and television plus Bo Barton and myself, went, along with our project managers, Buro 4, on

“ *A combination of BBC expertise and commercial clout is now well on the way to producing a stunning new sound and radio facility for the Academy* **”**

series of visits to parts of the BBC to see what was available in the way of redundant equipment. There was quite a lot, as the Corporation was gearing itself up for the influx of a huge new generation of digital technology. But, alas, very little of the old kit would be of any real use to RADA. In fact, the advice from their two senior consultants, David Manning and Keith Harte, was "not to touch it with a barge-pole" – most of it was analogue and thus about to

be made very out of date by the digital revolution. It was cumbersome and would be expensive to maintain.

Keith Harte, Martin Pitt from Buro 4 and I set about trying to work out ways in which the Pledge could be made to work effectively for RADA. With regard to finding new equipment, the BBC said that, while they were unable to provide cash themselves, if RADA could find a budget from elsewhere within the Centenary Project, the process of buying could be put through the BBC, thus achieving for RADA massive discounts. This has been fantastically successful in terms of creating the new sound studio complex on the third floor in Gower Street.

Geoff Heppell of Buro 4 busied himself creating some additional funding from within the Project, while the Academy's Head of Sound Colin Brown and I devoured specialist magazines and toured trade shows to assemble an appropriate shopping-list. I now have possibly more knowledge of sound-desks, mixers, amplifiers and the like than most drama school heads of acting, but quite what I do with it I'm not sure . . .

However, Colin Brown knows very well what to do with it, and a combination of BBC expertise and commercial clout is now well on the way to producing a stunning new sound and radio facility for the Academy. Two people with apparently permanent broad grins on their faces are CB and Jonathan Tafler, the acting for microphones tutor.

Meanwhile, a range of interesting projects has emerged and been taken care of under the Pledge. For example, in 1998, prior to our present arrangement with Ravensbourne College of Communication, our third year TV show-reel scenes were shot in the BBC Training Studio at Elstree, thus providing professional-quality recording.

Patricia Myers, RADA's registrar, was concerned by the amount of valuable artefacts, pictures, historical documents and so on that the Academy has presently in storage, none of which have ever been properly catalogued. Keith Harte has managed to steer some of the Pledge funding through the BBC archive department, who are even now working on our behalf.

One of the comments made by the recent NCDT Accreditation report was that RADA staff should be more fully trained in information technology. The BBC has, in response to this, organised a number of training sessions through the Pledge, and is advising as to new specialist software for some of the technical courses. In addition, some recently redundant, but nonetheless still usefully 'high spec' BBC computers are about to be delivered to the Academy's administration.

But, the sound studio apart, the most significant contribution from the Pledge has been 'in re-moulding the image RADA presents to the world. A BBC design team, led by Rosalind Dallas, has created a complete "corporate make-over" of our design and print policy.



BBC expertise, commercial clout . . . a stunning new sound and radio facility

The magazine you are reading at this moment is an example of the way this has worked: until very recently, RADA's publications were printed in a variety of styles. Ros Dallas and her team have now produced a 'style guide', based around a new logo, which is the essential reference for all RADA's printed materials, from the Principal's business card and letterheads to the banner which was carried at the Queen Mother's birthday parade. This design project alone would have cost the Academy literally thousands of pounds had the costs not been covered by the BBC Pledge.

This initiative emerged from another BBC-RADA project, the re-organising of our site on the World Wide Web. RADA's hugely successful web-site (www.rada.org) which has until now been designed and managed with great flair but on an entirely voluntary basis by Council member Gordon Ashbee, will be re-launched this autumn. The site will have been redesigned by a highly specialised team based at BBC Belfast, and will carry the potential for RADA to exploit all the exciting present and future

possibilities of the Web, in terms of marketing our courses, selling our publications and merchandise and, most importantly, making available information about (and eventually samples of work by) our graduating students on a world-wide basis.

In spite of all the initial uncertainty and through some very imaginative adaptations of its original intent, the BBC Pledge is turning out to be a wonderful success story. Alas, the pot is beginning, inevitably, to dry up, and eventually we shall have exhausted the Corporation's remarkably generous donation. However, I still hope there will be some consultancy time left for our Centenary Project re-development in Chenies Street, which we hope will include a new Acting for Cameras facility.

In the meantime, I know that both the Academy's and the Corporation's staff have found the experience of collaboration both enlightening and stimulating, and there is a general sense that, even when the Pledge funding has been used up, links between our two organisations have now been forged which will last well into the new century.

SUMMER TERM 2000 PRODUCTIONS



THE GBS THE LADY FROM THE SEA

by Henrik Ibsen
Translated by Michael Meyer
Directed by William Gaskill
Designed by Gary Thorne



THE GBS SON OF MAN

by Dennis Potter
Directed by Robin Midgley
Designed by Julie Nelson



THE STUDIO THE ACCRINGTON PALS

by Peter Whelan
Directed by Graham Watts
Designed by Neil Irish



THE STUDIO SATURDAY, SUNDAY, MONDAY

by Eduardo de Filippo
Adapted by
Keith Waterhouse & Willis Hall
Directed by Joseph Blatchley
Designed by Vikie Le Saché



BLOOMSBURY THEATRE PHILISTINES

by Maxim Gorky,
in an English version
by Dusty Hughes
Directed by
Evan Smith
Designed by
Fred Meller

CASSANDRA DUO

Elizabeth Hopley gets an inside view of a RADA-born new theatre company named after a Greek prophetess with wild hair and attitude

Last year, necessity being the mother of invention, two 1996 RADA graduates built a mother of a theatre company. She's called Cassandra and on September 6 she'll be opening at the Riverside Studios with her first full-scale professional production. The pair, Clare Bloomer and Vanessa Mildenberg, met up over a lot of red wine to talk about it.

Vanessa initially founded Cassandra Theatre Company (named after the Greek prophetess) in 1992 in her home country of Denmark and teamed up with Clare to make it a limited company in time for the Millennium. "I see myself reflected in Cassandra," says Vanessa. "There's a hell of a lot more between heaven and earth than people talk about. She talked about all those things – and she had mad hair."

Vanessa literally walked into RADA after being given the wrong date for a Central audition and having nothing else to fill her afternoon, was given a spare audition. In her third workshop: "There was this wonderful woman with wild hair playing Yerma – she was the embodiment of Cassandra," says Vanessa.

So mad hair does it for Vanessa, what was the attraction for Clare? "I liked the fact that Vanessa pissed people off. She spoke her mind and people didn't know how to place her."

"Clare is one of the few people who understands why I have to ask so many questions. At fourteen in Denmark, you are treated like an adult. You're expected to question

traditions and develop your own mind. Clare's the same but a lot more diplomatic about it."

Among the many things the two shared was a desire to get something more out of the profession than was being offered.

"I saw the same thing here as I did in Denmark," says Vanessa. "Men running companies putting on plays about men. There is a huge imbalance between the actresses used

and the amount of talent out there."

Clare, who lists her heroines as Judy Garland and Bette Davies, was also feeling the frustration.

"Bette Davies was a mad, evil cow," she says, "she was uncompromising and brave but had a soft pathos about her. I compromised a lot of who I was at RADA. I didn't fit into the classical role of what a woman should be so I played men, mad women and the odd comic heroine. It took me a year after leaving to get back the balls and the fire I had before I went." Vanessa's hair is getting madder with the nodding.

Clare spent the next two years

setting up a stockbroking company and building a school in Bosnia while Vanessa joined the RADA staff as an assistant dance teacher and developed a lucrative career in seductive voice-overs.

"There is a lack of imagination in the industry," says Clare. "Everybody needs affirmations, they'll only stick their neck out if 100 other people back them up. No one is brave or daring enough to stand up for a play or an actor and leave it to the audience to decide."

"London has the best name in theatre," adds Vanessa. "That's why I came to this country for my training. But the West End is a crying shame. Everyone went mad over *Shopping and Fucking*, but stuff like that has always been done – it's just not funded and put in a decent theatre."

Funding is just one of the many harpies on Cassandra's back but with a team of eleven professionals now working on their latest production, they are not lacking support.

"It's like being the Pied Piper," says Clare. "There's a whole number of people waiting to get on board and get caught up in the frenzy and the excitement. Getting the money is the hardest part, you have to stay calm and keep the faith. It's a challenge dealing with PR and writers' agents and funding authorities, you have to be diplomatic and patient, meet strict deadlines and evolve fast – often you're being asked questions you haven't answered for yourself yet."

"We're a lot happier and have more confidence in ourselves as a result. "Phoning theatres about

scheduling, you get a lot more respect than you do as an actress asking about casting. Running a company demands a dynamism you're not allowed to have as an actress, they get afraid you're too hot to handle. As a producer, if you're not those things, you simply won't be taken seriously."

Part of the Cassandra initiative is the 'Friends Scheme' enabling sponsors to donate as they are able and enjoy discounts and invitations to Gala or sponsorship events. The company was proud to receive RADA Principal, Nick Barter as their first 'Friend'.

Reza de Wet's *Crossing* will be Cassandra's second production, following *The Night Before Christmas* earlier in the year. It, too will be a British premiere. The setting is South Africa, on the banks of a mighty river similar to the Limpopo that caused the tragic recent flood in Mozambique.

They didn't know this connection when they chose the play, but now the run will end with a charity gala night and half the proceeds will go to Action Aid – the Mozambique Development Fund. "It's the right kind of play for us right now," says Clare. "It has one room, four characters and a simple tale full of magic, passion, tragedy and pain..."

"And it's funny!" adds Vanessa.

"All in one hour twenty minutes," Clare finishes.

These two could sell you the Millennium Dome.

Directing the piece is Chris Hayes, who worked with the two at RADA on *Playing for Time*, set in Auschwitz. "We chose Chris

especially for this because he's unsentimental and bold as well as passionate and sensitive," says Clare. "He's also brilliant at working with women."

Chris Hayes was also responsible for casting the Cassandra girls in the project. "We weren't sure at first if we could do both," says Vanessa. "Setting it up was so much work, we didn't know if we should be in it as well!"

The only male part is being played by South African actor, Warren Kimmel, and three other ex-RADA actress – myself included – are in the cast. "We're only employing the best!" says Clare. "Through RADA we have access to some of the best people in the industry."

O B I T U A R I E S

David Rintoul and other friends pay tribute to Nicholas Clay and (opposite) we recall the career of Vera Singh, Bollywood star Priya Rajvansh

Nicholas Clay, who died of cancer on May 25, aged 53, was a fine actor, a generous open-hearted man and a dear friend. He had been through RADA a little before me and we met in the mid-70s when Nick was walking out with Lorna Heilbron, I with her sister Vivien. He and Lorna married in 1980 and family life was very important to him. He became the humorous and devoted father to Ella and Madge, now in their teens.

Nick was born in Streatham, South London, to Rose and Bill Clay, a sergeant in the Royal Engineers. He had stories of bleak married quarters in Morayshire and riots in Cairo before they settled in Kent, where he discovered acting through a teacher at school and a local theatre club. (He later became its patron.) He worked as a butcher – he cooked a mean roast beef – and a builder before coming to RADA in 1966.

On leaving, he joined Laurence Olivier's National Theatre company at the Old Vic. Clive Morrison, in the company at the time, describes him as "quite the most beautiful man I had ever seen, gallingly handsome and awesomely athletic".

Emlyn Price, a RADA contemporary and great friend, recalls: "Weighing up our prospective classmates on our first day at RADA in April 1966, the first impressions for most of us were that Richard Beckinsale looked like Eric Morecambe and that Nicholas Clay was even better looking than Albert Finney – the swine.



1947 - 2000

"But the truth soon became abundantly clear. If one's initial view recognised a gifted actor with a dazzling future, a deeper knowledge revealed him to be tenaciously loyal, deceptively wise, unreservedly honest and, in hindsight now, a template for all these qualities that underpinned the rest of us during our fumbling emergence into early adulthood. He proved to be an essential aspect of our lives: generous, thoughtful, honourable, loving, peerless. A friend of the highest calibre."

At the National, Nick's roles included Rocco in *Saturday, Sunday, Monday*, with Olivier and Joan Plowright, Acaste in *The Misanthrope*, with Alec McCowen and Diana Rigg – its Broadway success was the start of Nick's love affair with America – and, famously, Nugget the horse in the

first production of Peter Shaffer's *Equus*.

A talented sportsman too (a Kent Schoolboy at cricket), his physical grace, dash and looks made him a natural for action heroes on film, notably a tremendous Lancelot in John Boorman's *Excalibur*. His first film, *The Night Digger* (1971), was followed by others including *Lady Chatterley's Lover*, *Evil under the Sun* and *Lionheart*.

His long and successful television career included the Earl of Southampton in John Mortimer's *Will Shakespeare*, *The Hound of the Baskervilles*, and numerous guest roles in such popular series as *Taggart* and *Kavanagh QC*.

Chairman Colin Leslie recalls him as a valued member of RADA's Associates Committee, recognised in its unanimous decision to co-opt him for a further term when he completed his statutory ten years in 1997. "During the past year he was working to set up a network of RADA graduates in America – something he had long felt passionate about – and we are committed to developing this important initiative in his memory."

Practical, handy, but a man of great vision and spirit, he taught at the Actors Centre and at the Academy of Live and Performing Arts. I took over his classes when he was ill and felt the great affection and regard his students had for him. I still miss him dreadfully.

Vera Singh, who after graduating from RADA returned to India to become a star of 'Bollywood' movies through more than three decades, was found dead earlier this year in mysterious circumstances. The police believe she was strangled and launched a murder investigation. She was 57 years old.

Vera's family moved to Simla from Lahore after the partition of the sub-continent and her early acting experience was gained taking the male leads in the all-girl productions of classic English plays at Auckland House School, followed by roles with the amateur dramatic society at the Gaiety Theatre, again in plays such as *She Stoops to Conquer* and *The Monkey's Paw*.

She always wanted to be an actress and, unusually for an Indian father in 1957, her father, a strong Anglophile and Cambridge graduate, not only agreed but hoped that she would study at RADA. After graduation, she had a walk-on part in *The Wind Cannot Read*, and was



Priya with film director Chetan Anand



1943 - 2000

working in London when she was called to Bombay by the film director Chetan Anand, to whom a London film producer had sent a photograph of the young actress whom he had spotted and photographed on the London Underground.

It was to be the beginning of an association and romance that were to last all their lives, although they never married.

Anand headed a Bollywood family dynasty, including his brother, matinee idol Dev Anand and nephew Shekhar Kapur, director of *The Bandit Queen* and *Elizabeth I*. All the family were and are involved in the film industry.

When Vera returned to India, Chetan renamed her Priya Rajvansh and cast her in *Haaq-e-Quat*, a film on the Indo-China war which turned her into a star

overnight. This was followed by *Heer Ranja*, an Indian Romeo and Juliet story, and eight other films in which she was the leading lady. Seen as evergreens by Indian audiences, they still play to packed houses.

Despite offers, Vera never worked with another director, but her association with Chetan involved her variously as co-director, editor, script writer and costume designer. Latterly, he worked on television documentaries, including a successful series about India's VC winners, inspired by an idea her London-based brother had supplied to ITV as the series *For Valour*.

After Chetan's death in 1997, Vera worked on television scripts and the most recent, about the life of a lonely woman, had just been accepted, but tensions grew in her relationship with the Anand family and she is reported to have spoken to friends of money problems.

The relationship between Vera and Chetan intrigued and mystified Bollywood through three decades. They were devoted to each other and met every day, but she kept her own house. Her public image was rather aloof, a world away from Bollywood's notorious scandals. Privately she was relaxed, well read and intelligent, in temperament a classical tragic actress rather than a film star and possibly more home on the stage, where she started, than in the glittery film world of Bollywood.

ACTING BY PICTURES

Elen Bowman describes the genesis of her new company

If I asked you to think about what you did this morning, how would you remember it? Would it be in pictures or in words? Take a few seconds to think about it. The way I see it, I experience my past in pictures that I can recall, pictures which can be clear or impressionistic.

I noticed, however, that, when I was acting, something changed when I went on stage. I could see that I began to think more in words. The words on the page became much more important than the pictures they evoked.

I studied directing with a Russian director who introduced me to the process of contemplating the characters' life in pictures, through asking questions. More questions led to more pictures. It felt by the end as if I had a large quantity of stock in my head, which added up to a character's life. Having rehearsed frequently, I was able to walk on stage and think in the context of the situation more successfully: pictures of the character's life seemed to pop in spontaneously. It was possible to form an effortless connection between the words and their pictures.



This exploration began at RADA ten years ago (I was then called Buddug!), when the late Doreen Cannon, our Stanislavski teacher, told me that she didn't believe what I was doing. I felt scared as well as exhilarated to find out that there was much more to understand and achieve.

Through my further training, I began to realise that my thoughts could affect my work directly by getting in the way on stage, that it was difficult to act if I had too much background noise in my head, pulling me out of the context of the plays: "I want to be remembered, I want to be famous, is there food in the fridge, my agent is in, I want to be liked, I'm sure I recognise that woman, this actor is amazing, or annoying, I'm not in the character, what I did there was impressive etc".

It took some time to train my mind to notice these thoughts and work on my attention to stay in the context of the play.

Of course, thinking in pictures alone will not create a character, but

pictures do form the basic building blocks of the character's life which can guide me to understanding their actions and purposes.

This year I decided that it was time to consolidate the work, in the form of a company, so, with my partner and fellow actor Robert Bowman, I formed Living Pictures Productions. We are fortunate to have as patrons Katie Mitchell and Mike Alfreds, who are keen supporters of our work. Supported by the Jerwood Space Foundation, we will be co-directing the premiere of a new translation, by Robert Cannon, of Euripides' *Andromache* at Teatro Technis in Camden this September.

We hope the work will speak for itself and that the pictures and impressions of the life of the characters will be alive in the audience's minds when they leave the theatre.

Andromache will play at Teatro Technis from September 13 - October 8, Tues - Sat 7 30pm, Sun 5pm. Box office: 0207 387 6617.

" I want to be famous, is there food in the fridge, my agent is in, this actor is amazing . . . "

NOISES OFF

GOOD NEWS FOR ANIMAL LOVERS!

After several years of campaigning and pursuit of application, London Zoo has finally agreed to the adoption of a new and incredibly rare species of animal. The Shampooed Doggy, or formally, the Reichel Ilanus, will be admitted to the world famous wildlife conservation centre in September. The zoo intends to recreate the living environment of this beautiful and gracious creature to the best of its ability and has already received a shipment of powder blue rancid rnats from Israel and is currently trawling back issues of the National Geographic to recreate the fauna this animal is accustomed to. The zoo is cautious not to locate The Shampooed Doggy's cage too near to the reptile house, as part of its mating ritual consists of squashing froggies. Nick Batter is reported to have warned the new second years against studying this particular species for their animal projects next year, 'as there are some animals humans just cannot imitate'.

TOP PEER

RADA is pleased to announce the arrival of its night school acting course for part timers, which includes such classes as: The Technique of the Double Take, Eating in Performance and Acting for Nudes. The 'Light Academy of Dramatic Art' is aimed at wealthy Americans and Japanese students with a limited command of the English Language. We stopped Lord Attenborough in his Roller to ask whether or nor he would be happy to open the new school, to which he replied: "On your bike darling. I wouldn't be seen dead in a LADA."

THE RADA BACK PAGE TV GUIDE

Ellis Jones' guide to a good night in front of the box.

- 7.00 Changing Rooms:** Dee Cannon converts another damp studio space with balcony into versatile improv space using anachronistic bric-a-brac.
- 7.30 EastEnders:** Queen Vic newcomer, Val????, fights over granddaughter's christening arrangements with ruthless Godmother, Peggy Grant.
- 8.00 The Naked Chef:** Carlos and Nancy bare all in this once off, all off 'behind the scenes' special.
- 9.00 Pokemon:** These delightful Japanese Critters extend their domination of Western Culture by overtaking the management at the Royal Academy.
- 9.30 Friends:** Francine, Bridget and Pat find themselves in another

hilarious rough and tumble with those three loveable lads Nick, Ilan and Andrew.

TOO MANY BROTHS SPOIL THE COOK

After the success of the second year production of the Italian romantic comedy *Saturday, Sunday, Monday*, Jo Kitchener has begun rehearsals for its sequel. In order to achieve his trademark authentic realism and to capture the eruptive world of Italian Cuisine, Jo has cast Carlos and the staff members of the canteen in the play. Rehearsals are reported to have been very intensive and a few lids have already blown. One eye witness remarked: "It was hell in there. With so much ragu on the walls I can't see how they'll have it done in time". The show opens in The Canteen in September, but ticket sales have been slow. "But thatsa okay!" says Carlos. "We're used to low attendance!"

TRAVEL OFFERS – DISCOUNT FLIGHTS FOR STUDENTS!

Fly with... EasyBret

Cheap Breaks across Europe:

£30 returns to . . .

Broadsword, Poland

Rapier, France

And special One-Way deal to . . .

Paris, Texas USA

R.RYAN AIR

THE NAME YOU CAN THRUST IN.

Cheap flights all over the world including:

Parre, Brussels

The Gran Envelopment, The Canary Islands

(Please note special deals for Elephants and Martial Artistes)

STAGE MOVES

RADA's own intelligence service charts who's working where

RADA GRADUATES 2000

THOMAS ARNOLD, winner of Carleton Hobbs BBC Radio competition. Six month contract begins August. OLIVER CHOPPING, National Theatre tour of *Sparkleshark*. CHRISTOBEL FELLOWES regular featured role in *Peak Practice*, ITV. CLAUDIA HARRISON, leading role in *.com*, Channel 4. JOHN HOPKINS, *Love in a Cold Climate*, BBC. JASMINE HYDE, winner of the Carleton Hobbs BBC Radio competition. Six month contract begins in August. GAIL KEMP PRIESTLEY Shorts BBC Educationals. DANIEL MAYS, *EastEnders*, BBC. ROBERT MOUNTFORD, *North Square*, Channel 4. AOIFE MCMAHON, *Random Passage*, Canada/Ireland. LAURA ROGERS, *Seven Deadly Sins*, Channel 4. NORMA SHEAHAN, *Bed Bound*, Dublin Theatre Festival. GEOFFREY STREATFEILD, *War of the Roses*, Clifford in *Henry V Part II & III*, understudy Richard III, *Sword of Honour*, Channel 4. ELAINE SYMONS, *Angels*, USA television, *Custar's Last Stand Up*, BBC and RTE, *Love in a Cold Climate*. KELLY WILLIAMS, *The Crucible*, Mercury Theatre Colchester, *The Wexford Trilogy* tour and run at the Trycicle Theatre.

RADA GRADUATES 1999

NICHOLAS AARON, *Bad Finger* tour. GRAEME MEARNIS, Inspector Rebus, for John Hannah's production company; *Comedy of Errors* and *Romeo and Juliet*, RSC. FENELLA WOOLGAR, *Charley's Aunt*, Sheffield Crucible, Celia in *As You Like It*, Royal Exchange Manchester. KEITH DUNPHY, *Romeo and Juliet*, RSC.

LISA MCNAUGHT, *Cold Calling*, Riverside Theatre. SARAH MILLER, ITV series by Kay Melor Abigail Ramsay, *Leave to Remain*, BAC. ROHAN SIVA, Tybalt in *Romeo and Juliet*, Leicester Haymarket. RACHEL SIEGEL, *Death of A Salesman*, Birmingham Rep. SARAH QUIST, *Pinnocchio 2000*. EVE BEST, *Casualty*, BBC, *Heiress*, National Theatre. FENELLA WOOLGAR, *Poirot*, ITV. SHARLENE WHYTE, *Other People's Children*, BBC, *Burnside*, ITV.

RADA GRADUATES 1998

CANDIDA BENSON, *Pygmalion, Clavigo and Cavalcade*, Citizens Theatre, Glasgow, radio play and a short film. SOPHIE BOLD, *Rosalind*, Royal National Theatre tour of *As You Like It*. GARY CARGILL, Masked Man in the feature film, *Killing Time*. JAMES HILLIER, *Lucy Sullivan is Getting Married*, ITV. TOBIAS MENZIES, *Summer in the Suburbs*, BBC, *The Way of the World*, Royal Exchange, Manchester, *Longitude*, Granada films. HELEN GARDNER, *Baby Doll*, NT, *London's Burning*, ITV. AMANDA HABERLAND, *EastEnders*, BBC. JOANNA PAGE, *David Copperfield*, r BBC. MAXINE PEAKE, *Coronation Street*, ITV, *Miss Julie*, at the Haymarket, London. PHIL SHEPPARD, *The Factory*, Northampton, and has started his own company, Wagbeard which opens with a production at the Grace Theatre. MATTHEW STOREY, *Christmas 2000*, Coventry. ROBERT WILFORD did a St David's Day Special for BBC Wales, *Sense and Sensibility*, Northolt Theatre and tour. PHILLIPA WALLER, *Hard Times*, Watermill Theatre.

RADA GRADUATES 1997

ALISON GARLAND, *The Bill*, ITV. CARLI NORRIS, *Mrs Bradleys Mysteries*, BBC, *Grafters*, ITV, *Doctors*, BBC. EMMA KAY, Sheffield Crucible, *Longitude* ITV, *A Touch of Frost*, ITV. TANYA MOORIE, *The Bill*, ITV.

RADA GRADUATES 1996

MARTIN LEDWITH, *Heartbeat*, ITV, *Taggart*, ITV. BRUCE MCGREGOR, *Casualty*, BBC. AMANDA PERRY SMITH, *Brookside*, Channel 4. ROB WHITELOCK, *Macbeth*, RSC, exhibition of his paintings at The Other Place Theatre. PASCAL LANGDALE, *Lucy Sullivan is Getting Married*, ITV. CLARE LUBERT, *Cry Wolf*, BBC. ARDEN MCARDLE, playing *Richard III*, Autumn season RSC. AMY ROBBINS, *EastEnders*, BBC, *Where the Heart is*, ITV. MATTHEW RHYS, *The Graduate*, Gielgud Theatre, *Metropolis*, ITV. PHILIPPA STANTON, *Hard Times* at the Watermill, *Hermia in The Dream* at Shakespeare Festival in Neuss, Germany. ZOE WAITES, *Love in a Cold Climate*, BBC.

RADA GRADUATES 1995

LINDA ARMSTRONG, *A Touch of Frost*, ITV, *Rough Treatment*, ITV. IOAN GRUFFUDD, *102 Dalmations*, Disney, two more episodes of *Hornblower*, ITV, *Love in the 21st Century*, Channel 4, *Soldier*, BBC, *Soloman and Gaenor*, Channel 4, *Very Annie Mary*, feature film. KATY KAVENAGH, *Holby City*, BBC, *The Bill*, ITV, *Walter: The Secret Life of a Victorian Pornographer*, Channel 4. JOSIE DARBY, *Josie chat show*, Channel 5. NEIL GORDON, *The Last*

Serenade, tour. AMANDA RYAN, *David Copperfield*, BBC. INDIRA VARMA, *The Country*, Royal Court Downstairs.

AND MANY OTHERS

CAROLINE CATZ, *The Vice*, ITV, *The Bill*, ITV. MICHELLE CHADWICK, *Holby City*, BBC. RICHARD DORMER, *The Jangle of Keys*, BBC Radio 5. MELANIE HILL, PLAYING THE FIELD, r BBC. DAVID HAREWOOD, *The Vice*, ITV, *Always and Everyone*, ITV. THUSITHA JAYASUNDERA, *Holby City*, BBC. ALEX KINGSTON, *ER*, Channel 4. MORGAN JONES, *Small Potatoes*, Channel 4. LEIGH LAWSON, *The Country Wife*, Washington, *Old Tunes*, New York. DAWN MCDANIEL, *Holby City*, BBC. SOPHIE OKONEDO, *Active Defence*, ITV. CLIVE OWEN, *Second Sight*, BBC. JOAN OLIVER, *Whizzing*, ITV. DIANE PARISH, *Clocking Off*, BBC, *Vice*, ITV. COLLEEN PRENDERGAST, *Thrust Green*, BBC Radio 4. HUGH PARKER, *Beast*, BBC. SARAH PRESTON, *Holby City*, BBC. LUZITA POPE has been involved in a fund raise for the Roundhouse. JOANNA ROTH, *Mrs Bradleys Mysteries*, BBC. SOPHIE STANTON, *The Bill*, ITV, *The Wilsons*, Channel 4. JONATHAN SLINGER, *Forgive and Forget*, ITV. VICTORIA SCARBOROUGH, *Peak Practice*, ITV. JONATHAN WRATHER, *Family Affairs*, Channel 5. MARK BENTON, *Barbara*, ITV, *Eureka*, BBC, *Ballikissangel*, BBC. SEAN BEAN, *Extremely Dangerous*, ITV. RICHARD BRIERS, *Monach of the Glen*, BBC. SIMON CHADWICK, *Brookside*, Channel 4. ROBERT LINDSEY, *Hawk*, BBC, *Oliver Twist*,

ITV. STEVE MANGAN, *Big Bad World*, ITV. GARY MAVERS, *Blue Murder*, ITV. LISA TARBUCK is presenting on *The Big Breakfast* for Channel 4. RICHARD WILLS COTTON, *Always and Everyone*, ITV. MARK WOMACK, *Liverpool 1*, BBC, *Playing the Field*, BBC. DAVID WESTHEAD, *Grafters*, ITV. JACQUELINE DEFFERAY, *Comedy of Errors* and *The Rivals*, RSC. IAIN GLEN, *Glasgow Kiss*, BBC1. ANDREW LINCOLN, *Blue Orange*, Spring Season 2000 Cottersloe Theatre, *Egg in This Life*, BBC2 (re-run), *Bomber*, ITV. DAMIEN KEARNEY, *The Fitz*, BBC2. ADRIAN LESTER, *Maybe Baby*, feature film, Peter Brook's *Hamlet* at Vienna Festival. RUTH LASS, *Coupling*, BBC2. ADAM LEVEY, Hotspur in *Henry IV Part I*, RSC. PAUL MCGANN, *Fish*, ITV.

STAGE MANAGEMENT GRADUATES 2000

JEMMA GARDNER, Production Assistant at the Royal National Theatre. OLIVER JAMES, freelance electrician for the Swansea and Cardiff Festival, Production Manager for the Steel Wasp Theatre Company Welsh tour. RICKY MARK, ASM Hampstead Theatre. MARY O'HANLON, ASM Ludlow Festival.

STAGE MANAGEMENT GRADUATES 1999

MAIA LUZ BUSCHMAN, follow spot op, Salisbury Playhouse. KATIE CRAGGS, ASM, Stage Door Mountview Theatre School, Production Assistant Down Town Pictures Film Company, Project Manager Concepts Group, Assistant Producer Sam Gainsbury Fashion

Producer, Stage Manager 'DA' Riverside Studios. KEN MADDEN, producer for a new Brendan Behan play. LOUISE MANSFIELD, ASM, Greenwich Theatre Company, SM, London New Plays Festival, Stage Management, Millenium Dome, Stage Manager Etcetera Theatre. PAULA MCQUILLAN, ASM, Birmingham School for Speech and Drama. LORNA SEYMOUR, SM, TIE tour of Macbeth, SM/Designer, Pentameters Theatre Company ASM '4 Plays:4 Weeks' Season Soho Theatre Co., Stage Manager Exploration of Opera Process Seminar ENO, Stage Manager So Sing Already New End Theatre. JENNY VILA KARPE, Lighting Designer, Edinburgh Festival, Technical Manager, Singapore Symphony Orchestra, ASM New York Fringe Theatre Festival, DSM/LX Designer Meltdown Festival in the Southbank. PETER WARD, Technical Assistant, The Barbican. LEANNE ARCHIBOLD, ASM/Co-Designer Children's Hour, Mountview Theatre School. PAUL BAMFORD, ASM, Sherman Theatre Cardiff, Birmingham Repertory Theatre, British Youth Opera, DSM Clarion Music Theatre. NICOLA EVANS Wardrobe Assistant Royal Shakespeare Theatre. CATHERINE MAXWELL-HOLLAND, Production Assistant Soho Film Company, Company Manager and Stage Manager Mountview Theatre School. BRIGITTE STIPHOUT, ASM Mountview Theatre School. LINDA WISE, ASM Royal Exchange Theatre Prize Night, *A Woman of No Importance*, *Snapshots*, *The Ghost Train Tattoo*.

RADA THANKS ITS GENEROUS DONORS

CENTENARY APPEAL SUPPORTERS

HM The Queen
 HM Queen Elizabeth The Queen Mother
 The Princess Margaret Countess of Snowdon
 Diana Princess of Wales
 Lord and Lady Attenborough
 The Arts Council Lottery Board
 Messrs Ashurst Morris Crisp
 Baker Tilly
 Peter Barkworth
 British Steel
 British Telecom
 Carlton
 Channel Four Television
 Michael Codron Plays Ltd
 Messrs Dibb Lupton Alsop
 City Lights Premiere
 The Eranda Foundation
 The Garfield Weston Foundation
 Robert Gavron Foundation
 The George Bernard Shaw Bequest
 Sir John Gielgud
 The Goldsmiths' Company
 The Gosling Foundation
 The Granada Group
 Sally Greene/Criterion Theatre Trust
 Hallmark/NBC
 Thelma Holt
 Sir Anthony Hopkins
 The Jerwood Foundation
 Bill Kenwright Ltd
 The Kirby Laing Foundation
 Messrs Marriott Harrison
 Austin & Hope Pilkington Charitable Trust
 Polygram
 The Po Shing Woo Charitable Foundation
 The Rayne Foundation
 The Really Useful Group Ltd
 Max Reinhardt
 Sebastian McLean International Ltd
 Stoll Moss Theatres
 John Thaw
 Messrs Theodore Goddard
 UIP
 Sir Stephen Waley-Cohen
 Duncan C Weldon
 John Michael Williams
 John Michael Williams
 Kenneth Branagh (from the *Love's Labours Lost* celebrity gala screening)

CENTENARY SUPPORT IN KIND

BBC Television
 Entryphone
 FSS Financial
 Spitalfields Market Opera House
 The Nicholas Stanley Foundation
 Tricon Foodservice Consultants plc

COMPETITIVE SCHOLARSHIP AWARDS

The Mackintosh Foundation
 The Irish Times ESB Irish Theatre Bursary
 The Verity Hudson Award
 The Lady Rothermere Scholarship
 The Laurence Olivier Award

SCHOLARSHIPS IN PERPETUITY

Lord and Lady Attenborough – The Golden Wedding Scholarship
 The Friends of RADA Scholarship
 Sir John Gielgud
 The Lady Pilkington Scholarship Trust
 RADA Associates Student Hardship Fund
 The Rayne Foundation
 Max Reinhardt
 John Thaw
 Kate Dreyer Memorial Award
 Peter Barkworth

FULL SCHOLARSHIP AWARDS

The Christabella Charitable Trust
 The Dalziel Scholarship
 Diana Princess of Wales Memorial Fund
 The Foundation for Sport and the Arts
 The Garfield Weston Foundation
 The Sir Anthony Hopkins Charitable Foundation
 The Nicholas Hytner Charitable Trust
 The Leverhulme Trust
 The Ogden Trust
 Rio Tinto plc
 Stanley Picker Trust
 The Wall Trust

PART SCHOLARSHIP AWARDS

The Atlantic Foundation
 The Arts Council of England
 The Arts Council of Wales
 The Arts Council of Ireland
 The Arts Council of Northern Ireland
 The Laura Ashley Foundation
 The Boris Karloff Foundation
 The Sir John Cass Foundation
 The Clothworkers' Foundation
 D'Oyly Carte Charitable Trust
 The Further Education Funding Council
 Gilbert and Eileen Edgar Foundation
 Sir John Gielgud
 Thomas Goode
 ING Barings Holdings Ltd
 John Lewis Partnership plc
 Lisburn Arts Advisory Council
 Sylvia London
 The Jack and Pat Mallabar Foundation
 Marathon Music Ltd
 Mercers' Company

The Princes Trust
 The Royal Victoria Hall Foundation
 South Square Trust

SCHOLARSHIP/BURSARY CONTRIBUTIONS

Norman C Aston Foundation
 Lawrence Atwell's Charity
 The Sir James Colyer-Fergusson Charitable Trust
 Bristol Municipal Charities
 Buttle Trust
 Carpenters' Company
 Mary Datchelor Trust
 Lord Feoffees of the Bridlington Manor
 Fenton Arts Trust
 Alfred Foster Settlement
 Garter Lane Arts Centre
 Mr B Leigh-Bramwell
 Lindum Construction
 The Littler Foundation
 Matthews Wrightson Charitable Trust
 The Millington Charity
 New Zealand Guardian Trust Company
 Old Elysians' Careers and Benevolent Fund
 Catherine Ogden
 The Prince Foundation
 Jonathan Pryce Scholarship
 Mr and Mrs Pye's Charitable Settlement
 Philological Foundation
 Plymouth College of Further Education
 Provincial Insurance Company Trust for Bolton
 Mr and Mrs David Sainsbury
 Salford Arts and Sports Trust
 Sedgefield Educational Foundation
 Alastair Selway Trust Fund
 Soroptimist International
 Stoll Moss Theatres Foundation
 Stoller Charitable Trust
 Swann-Morton Foundation
 Sir Mark and Lady Turner Charitable Settlement
 Termain Limited
 The Truro Fund
 Miss Waddilove
 Walcott Educational Charity
 The Walker Trust
 Thomas Wall Trust
 Richard Wilson
 Yves Guilhanec Foundation

SPONSORS OF NON-SCHOLARSHIP RADA ACTIVITIES

Peter Barkworth (Pianos)
 Diana Princess of Wales Memorial Fund (Access Workshops)

HM Government (Purchase of 18 Chenies Street)
 The Wolfson Foundation (1st/3rd Floor studios, 18 Chenies Street)

CHARITABLE DONATIONS

Bass PLC

STUDENT SPONSORS

D L Barlow Esq
 Benchmark
 Rachel Best
 Brady Gallagher Memorial Scholarship
 Bruce Grant Memorial Trust
 D J Building Services
 Mrs Basanti Chatterjee
 Crabtree Management Consultants
 Jeremy Cotton
 City Consultants Ltd
 Mr and Mrs A Cruickshank
 Dairygold Co-operative Society Ltd
 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
 Hourglass Enterprises Inc
 Mrs Maggie Hutton
 Horwich Rotary Club
 International Arts Foundation New Zealand
 Dr Jenkins
 Jubilee Trust New Zealand
 Sue Kimberley
 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 P N Potts
 Quality Leisure Management
 Amanda Redman
 Red Kettle Theatre Company
 Refuge Assurance plc
 Robin Tyler Property Renovations
 Anne and 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 Suzzette 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
 Vicky Webster
 Wilkinson

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 and Fulham
 Hampshire County Council
 Hertfordshire County Council
 London Borough of Hounslow
 Kirklees Metropolitan Council
 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 Education and 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

BEQUESTS

Mrs Mary Higgins
 Mary Morris
 C Stanley Searle
 Miss L Sherwood
 St. Clair Bayfield
 Miss Mary Agatha Wane
 Marc Sheldon in Memory of James Haldane Lawrie
 LT & J
 Mortimer Wilmot Bennitt Memorial Fund

MEMORIAL AWARDS

Meggie Albanesi
 George Arliss
 Sir Squire Bancroft
 Sir Kenneth Barnes
 Caryl Brahms
 Miriam Brickman
 Pamela Brown
 Pamela Burns
 Ivo Currall
 Robert Donat
 Fabia Drake
 Dame Edith Evans
 Romany Evens
 Sir Johnston Forbes Robertson
 Edmund Gray
 Jan Groth
 Anmer Hall
 Hannam-Clark
 George Howe
 Madge Kendal
 Charles Killick
 Roy Kinnear
 Charles Lefeaux
 Sir Emile Littler
 Lord Lurgan (In Memory of Capt Eric Dance & Ivor Novello)
 Cyril Maude
 Stephen Murray
 Winifred Oughton
 William Poel
 Flora Robson
 Christine Silver
 Pamela Sherek
 Lydia Sherwood
 Alan Sleath
 John Sloane
 Arthur Talbot Smith
 Dorothy Taylor
 Sir Herbert Beerbohm Tree
 Irene and Violet Vanbrugh
 Arthur Wontner
 Diana Wynyard

CAN YOU HELP RADA'S WORK?

The demise of Local Education Authority funding for drama training and the limitations of the Department of Education and Employment's new Dance and Drama Awards have increased the need for the Academy to offer Scholarships/Bursaries to students in genuine financial need who are unable to raise sufficient funds through either 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 required 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.

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 the ability to pay. For this we are extremely grateful: see pages 22-23.

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 which now has no lower limit. Tax relief will apply to all donations made through the Gift Aid scheme whether £1 or £1000. 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.

RADA

ROYAL ACADEMY OF DRAMATIC ART