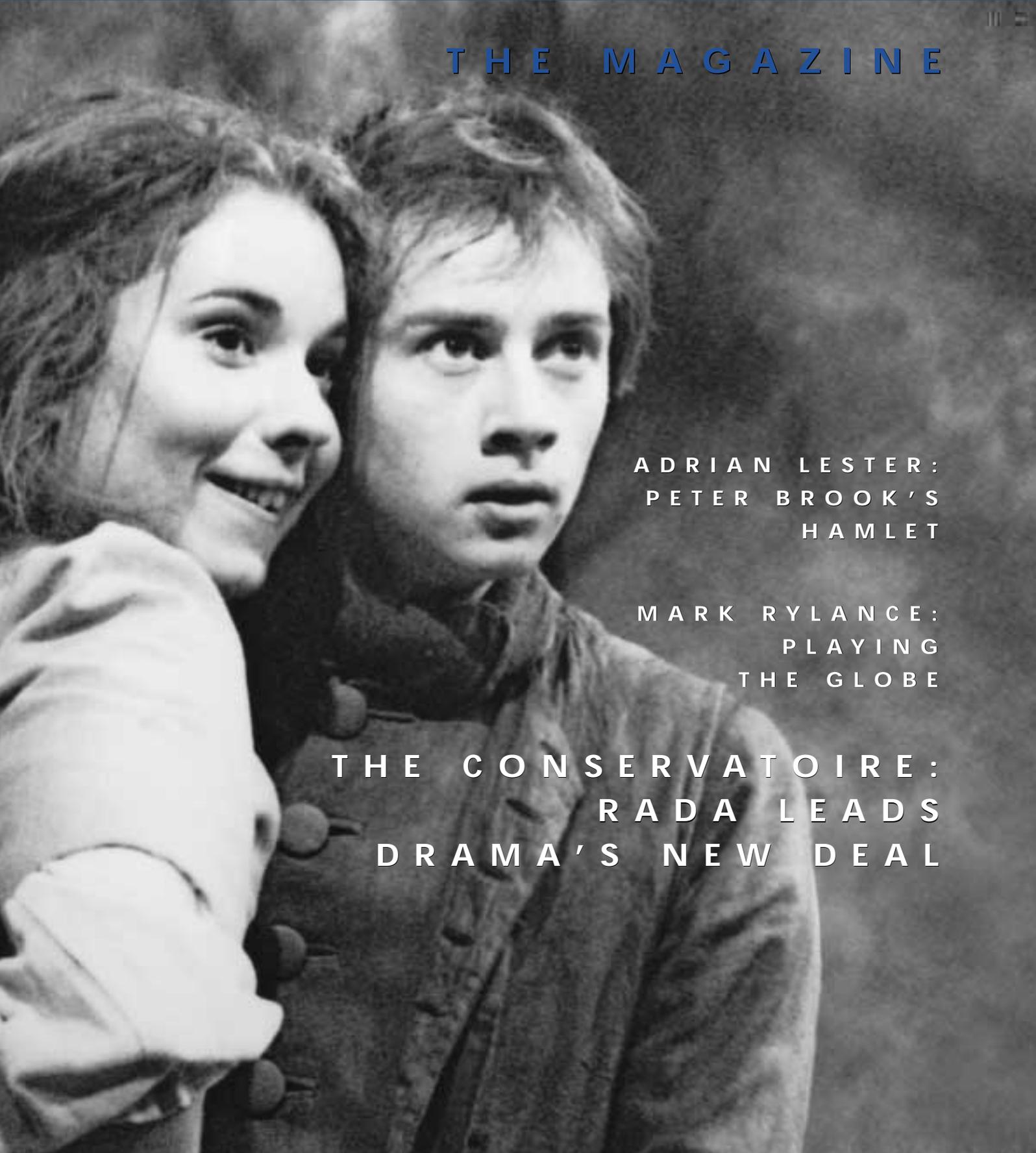


# RADA

THE MAGAZINE



ADRIAN LESTER:  
PETER BROOK'S  
HAMLET

MARK RYLANCE:  
PLAYING  
THE GLOBE

THE CONSERVATOIRE:  
RADA LEADS  
DRAMA'S NEW DEAL

WINTER 2001 • ISSUE 18 • £1.00

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# RADA

THE MAGAZINE

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EDITOR: Peter Fiddick

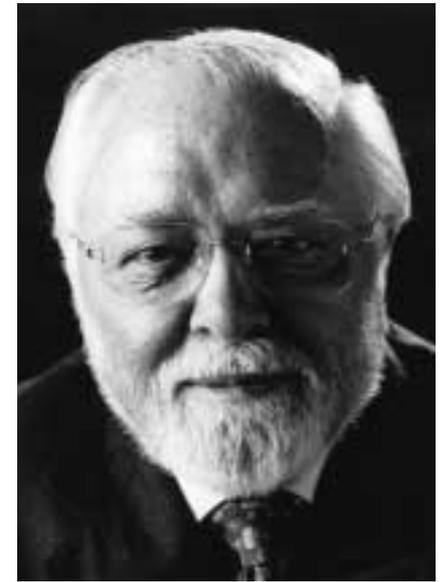
COVER: Laura Martin-Simpson and Rhys Meredith in  
*Engaged*

COVER AND RADA PHOTOS COURTESY OF: Mick Hurdis

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## FROM THE CHAIRMAN



### "WONDERFUL NEWS..."

The first academic year of the new millennium, 2000-2001, opened with a historic step for the Academy: the move back into our transformed Gower Street/Malet Street headquarters. This year, 2001-02, heralds another, very different, change but one which should prove every bit as important to the future of RADA and of its students: the recognition that we should have Conservatoire status, bringing with it the right for our students to be funded at the same levels as those of higher education students in other disciplines.

The way in which this has come about is described in the following article by our principal, Nicholas Barter, who has personally played a

*continued overleaf*

# “ R A D A   A N D   T H E   L C D S   A R E T H E   F O U N D I N G   A F F I L I A T E S . T H I S   I S   W O N D E R F U L   N E W S ”

*continued from page 3*

crucial role, over several years, in the development of the idea and in winning government acceptance of it. It is a considerable achievement.

While the successful fund-raising, including a substantial Arts Council Lottery Fund grant, for the Centenary Project on the building has been our headline news over the past several years, the underlying problem of funding the students themselves has never gone away. RADA prides itself on choosing the most talented young actors and technicians offering themselves for audition and interview, the only criteria being their talent and potential. Every summer for years past has seen the pleasure of offering places to the successful applicants succeeded by an arduous campaign, involving the staff and the students themselves, to ensure that every one of those we want to welcome on our courses can afford the not-inconsiderable fees and the extra costs of living in London.

We are much helped in this by the generosity of our many benefactors, to whom goes our continuing gratitude. The need for the scholarships, grants and maintenance support continues. But the exclusion of our students, who I dare to say have undergone a selection process more rigorous than that of any university, from the normal state funding process, whatever its deficiencies, has long seemed unfair.

A couple of years ago, government began to take our arguments on board. Additional funds were made available at both

HE and FE level in dance and drama. This was a help, but it was not enough to go round and the number of Dance and Drama Award grants allotted to each recognised school varied considerably.

The establishment of the Conservatoire for Dance and Drama is, we hope, the answer. It admits as affiliates only those teaching at the highest level of vocational training.

“  
*The Conservatoire admits as affiliates only those teaching at the highest level of vocational training*  
”

And RADA, together with the London Contemporary Dance School, are the Conservatoire's founding affiliates. This is wonderful news. Already our students are benefiting from its awards.

But, as we all know, the modern system of financing students is a net with some large holes in it. All students must find the first £1075 a year towards their fees. To help with their living costs they are plunged into the dubious benefits of the student loan scheme. And the system covers only home and EU students, while every year young

actors from other countries win through in our auditions.

So the need for us in the RADA community to continue our support efforts is not diminished. We need to build our endowment fund as a safeguard against future vagaries and hopefully to diminish the element of hand-to-mouth fund-raising that every autumn term's new intake brings.

In this respect we should all thank and congratulate the RADA Associates for their highly successful Gala evening, *In Company*, earlier this year, which entertained a packed Jerwood Vanbrugh Theatre and raised more than £12,600 towards the Associates' Student Hardship Fund enabling £722 to be allocated to students in the 2001/2 academic year.

Our thanks, too, to all the Friends of RADA for their support. Many of you have attended the student productions in our new theatres in the past year and we know from your comments and from your responses to the Questionnaire how pleased everyone is to be back in Bloomsbury and that the new spaces and design have been very favourably received.

And, since the theatrical experience is not just an artistic one, I am sure you will all join me in welcoming our new front of house manager, Chris Deakin, who promises that the new Foyer Bar, already a success, will offer ever more tempting catering developments in the months to come.

**Richard Attenborough**

# THE CONSERVATOIRE FOR DANCE AND DRAMA

*Nicholas Barter, Principal of RADA, explains the birth of a creative institution*

**D**ance and Drama have traditionally been the poor relations of the other arts in the training field. Legend has it that Prince Albert failed to recommend the inclusion of the performing arts in the great exhibition of 1851 at Crystal Palace, thus giving to fine art, design and music a pre-eminence not enjoyed by dance and drama.

In the 1960s the art schools moved, somewhat contentiously, into the 'University' funding sector, to be followed in the 1980s by the music schools which developed their Conservatoire status. But the majority of drama and dance schools preferred to rely on Local Education Authority discretionary awards. Some drama schools had already entered the public sector, most notably Rose Bruford College, with its traditional drama teachers course, which gained validation from the National Council for Academic Awards to turn its course into a degree. This was closely followed down the degree route by Central School of Speech and Drama, which likewise also included both the renowned course of training for drama teachers as well as courses for voice teachers and speech therapists. But the majority of the schools remained in the independent sector relying on the increases in the discretionary award system within the Local Education Authorities.

The early 90s, however, changed the fortunes of the sector. Local Education Authority awards began to diminish and finally to



Reaching high: RADA is the Conservatoire's first drama school

disappear. In the face of this catastrophe the schools took two basic courses of action. Some opted to connect themselves to universities and attempt to live within the restricted grant structure of the Higher Education degrees, whilst others clung to their independent status, migrating through a nightmare world of fund raising, scholarship generation, a proportion of private fee paying students, the Arts Council Lottery's emergency Interim Funding Scheme and the more recent Dance and Drama Awards. These latterly gave an enhanced, but still inadequate, grant spanning those schools in both the Higher

Education and the Further Education sectors.

It was in this context that some three years ago the dream which I had long held, of finally raising the status of training in dance and drama, began to take form. Having been privately advised that a similar aspiration was in the mind of the new director of the London Contemporary Dance School, Veronica Lewis, she and I initiated discussions with the appropriate Higher Education Funding Council for England (HEFCE) officer and met the Director of HEFCE, Sir Brian Fender. We were warmly received and HEFCE agreed to appoint one of the

leading cultural planners in the country, John Myerscough, to undertake a feasibility study of our proposal.

Thus began two years intensive work by Myerscough, the two Principals, HEFCE officers, advisers, lawyers and finally the Privy Council. Government Ministers, who had been informed of RADA's aspirations from the outset, were kept closely informed. Both Baroness Blackstone, then the HE Minister, and Chris Smith, then at the Department for Culture, Media and Sport, gave their approval of the initiative. Likewise the Arts Council for England, who had generously supported the RADA rebuilding project, gave their enthusiastic support. It seemed as though this was indeed "an idea whose time had come".

A unique concept was emerging – the first brand new higher education institute to be created for some 40 years, but more importantly a highly creative and economical structure. The Conservatoire itself would be a higher education institute designated by HEFCE to receive funding. It would have its own Board and its own Academic Board, and would accept affiliates from the dance and drama training sector. It would seek to give the students the best possible training regardless of their home circumstances. It would be a centre of excellence which would dramatically change the level of funding for talented dance and drama students in the U.K. Its two



Standing tall: the LCDS leads dance to the Conservatoire

*“ It would be a centre of excellence which would dramatically change the level of funding for talented students in the UK ”*

founding affiliates would be the Royal Academy of Dramatic Art and the London Contemporary Dance School. It has always been intended that in due course other providers of the highest quality training will become affiliated.

It would be misleading to

pretend that two years of such ground breaking and innovative work went without a hitch. There were frustrating legal delays. We were asked many searching and challenging questions by the various bodies involved. A general election critically delayed the 40 days of parliamentary time needed for a designation order to be laid. Emerging from the election all the Ministers involved were changed.

But, despite all this, designation was finally achieved on August 1 2001 and the new Conservatoire for Dance & Drama came into being. And at the heart of it all was a passion, perhaps unique to the art forms we foster, that what we were creating was historic and no more than the future generations of the most talented students deserved.

# THE WOODEN O

*Mark Rylance, its artistic director, talks about playing Shakespeare's Globe*

In the one recording I have of Sam Wanamaker, the founder of the Shakespeare's Globe project, speaking at a conference, he's quite adamant that he doesn't want it to be an easy building. He said, if it's easily acted in there would be no point in having built it. It's meant to be a stretch, to have some effect on the craft of acting and I think that it will, over a period of time.

It's early days yet, but the pillars on stage, which Sir Peter Hall once kicked, to me are a blessing, because they mean that an actor can't be seen by everyone in the audience anywhere on that stage. So the thing you have to learn to rely on is your ability to speak, to play your part in the story and hold any given moment that is yours with your voice.

The acoustics are incredibly variable too, depending on the business in the air above – the aeroplanes, the weather – and the attention of the audience, if the story is being well told or not. So the old problem of how to be heard and yet speak naturally, like a human being – it's a marvellous place to learn about that. It's not constant: like a sailor you have to be constantly listening to the quality of the silence and planting yourself at the right level, not too loud and not too quiet.

As a company of actors being responsible for the vitality of the story, it's much more up to us, the



Mark Rylance as *Hamlet* at (left) Shakespeare's Globe

PHOTO: John Trampler

focus, pace and vitality of the story, whereas in indoor theatres with lighting, sound equipment and sets, that stuff does so much for you. If you think of something like the RNT's *An Inspector Calls*, without the brilliant set and lighting it's a very different kettle of fish – still very well acted, but the focus and dynamics of that story are very much tied up with the way the director set it and moved it around. Here, it's very much up to us.

I'm obviously very delighted that so many actors when they are here have a wonderful time too. And although I inherited a lot that I had to deal with, I didn't inherit any practices of a former artistic director – other than Burbage! So a lot of things that I and others were concerned about in some of the big companies, just in terms of people management and in spatial arrangement – the separation at the

Barbican, for example, of rehearsal rooms and administration, making it difficult for the two groups to set up a feeling of cooperative work – we were able to address. We placed the green room between the administration and the dressing rooms, on the same floor, so the administration hear the play coming through the wall and the two groups meet and come to know each other across the course of the summer.

Leaving RADA, I found entering the profession quite a shock, finding how small an amount of creative energy was asked of the actors in most rehearsal rooms and how much wild creative energy was expressed in the pub, or other places around the rehearsal room. So I'd started, at 25, different working dynamics in the rehearsal room: trying first of all without a director, then finding through that that a director was very helpful, but how to change from working for a director to working with a director.

“  
*It appears a very  
heritage building, yet  
for us it's the most  
experimental space  
I can imagine*  
”

But though we did without a director, we were still playing for, or to an audience and the thing that's happened with the Globe is the realisation that you have to play with an audience, to ask how you move a soliloquy, say, from something that's being done for an audience to something that's being done with them.

It's primarily because I can see them all. Filming, for instance, you might not be able to see the other actor – he might have gone home – so you have to find someone to talk to. Whereas when you can really see someone and look in their eyes, and you have 1500 people to choose from, you can find a natural intonation, because they look back, generally, with an innocence (“What do you want? What do you need?”). Then you have an opportunity to play very simply into the story.

It helps clear away vanity. A lot of theatre seems incredibly vain: “You all sit in the dark and we'll put the lights on us and we'll pretend we're speaking to you”. And for actors it's like auditioning for a group of directors who you can't see, way back in the stalls. Some very good actors whom I've asked to play here have said: “No I couldn't – I hate audiences and I really couldn't bear to see them”.

But quite often, at the end of the season when we have our internal review, actors will say: “I started the season very fearful and by the end of the season I'd lost my fear. I realised that these people wanted to be here and they wanted it to be good, to be an event”. They have re-found the audience.

I've also found that there's a lot more humour in the plays than I experienced before I came here and I think it's because the space is not very reverential about the plays. We still have a very Victorian attitude about these plays as “great art”, which I don't think is the response that Shakespeare's trying to get from you.

I think he's really trying to get you into an emotional place, mixed with observation and thoughtful discoveries – and in this theatre into a quite physical place too. It's a physical activity as well as an emotional and thoughtful one, so that people could see and hear more clearly the relationships between the emotions and the thoughts.

Sometimes critics criticise the audience here, for the crudeness, sometimes, of the response. But there are, particularly in the Yard, a lot of people who don't go to other plays, who I think find it less claustrophobic, feel more free there. It is an amazing deal, £5, a Shakespeare play, always live music with a 6-piece orchestra – the music replaces the lighting here – and a big company.

Also, with this part of the river, always changing, and this light, in the centre you get a sense of being in some wild place. I think that's so important: the theatre is a wild place and I think a lot of the education work has tamed that, made it a place where you ‘understand things’.

There's always a more enthusiastic response after a rainy performance than after a sunny one, too. It's like they feel they've been through something with you, that there's something equally dramatic in the Yard as on the stage. And the galleries look down and see people standing in the rain through the performance. The actors don't get wet – we get hot and we get cold. And the wind catches the feathers and the clothes of people. It's sometimes very beautiful.

I'm here during the winter too. About 50,000 students come and use the stage, but the theatre hibernates and then comes to life again in the summer. It's like a farmer's field: there's a seeding period, then a time when things are grown, and then harvested, then considered again and replanted.

Some of the directors who have worked here have found it challenging, but they've not not enjoyed it and a number of directors whom I've asked to work here, won't. Deborah Warner, although she has supported the project, finds the decorations are too strong for her aesthetic taste.

The director has less control over the actual event here, much less. So I eventually divided the role of director, following the model of opera, into a Master of Verse and a Master of Play, which is roughly like a conductor and producer in opera, the conductor being responsible for the relationship of the actor and the text, or the singer and the music, and the producer, or Master of Play, being responsible

for the story, for the clear and human telling of the story. We don't use the term director any more.

I recognise that there's a lot of pressure on actors of all ages to speak verse and not a lot of chance to practice. So the Master of Verse is very helpful, in having someone who is not just doing a class but is there all the time in rehearsals to be conferred with. And the masters of verse share my belief that the verse is Shakespeare's attempt to get to natural speech, that the prose is more unnatural than the verse. I feel quite strongly that the "laws of verse" lead to unnatural speech and I don't think that's desirable in the case of Shakespeare.

It's a funny thing, that it appears a very heritage building, yet for us inside it's the most experimental space I can imagine working in. And the fact that the audience loves to come, and that for the first time in my career in the theatre I'm not drawing on the taxpayer's money, it's supporting itself, that's wonderful.

It's really ten or twenty years away, I think, the potential of acting in that space. The audience has a lot to learn and to liberate themselves from, and the actors have a lot to learn. And what's nice about it is that it's a shared discovery: we're re-finding something together, as a modern audience and a modern acting community. I think eventually it will really yield a very different kind of playing.

*Mark Rylance was talking to Peter Fiddick, editor of RADA, The Magazine.*



Vanessa Redgrave as Prospero in the Shakespeare Globe's *The Tempest*

PHOTO: Donald Cooper



Mark Rylance and Mark Lockyer in the graveyard scene from *Hamlet*

PHOTO: John Trampler

# A C T I N G W I

**When Adrian Lester (RADA, 1989) got the call to play Hamlet for Peter Brook's Paris company, he didn't know what to expect. After a performance, he talked to Elliot Cowan (RADA 2000)**

**T**he directors I had worked with whom I respected all really loved Peter Brook. The acting teachers who were teaching me said, "This man is a god". But at first working with him was just like working with any director.

I read the Arden and the Penguin editions cover to cover, then I went to talk to my brother-in-law, who is a professor of English. I didn't read anybody's interpretation of what they thought the play meant to them.

This was good, because a lot of the time Peter would cut a speech and join one bit with another bit. Then he would say, "Put that back in its proper place, then take 'To be or not to be' and try it here". So I would just do it, because I knew it. In my head the play was already quite well structured.

He already had an idea that he was going to cut a lot of the rhetoric: people announcing what was going to happen before it happened. You don't see Rozencrantz and Guildenstern get employed by the King and Queen to spy on Hamlet and then see *them* spy on Hamlet: which would take the sting out. Hamlet discovers it *with* the audience. If you're not listening, you won't get the information.

One thing Brook encourages is not to tell the story as if it's something that happens outside of yourself, for someone else. All you do is allow people to see it. So the whole of "To be or not to be..." was void of any expressive 'Is it this or is it that?' acting. I don't even look up

to get the audience involved as I'm trying to do in the rest of the play.

Brook didn't rehearse that speech; he just insisted that I forget that there is an audience there. He just said, "Do what you did in rehearsal". But he kept skipping it in rehearsal – I did it once then he just moved on. And I was like, "Help! The most famous speech in the world... help!" But he was so clever. He just said, "That's fine. Travel your way through. And do exactly what you did in rehearsal".

“ Then he would say, “take ‘To be or not to be’ and try it here”. So I would just do it, because I knew it

If you're doing Shakespeare in this day and age, and you're not doing him as a museum piece in doublet and hose etc., you have to do it post-*The Matrix* and post-*Crouching Tiger and Hidden Dragon*. Post-Olivier, post-Gielgud. Post-all of these things! If I were sitting in the audience, with *my* influences and *my* references, what would make *me* believe in this guy? What would make *me* believe he hated his mother?

When I was at RADA Oliver Neville was the principal. He was passionate about acting and his passion would catch fire amongst the students. He believed you began

with yourself. Why try and copy what someone else has said about how a speech or emotion should be played? That's all 19th century stuff. It's getting back to the meat and the blood and the sweat and the tears of the piece. Which is expensive on you, yourself, but it makes for exciting Shakespeare.

My experience of Shakespeare has not been the National Theatre or RSC, but companies and directors like Declan Donnellan at Cheek By Jowl, Phyllida Lloyd – not the average path. I didn't even do any Shakespeare at RADA!

When we were about to leave RADA, Oliver Neville told us that the training is not going to make you into an actor, it takes ten years to make an actor. So when I left I would've done anything: gone to the RSC, whatever. But *Hanging the President* came up in Edinburgh and I had the job about three weeks before I left. I went off and did that and got a Fringe First. And after that, the only thing that's moved me through work is making sure I don't repeat myself and that the work interests me.

It wasn't too long after I'd left that I realised that when I go and see a director I actually, in a way, audition them as well. Although the director may be thinking, "I hope the next person who walks through the door is the right person for the job", you could put all your energies and all your effort, blood sweat and tears into something where a director takes it and mucks it up because they don't know their arse from their elbow. That's happened a couple of times and it's really

# T H B R O O K



painful. But a lot rests on their shoulders and if they don't know their stuff, I'm not doing it.

At first it was quite an arrogant thought because I was in no position to think it, but I had spent three years learning hard. Moved away from home, ate potatoes and onions for supper. This is what I really want to do and I'm not going to hand it over to some graduate who thinks they know exactly what's needed on stage but haven't got a clue.

So whenever I go and see a director for a job I'm not so eager and keen, I just talk about the information and the play and what they want from that character. If I walk away thinking, "Wow, that was fantastic, I really want this job", I hang by the phone waiting. But sometimes I call my agent straight away and tell her, "I don't know what they're going to say, but if they say yes, it's a No: I'm not doing it". I don't wait to hear.

Lolita, my wife, and I ran a

theatre company for two years and I remember sitting there with the director (we were producers and also actors in the company) and having actors come in and read for the director. It taught me a lot, because we had actors come in who wanted the job and who were quite nervous. And I was thinking, "Don't be nervous, it's just us", and the nerves would hamper their reading and the director's ability to see in them what she wanted for the part.

At the same time the director was trying to prove to us, the producers, that she was right for the job, and that she knew how to work with the actors. And then we were sitting there thinking, "Have we got the right director? Have we got the right play?"

So there are so many things going on, that the best thing I think any actor can do when they walk in the room is just to relax. Because if you're it you're it, and if you're not you're not and there's nothing you can do about it. Make sure you do yourself justice.

Rehearsing *Hamlet*, a lot of us felt really constrained. There wasn't laughter in rehearsals, there wasn't joy, there wasn't playing around with things. It was just Peter trying different things out. And towards the end of the rehearsal process I felt so squeezed that I just went pwooh! and jumped out. "I've got two weeks and this is mine."

But then I began to do everything he wanted me to do anyway, but there isn't a moment on stage that I don't think is my idea. Is that a great director, or is that a great director?

# 2001 PRO

SUMMER TERM



**JOHN GIELGUD  
THEATRE**

## THE PAINS OF YOUTH

by Ferdinand Bruchner,  
translated by Daphne Moore

Directed by John Abulafia

Designed by Miriam Nabarro



**THE GBS**

## ATTEMPTS ON HER LIFE

by Martin Crimp

Directed by John Adams

Designed by Janet Bird



**JERWOOD VANBRUGH  
THEATRE**

## THE STORM

by Alexander Ostrovsky,  
a new version by  
Frank McGuinness

Directed by Nicholas Barter

Designed by Vikie le Saché

# DUCTIONS

AUTUMN TERM



**JOHN GIELGUD  
THEATRE**

## FUYUHIKO & THE GOOD LUCK CAT

by Makino Nozomi,  
translated by Simon Piggott

Directed by Ganshi Murata

Designed by Nanako Kume



**THE GBS**

## THE RIMERS OF ELDRITCH

by Lanford Wilson

Directed by Warren Hooper

Designed by Vikie le Saché



**JERWOOD VANBRUGH  
THEATRE**

## INNOCENT AS CHARGED

by Alexander Ostrovsky,  
translated by Stephen Mulrine

Directed by Paul Jepson

Designed by Katie Beezer

# W E O P E N T O M O

**Mount a musical in 24 hours? PendaBede Stally tells the breathless tale of a theatrical world record bid**

Three friends and I formed Velvet Jacket Ltd while we were students at Edinburgh. Our reputation was built mainly on presenting unusual theatre, such as adaptations of Terry Pratchett's Disc World novels, and creating Edinburgh Festival Fringe venues (alongside the demands of getting a BSc in computer science and artificial intelligence!).

After Edinburgh, Velvet Jacket went on hold because we wanted to gain professional theatre training and experience. Adam Speers went to The Courtyard Theatre training school, Pete Davies to the BBC, Will Handford worked as a production manager for a touring company and I came to RADA. But, unable to resist a challenge, while we trained we planned to create a record – for the World's *Fastest* Theatrical Production.

The criteria were stringent. The Guinness Book of Records adjudicators were required secretly to choose the musical, obtain the rights and provide sufficient copies of the score for the production. The timing would start with their announcement of the choice of musical and stop when the first note of the overture was played.

The theatre had to have a capacity of one thousand seats. The duration of the performance had to be not less than 1hr 45mins, timed by an



Oklahoma: Kissing for a cause

PHOTO: Edinburgh Evening News



independent witness. The musical must be reviewed by a theatre critic and be deemed of an acceptable standard for the paying public. Finally,

verification was required by three adjudicators and supported by hours of video and photographic evidence. The challenge: to engineer in 24 hours a production that would normally take months.

At 8.05pm the night before the performance over 200 volunteers gathered in the Roxburgh Hall to hear the adjudicators announce that from a choice of 50s and 60s musicals *Oklahoma!* was the one. We had 24 hours to get the performance to the stage.

Months of meticulous planning in London and Edinburgh had preceded this moment. We had booked the Playhouse and many rehearsal rooms. Made special arrangements for transport, accommodation and supply companies to be open 24 hours. Organised catering. Advertised

nationally for actors, dancers, make-up artists and theatre technicians. Everything depended on the reliability, co-operation and goodwill of all of them.

RADA gave myself, Laura Benedict (RADA 98/2000, DSM on *Oklahoma!*) and Caroline Martin (RADA 99/2002, who joined the cast) three days' leave to travel to Edinburgh and take part. As everyone converged on Edinburgh from all over the country, we realised the enormity of what we had undertaken.

Auditions and casting began immediately, as the design team began creating the show. Throughout the night carpenters and painters built the set, the musical directors rehearsed the chorus, seamstresses made almost all the costumes, choreographers worked with the dancers, while the principals rehearsed and learnt their lines.

The Company was allowed access to the theatre from 9am on the day, giving the technicians only three hours to transport and fit-up the lighting, sound and set. Preparations

## RADA old meets RADA new: a brief encounter

moved from various locations around the city to onstage at 12 noon and the entire Company was assembled to commence the dress/tech rehearsal with the full orchestra.

At exactly 8pm Laura Benedict gave the first “Go” cue of the performance. She had started the show 23 hours and 55 minutes after the announcement. From the spontaneous appreciation of the 957 people in the audience it was clear that we were going to have an exuberant show. The wait for the critics’ verdict in the newspapers was rewarded the next day: a rating of three stars and many congratulations.

Everyone wanted it to succeed. Adrenalin overcame tiredness. Box office staff, usherettes, bartenders, cleaners, even the passing public who stared up at the theatre hoardings and read the mysterious invitation to see *The Fastest Show in the World*, caught the excitement.

The one aspect that all the planning could not predict was the happiness and exhilaration shared by everyone who took part. Through little sleep and amazing teamwork, we set the record. There was literally no time for dissent, shaky nerves or temperament. We truly learnt the meaning of ‘The show must go on’.

*PendaBede Stally, a Charles Wall scholar, is a Theatre Production & Stage Management graduate.*

*The World’s Fastest Theatrical Production was sponsored by Iron Mountain, GNER, Sir Cameron Mackintosh, Robert Horne Paper & Minuteman Press.*

*All the profits were donated to the Scottish charity Children 1st.*

**B**ob Aldous, a RADA graduate who was at the re-opening of the Vanbrugh Theatre in 1954, recently found himself in a production of *An Ideal Husband* in Frankfurt with RADA graduate Philippa Waller, who played in the final show there in 1997. Bob asked Philippa a few questions about her time at the Academy and the experience of working abroad.

*The last night of the Vanbrugh – what did it mean to you personally?*

Well Bob, due to being criticised, or indeed cretins, many actors have closed shows. Not many, however, have reached the high echelons of actually closing a theatre. I feel proud to have made such a mark on such an august institution.

*How have you found working abroad in Frankfurt?*

Well, Bob, I’ve found the cast very warm. Not as warm as the theatre obviously, since they only discovered six weeks into the run that the air conditioning was blowing out even more hot air than the actors and temperatures were raised in every way. I found the service in the bar a little slow and really I should have spent far more time in a marvellous little brasserie called Oscar’s which I only discovered in the last week. But all in all I feel I made the most of my time in Germany. I learnt how to ask for a packet of Marlborough Lights, a glass of dry white wine and discovered a wonderful nudist health spa in Bad

Homburg which really took my mind off things.

*So tell me, what sort of research did you do for the role of Lady Chiltern?*

I read the entire play very carefully. Including scenes I wasn’t in.

*But more specifically, how do you feel your RADA training benefited your performance?*

Well, obviously, Bob, I spent the two months prior to the production observing penguins in London Zoo. I took daily tap classes and read an awful lot of poetry.

*How do you feel the costumes in this production assisted you?*

Ah, yes, well. Lady Chiltern gets to wear a variety of textures and fabrics, as well as colours. I felt my Act II costume, being so very hot and itchy, really plunged me into Lady Chiltern’s strife. And let’s remember, Bob, in the olden days she would not have had the luxury of lycra.

*On a character level, do you feel she’s like you? Have you made discoveries about yourself through playing her?*

Ah, good question, Bob. No.

*So what’s next for you?*

Actually Bob, I’m currently workshopping an idea my therapist had which deals with my deepest personal neurosis. I feel I have a lot to share and hope it will reach a wide and popular audience. Watch this space, Bob!

**Philippa Waller**

# F U N I N T H E F O Y E R

*Dewi Matthews  
sees a cool  
space become a  
hot ticket*

**W**hen I first entered the new RADA foyer I thought it impressive but unnervingly sterile, in contrast to the old bar, so vibrant with memories.

I recalled Dennis Pennis's encounter with Tom Hanks regarding *Apollo 13*:

"I loved your movie."

(Pleased smile from Tom.)

"It had everything a film set in space should have."

(Broader smile from Tom.)

"No atmosphere."

But I also recalled Nick Barter's wise remarks to students about to present internal showings in new rooms – that it takes time for a space to warm and come to life, and that this happens according to the quality of activity that the room witnesses.

The foyer has quickly acquired a vitality through use, the quality of which is largely due to its functioning as a performing space, not merely as a bar and access area.

When I began to think about this, I was at Pascal Langdale's Flamenco event in the foyer. Percussive heels were driving rhythm into the wooden floor; handclaps, guitar strings and voices vibrated through the audience to the walls. Lithe arms and bodies cut the air.

It might have been designed as a ritual to banish sterility.

I also recall... Gary Tushaw's beautifully conceived and performed evening of songs and readings... Philippa Stanton's joyful ranging through a thrilling diversity of vocal range and material...

I particularly thank the foyer



events for sparking in me a newfound passion for play-readings. I am new to this medium. It is a delight. It has the imaginative possibilities and intensity of radio drama and you have the added thrill of watching actors in the act of discovery, hearing an actor's voice as s/he realises the true cadence of a speech, or watching the spark fly between two seated actors as their interaction ignites for the first time. You witness the finding rather than the found. It acutely reveals the talent and skill of the performer.

Most readings have featured a high proportion of RADA graduates and current students. A recent reading of Bruckner's *Criminals*, cast from RADA graduates by Lloyd Trott, spanned, I guess, 35 years.

The audiences tend to include contemporaries of the cast, who may have had no previous cause to return.

The foyer event thus allows graduates to perform stimulating work and various vintages of graduate to taste each other's work.

Equally it provides an ideal venue for new writing to have that essential encounter with actor and with audience.

These facets meet in the work of Cassandra, a company responsible for several recent readings. RADA graduates Clare Bloomer, Vanessa Mildenberg and Lizzie Hopley form the nucleus, the latter emerging as a writer of exciting wit and insight.

The foyer has also hosted impromptu (but equally skilled and charming) occasions such as recurrent Karaoke: Laura-Kate Gordon giving a convincing Elvis; Pieter Lawman and Ed Kingsley milking every drop of hilarity from a rendition of *Eye of the Tiger* to a skidding backing-track. Or Open-mic nights: Alonso's graphically physicalised account of why dogs sniff each other in that typically doggy way.

My gratitude to them and to all others, in front of and behind the scenes.

*The foyer will continue to host a busy programme of events in the New Year. Lloyd Trott would welcome RADA graduates interested in taking part in future play-readings to contact him at the Academy. (Tel: 020 7636 7076; 62-64 Gower Street, London WC1E 6ED)*

# THE ALL STARS

**Mike Reed, chairman of the RADA Associates, on a fund-raising hit show**

Sunday, May 13, saw a capacity audience in the Jerwood Vanbrugh Theatre enjoy a sparkling evening's entertainment.

Organised by the RADA Associates in aid of our Student Hardship Fund, two hours of individual pieces were presented by distinguished graduates of RADA and their friends under the title *In Company*, bringing a special atmosphere to the new theatre. This was further enhanced by an 'after the show' mingling of performers and audience in the Foyer Bar.

Those lending their time and talents to the evening, either to perform or to introduce others, were: Rosemary Ashe; Desmond Barritt; Honor Blackman; Isla Blair; Faith Brook; Gabrielle Drake; Edward Fox; Clive Francis; Henry Goodman; Ronald Harwood; Jane Horrocks; Tara Hugo; Barbara Jefford; Miriam Karlin; Charles Kay; Geraldine McEwan; Alan Rickman; Hugh Ross; John Sessions; Michael Simkins; Imelda Staunton; Imogen Stubbs and Margaret Wolfitt.

Each performer was invited to select a favourite piece and the result was a delightful potpourri of music and words bringing an enthusiastic response from the audience. The entertainment was expertly co-ordinated by Richard Digby Day with Barry Bryant, stage management, and Paul Pyant, lighting, contributing their own expertise.

Current RADA students 'topped and tailed' the performance. Naomi



The luminaries turned out to join the audience...



...and thank those who took to the Jerwood Vanbrugh stage

Frederick opened by underlining the value of the Hardship Fund to the students, herself included, and followed this with a reading from Alec Guinness's autobiography, *Blessing in Disguise*. The RADA choir under the direction of Stefan Bednarczyk brought the evening to a memorable climax with their interpretation of *Bohemian Rhapsody*.

A further talent donated to *In Company* was that of cartoonist and RADA graduate Mike Attwell, whose illustration for the front cover of the programme so amusingly encapsulated the theme of the evening.

We are deeply grateful to all those who gave such wonderful support in preparing and presenting *In Company*

and I should like to pass a special word of thanks to the companies who so generously contributed through advertising in our programme.

The RADA Associates Student Hardship Fund was established some three years ago under the chairmanship of my predecessor, Colin Leslie, when a base fund was created and invested. The resulting interest is used to ease particular cases of student hardship. As a result of *In Company* we have been able to add a further £12,632 to the base fund and thereby increase our capacity to give help.

With the aid of the Associates we are now looking to devise further fund raising activities in support of the Academy and its students.

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

RADA, a founding affiliate of the newly created Conservatoire for Dance and Drama, provides training of the highest order for actors and technicians and is a world leader in its field. The newly rebuilt and refurbished Academy in Gower/Malet Street houses three in-house theatres, through which RADA finalist students are launched into their professional careers. Eighteen productions a year enable you to watch the acting students in the final stages of their training, very often performing in productions seldom staged in the commercial theatre.

**The Friends of RADA** assist the Academy in numerous ways, not least by providing an income to support the student production seasons and by contributing to the Friends of RADA Scholarship/Bursary, which is awarded annually to a finalist student. Friends also support the Academy by:

- introducing friends and colleagues to the Friends of RADA
- bringing guests to Academy productions
- introducing potential sponsors who may be able to offer additional financial assistance
- offering paid casual work for students at weekends and during the holidays
- offering temporary accommodation to new students relocating to London for the first time in September
- supporting fund raising events held by the Academy
- making a bequest to the RADA Scholarship/Bursary fund.

## WHY DOES RADA NEED FRIENDS?

The creation of the new Conservatoire for Dance and Drama has ensured that all home and EU students now receive fee support from the Higher Education Funding Council. However, the Academy continues to subsidise the very high cost of vocational training by its own fundraising efforts. It is continually dependent on raising new funds, not only to maintain the calibre of the teaching but also to ensure that it is able to provide financial support to students in genuine need. There is currently no funding available, other than the Student Loan system, to provide for term time living costs in London.

## HOW MUCH DO I CONTRIBUTE?

**The Friends of RADA** annual membership fee, though modest, provides a regular income, particularly if we are able to attract new members each year. So, as well as joining us yourself, please introduce a friend.

RADA Graduates . . . . .	£15.00 a year
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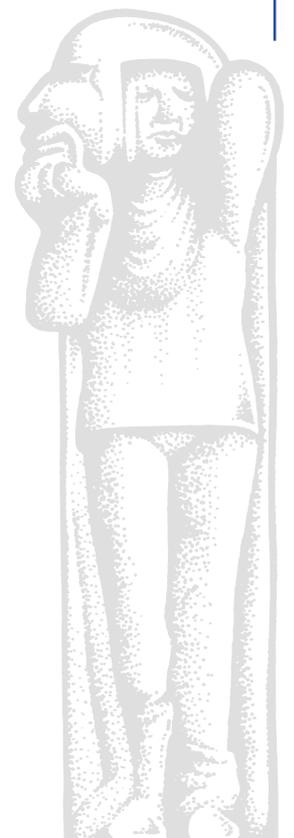
## HOW WILL I BENEFIT?

- advance booking facilities for all RADA student productions and the opportunity to follow the rising talent in student productions in our three in-house theatres
- concessionary rate tickets for Friends visits to other London productions organised by RADA each term
- invitations to post-show discussions with the director and cast
- invitations to the dress rehearsal of the Prize Fights
- *RADA, The Magazine* – founded for the Friends
- **and, most of all, the gratitude of the students and staff for actively supporting the actors and technicians of the future.**

Contact the Registrar, Patricia Myers, for further details.

# RADA

ROYAL ACADEMY OF DRAMATIC ART  
62-64 GOWER STREET, LONDON WC1E 6ED



# S T A G E M O V E S

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

## RADA ACTING GRADUATES 2001

**LEO BILL**, Private Jones in *28 Days Later* (dir. Danny Boyle), Leslie Cuthbertson in *Two Men Went to War* (dir. John Henderson). **ELLIOT COWAN**, *Judge John Deed*, BBC1. **STEPHEN DARCY**, *The Coming Strangers*, Jackson's Lane Theatre. **EMMA DARWALL-SMITH**, *Time and the Conways*, Royal Exchange Theatre Manchester. **LAWRENCE FOX**, *The Hole*, feature film. **NAOMI FREDERICK**, *Time and the Conways*, Royal Exchange Theatre Manchester. **JAMES GARNON**, *Dangerous Liaisons*, *A Midsummer Night's Dream*, Blue Room Rep, York. **KATHERINE HEATH**, *The Bill – Beech is Back*, ITV, Alice in *Alice in Wonderland*, RSC. **KATHERINE KELLY**, *Dangerous Liaisons*, *A Midsummer Night's Dream*, Blue Room Rep, York. **NIK KEMPSEY**, *The Coming Strangers*, Jackson's Lane Theatre. **CHARLOTTE LUCAS**, Caryl Churchill's *Fen*, *Sharp Release*, Zoe Lewis, Salisbury. **MEREDITH MACNEILL**, *A Midsummer Night's Dream*, RSC. **ELEANOR MONTGOMERY**, Caryl Churchill's *Fen*, *Sharp Release*, Zoe Lewis, Salisbury. **WILLIAM NORRIS**, *Heartbeat*, ITV. **GEORGINA SUTCLIFFE**, *Anybody's Nightmare*, ITV.

## TECHNICAL THEATRE & STAGE MANAGEMENT GRADUATES 2001

**SEBASTIAN BARRACLOUGH**, electrician at Soho Theatre and Writers Centre. **MARGARET CORBALLY**, ASM English National Opera. **CASSIE MCCALLIN**, Stage Manager *The Rivals*, Lagos Theatre Company performing at the Wimbledon Studio Theatre. **ESTHER McDONALD**, runner with Bazal television company. **TONE IREN MYKLATUN**, working for the Bergen International Theatre, Norway. **DAVID PARRY**, *Dogs Barking*, Finborough Theatre. **GEORGE ORANGE**, Bowerwoods Production Services. **MARIUS RØNNING**, Stage Manager *BLA*, Oslo. **PENDEBEDE STALLY**, production assistant with Sasha Brookes Production Company. **DANIELLE YOUNGMAN**, ASM at Royal Court Theatre.

## SPECIALIST COURSE GRADUATES 2001

**DAVID BISHOP**, freelance television work.

## RADA ACTING GRADUATES 2000

**THOMAS ARNOLD**, *Adam Bede*, Radio Four, *The Bill*, ITV, *Everybody's Nightmare*, TV feature for Carlton, *The Crashed Plane*, Radio Four. **MARY DOCKER**, *Changi*, ABC Aus. **CLAUDIA HARRISON**, Luce in *Attachments*, BBC2, Annie in *Murphy's Law*, BBC1. **JOHN HOPKINS**, *Love in a Cold Climate*, BBC1, Dauphin in *King John* and Octavius in *Julius Caesar*, RSC. **JASMINE HYDE**, *Little Dorrit*, Radio Four, *Tiny Dynamite* by Abi Morgan, Edinburgh Festival and tour, *Othello*, Radio 3. **EMMA LOWNDES**, *Hay Fever*. **SOPHIE JAMES**, *Remembrance of Things Past*, RNT. **DANIEL MAYS**, new Mike Leigh film (untitled 01), *In Deep*, two-part drama BBC1, *Manchild*, sitcom for BBC, *Blackrock*, at Young Vic, *Dead Casual*, TV drama, *NCS* for 6 part crime drama for BBC. **AOIFE McMAHON**, *The Playboy of the Western World*, Liverpool Playhouse. **SUSAN SALMON**, Molley in *Office*, Soho Theatre and Edinburgh International Festival. **NORMA SHEAHAN**, *Bedbound*, by Enda Walsh, Traverse Theatre, Edinburgh, *Big Maggie*, The Abbey National Theatre, Dublin. **ROBERT STERNE**, *The Way We Live Now*, BBC1. **ELAINE SYMONS**, *Custer's Last Stand Up*, BBC1. **ALAN TURKINGTON**, Rudolpho in *A View from the Bridge*, Harrogate Theatre/Belgrade Theatre Coventry, tour, 2 short films: *A Matter of Hours*, Guilty Party Films and *Latin Doves*, Solari Films. **KELLY WILLIAMS**, *The Crucible*, Mercury Theatre, *The Fall*, film, *Tales of an Uplift and Improvement*, BBC1.

## TECHNICAL THEATRE & STAGE MANAGEMENT GRADUATES 2000

**LAURA BENEDICT**, ASM (book cover) *The Graduate*, West End. DSM *Snow White*, Grand Theatre, Swansea. **MARIA DICKS**, DSM Gate Theatre, Notting Hill, ASM

Lyric Studio Theatre, Hammersmith.

**JEMMA GARDNER**, Stage Manager, Birmingham Opera, Stage Manager *Revelations* Tara Arts Tour, DSM *Oliver* Marlowe Theatre, Canterbury. **OLIVER JAMES**, Administrator Steel Wasp Theatre Company, Stage Manager Script Cymru (Soho Theatre). Production Manager Core Creative Events. **CHRISTINA JOHANNESSEN**, *Notre Dame de Paris* tour, Stage Manager Gate Theatre Notting Hill. **ANNA JORDAHL**, Stage Manager *The Three Birds*, Gate Theatre, Notting Hill, *The Glass Slipper* Southwark Playhouse, *Miss Julie*, Grace Theatre, Battersea. **RICK MARKS**, Stage Manager RADA / NYU *Shakespeare in Performance Course*, Stage Manager *Danny in the Deep Blue Sea*, The Old Red Lion. **MARY O'HANLON**, *Dick Barton Special Agent* tour, ASM *The Snowman* Peacock Theatre, technician *Loves, Works* and *In Translation*, Gate Theatre, Notting Hill. **MINA RAJSIĆ**, Producer for Mreza Production Group in Belgrade.

## SPECIALIST COURSE GRADUATES 2000

**JANE HUTCHISON**, freelance prop maker. **CLARE JONES**, freelance prop maker. **SARAH PATTISON**, costume assistant, Leverhulme exhibition, Queen Elizabeth Hall.

## RADA ACTING GRADUATES 1999

**KEITH DUNPHY**, McDuff in *MacBeth*, RSC. **DANIELLE KING**, *Bad Girls*, ITV. **GRAEME MEARNS**, Benvolio in *Romeo and Juliet*, Messenger in *Comedy of Errors*, RSC, Jed in *Spooks*, BBC, Mark Jenkins in *Rebus*, ITV, Steve in *Dos and Don'ts*, Twintake Prod. film. **SARAH MILLER**, *Stepping Out*, West Yorkshire Playhouse. **PATRICK MOY**, title role in *King Matt*, Tag Theatre Co. **DREW MULLIGAN**, *Jubilee*, RSC. **SARAH QUIST**, Magpie/Seven of Spades in *Alice in Wonderland*, RSC. **ROHAN SIVA**, *Hamlet*, Young Vic. **RICHARD STACEY**, *King of the*



BRINCAT, *Bad Girls*, ITV. AMELDA BROWN, *The Quest*, ITV, *Doctors*, BBC, *Five Letters Home to Elizabeth*, Radio 4.

BEN CASEY, *The Tempest*, RSC. KATY CAVANAGH, *Bob and Rose*, ITV. LOLITA CHAKRABARTI, *The Bill*, ITV. JASON CHEATER, *Doctors*, BBC1. CHRISTOPHER COLQUHOUN, *Casualty*, BBC1. JOHN PAUL CONNELLY, *Murder Rooms*, BBC1. SARAH COOMES, *Life As We Know It*, BBC1. RICHARD CORDERY, *Henry IV* (Part I, II & III) and *Richard III*, RSC. KAREN DAVIES, *Beauty and the Beast*, national tour. CRAIG CROSBIE, Ronnie De Vere Penderelle in *My Uncle Silas*. MARK DEXTER, *Monarch of the Glen*, BBC1. DENICA FAIRMAN, *Hearts and Bones*, BBC, *Footballers' Wives*, ITV. RICHARD FESCUD, *Mapp & Lucia*, Greenwich Theatre. DANIEL FLYNN, Dodgson/Dodo/White Knight in *Alice in Wonderland*, RSC. DEREK FOWLDS, *Heartbeat*, ITV. SEAN FRANCIS, *Residents*, BBC2, *Comedy of Errors*, West Yorkshire Playhouse, *Night and Day*, ITV. YSOBEL GONZALEZ, *Murphy's Law*, BBC1. PETER GUNN, *The Heart of the Valley*, BBC. IOAN GRUFFUDD, *True Crime Another Life*, Film, *Forsythe Saga*, BBC1.

MARK HADFIELD, Feste in *Twelfth Night*, RSC. DAVID HAREWOOD, *A & E*, ITV, *Babyfather*, BBC2. SUZANNE HITCHMOUGH, *My Beautiful Son*, ITV. LLOYD HUTCHINSON, *Taming of the Shrew*, Royal Exchange Manchester, *Lloyd & Hill*, ITV. MARIANNE JEAN BAPTISTE, *Men Only*, Channel 4. DOMINIC JEPHCOTT, *Macready and Daughter*, BBC1, *Holby City*, BBC1. RICHARD JOHNSON, *Tomb Raider*, Paramount Films, *Tales from Hollywood*, Donmar Theatre, *The Marseilles Trilogy*, BBC Radio 4. TERENCE KNAPP, Directing *Much Ado About Nothing*, Kennedy Theatre, Honolulu. KATY KAVANAGH, *The Conquest of the South Pole*, Radio 3. CHRIS LARNER, Mad Hatter/Carpenter/Hatta in *Alice in*

*Wonderland*, RSC. GEORGE LAYTON, Amos Hart (Mr Cellophane) in *Chicago*, Adelphi Theatre, *Comedians* by Trevor Griffiths for Oxford Playhouse. ADRIAN LESTER, *Hamlet*, Young Vic. ROGER LLOYD PACK, *Murder Rooms*, BBC, *ART*, national tour, *The Heart of the Valley*, BBC.

MATTHEW MACFADYEN, *Perfect Strangers*, BBC2, *The Way We Live*, BBC1. CLIVE MANTLE, *Holby City*, BBC, *Heartbeat*, ITV. JEAN MARIE COFFEY, *A Touch of Frost*, ITV. KATE MARAVAN, *Doctors*, BBC1. DAWN MCDANIEL, presents *Motor Racing (Grandstand)*, BBC1. BRUCE MCGREGOR, *The Glass*, ITV. DESMOND MCNAMARA, *Lucky Break*, feature film, *The Bill*, ITV, *The Last Detective*. DIDO MILES, *The Bill*, ITV, *Residents*, BBC2, *Oscar Charlie*, BBC1. GRESBY NASH, *The Savages*, *Coupling*, BBC2. SOPHIE OKONEDO, *Sweet Revenge*, BBC1. LLOYD OWEN, James in *Hearts and Bones*, BBC1, *The York Realist*, Royal Court Theatre. SHAUN PARKES, Blue Orange, Haymarket, *Randall and Hopkirk* (Deceased), BBC1. MAXINE PEAKE, *The Way We Live Now*, BBC1. RACHEL PICKUP, *Time and the Conways*, Royal Exchange Manchester. BOHDAN PORAJ, *Stairs to the Roof*, Minerva Theatre, Chichester. RACHEL POWER, *A Touch of Frost*, ITV. SARAH PRESTON, *Where The Heart Is*, ITV, *Murder In Mind*, BBC1.

PHILIP RALPH, *Mother Clap's Molly House*, Royal National Theatre. DAVID RINTOUL, *Putting it Together*, Minerva Chichester. KATHARINE ROGERS, Mrs Love It in *The Man of Mode*, Northcott Theatre Exeter. MARI ROWLAND HUGHES, *Tipyn O Stad*, S4C. AMANDA RYAN, *The Inspector*, BBC1. TANYA RONDER, *Taming of the Shrew*, Royal Exchange Manchester. GARY SHARKEY, Fleshcreep in *Jack and the Beanstalk*, Wimbledon Theatre. DAVID SHAW-PARKER, Lord Boxington in *My Fair Lady*, Theatre Royal Drury Lane. SOPHIE

**Congratulations** to RUFUS NORRIS (RADA Acting Graduate, 1989) on being named Best Newcomer in the 2001 London Evening Standard Theatre Awards, for his direction of David Rudkin's *Afore Night Come*.

STANTON, *Eastenders*, BBC1, *Holby City*, BBC1. ALAN STOCKS, *Murder In Mind*, BBC1. SYLVIA SYMS, *The Jury*, Granada TV, *At Home With The Braithwaites*, ITV.

MARY TAMM, *Popcorn*, tour, *Table Manners*, tour, *I, Gladiator*, feature film to be released 2002. BILL TAPLEY, *Heartbeat*, ITV. LIZA TARBUCK, *Linda Green*, BBC1. GARY TURNER, *Emmerdale*, ITV. INDIRA VARMA, *In A Land of Plenty*, BBC2, *Little Dorrit*, Radio 4, *Attachments*, BBC2, *Privates on Parade*, Donmar Warehouse. RONAN VIBERT, Dr Levick in *Antarctica*, Savoy Theatre London. PHILIP VOSS, *The Royal Family*, Theatre Royal Haymarket. APRIL WALKER, Christina Drayton in *Guess Who's Coming for Dinner*, tour. MARK WEBB, *Without Motive 2*, ITV, *The Bill: Beech is Back*, ITV, *Not Quite It*, Soho Theatre Studio. TIM WELTON, Athos in *The Three Musketeers*, Theatre Royal York. DAVID WESTON, *Dorian Gray*, tour. ROBERT WHITELOCK, *Macbeth*, RSC and filmed for Channel 4, *The Magic Castle*, Radio 3, *Peak Practice*, ITV. NIGEL WHITMEY, *Where The Heart Is*, ITV. RICHARD WILLS-COTTON, *Peak Practice*, ITV. NICHOLAS WOODESON, David Garrick in *Jubilee*, RSC, Swan Theatre. SARAH WOODWARD, *I Capture the Castle*, BBC film. JOHNATHAN WRATHER, *Clocking Off*, BBC1.

#### Mireille Abacasis/Diana Brandon

Mireille was a RADA student, 1926-28, taking the stage name Diana Brandon when she embarked on a professional career which included films for Michael Powell. Her son, Prof. John Abecasis-Phillips, who would dearly like information or photos of her RADA years, recalls that her RADA friends included Maime Musgrave-Watson and Eileen Way (later a successful TV actress) and that Athene Saylor was among her tutors.

If any reader can supply more detail from that era, please contact him in Japan on (81) 86 273 835 (Tel/fax) or write c/o Patricia Myers, Registrar, at RADA.

# R A D A T H A N K S I T S

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## **BEQUESTS (\*held in the RADA Hardship Fund \*\*held in RADA Friends Scholarship Fund)**

Miss Marjory Blanks \*\*  
Mrs Mary Higgins  
Mary Morris  
Miss N.S. Rogers  
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Miss L Sherwood \*  
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Miss Mary Agatha Wane \*  
Marc Sheldon in Memory of James  
Haldane Lawrie  
LT & J Mortimer Wilmot Bennitt  
Memorial Fund  
Vivian George Toland \*\*  
Mrs Joan White Memorial Fund \*

## **Bequests 2001**

Miss Nora Sutton Rogers  
Mr Arnold Garth Wilson

## **MEMORIAL AWARDS (which provide the funding for the RADA Hardship Fund)**

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 Kilklick  
Roy Kinnear  
Charles Lefaux  
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  
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John Sloane  
Arthur Talbot Smith  
Dorothy Taylor  
Vivian George Toland  
Sir Herbert Beerbohm Tree  
Irene and Violet Vanbrugh  
Arthur Wontner  
Diana Wynyard

# SPONSORSHIP AND CHARITABLE DONATION OPPORTUNITIES AT RADA

**T**he Academy welcomes the opportunity of entering into partnership with grant giving trusts, companies and philanthropic individuals to support a wide range of its activities, including student scholarships/bursaries, student productions, short courses and special projects. It is only by maintaining its fundraising activities that the Academy can maintain the calibre of its teaching and its broad selection policy. This enables it to continue to offer places on the basis of an individual's potential and talent rather than the ability to cover the term time living costs.

Throughout its history, the Academy has been fortunate in benefiting from the support of donors, both named and anonymous, who have made substantial contributions to the Academy and its Scholarship/Bursary funds. Donations can be made in several ways.

## **A bequest to the Academy.**

As a registered charity, it 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 to RADA, please contact Patricia Myers.

## **Donations through the Gift Aid Scheme.**

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 this scheme whether £1 or £1000. Donations can

be directed towards the support of individual students to contribute to the fees or term time living costs in the following ways:

- £700 per year to cover student travel card costs during term time
- £595 per year to provide meal vouchers for a two course lunch in the Academy Refectory
- £895 per year to provide meal vouchers for breakfast and lunch in the Academy Refectory
- £250 for third year acting student to cover additional costs of photographs and mailings to agents and casting directors
- £2510 per year provides the balance on a student's fee account between the cost of the course and the grant received
- £1075 per year provides the mandatory student fee contribution for a graduate ineligible to receive LEA support
- £5400 per year provides a student with £150 per week towards rent, travel and food during term time
- £700 per year provides the balance between the maximum student loan available to a student living in London and the minimum £5400 we estimate is required to cover the BASIC living costs during term time.

## **Ten year membership of the friends of RADA.**

All ten year subscriptions are held on deposit and the interest is used annually to provide a Friends of RADA bursary to a final year student.

# RADA

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