

# RADA

THE MAGAZINE

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# RADA BAR

*The RADA Bar – the new, fully-licensed foyer that greets visitors through the Malet Street entrance – is now in full swing, serving food and drinks to students, staff, Friends and the public. It is open from 11am with Happy Hour between 6-7pm nightly Monday to Friday. On Foyer event nights and during the termly production seasons, the Bar is open until 11pm. If you haven't yet visited the RADA Bar, take the opportunity to do so as soon as possible.*

During production weeks, you can pre-order theatre suppers from a delicious menu (changed each term), or choose from the range of sandwiches and snacks on sale. On matinée days pre-order a matinée tea to follow the performance. The quality is excellent, the prices competitive, the atmosphere congenial and creative.

This new facility is a venue in itself: the home, during non-production weeks, of a season of new events featuring RADA graduates and guests. Already up and running, plans include play-readings, open-mic nights, cabaret and video showings. Friends will find advance notice of them in the termly production brochures.

Help guarantee the success of this wonderful new facility by making regular use of it throughout the term. Check with the Box Office for the dates of the RADA Tours which are available for members of the public during the production seasons; drop in for morning coffee or lunch; meet Friends for a drink and a Bar Snack after work; enjoy a pre-theatre supper when you come in to see RADA student productions in our three in-house theatres or book this lovely space for a private party.

Bon appétit!

Please pre-order your theatre supper, to ensure seating is available, using the form in the termly production brochure sent to all Friends. If you are not yet a Friend of RADA (see page 19), please ask Carrie Brooke-Mellor at RADA for a brochure.

Subject to availability, RADA's three theatre spaces, its sound studios and the RADA Bar are available for private hire for presentations, productions and conferences. All enquiries for theatre or RADA Bar hire bookings should be made to Teresa Fitzgerald.



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# RADA

THE MAGAZINE

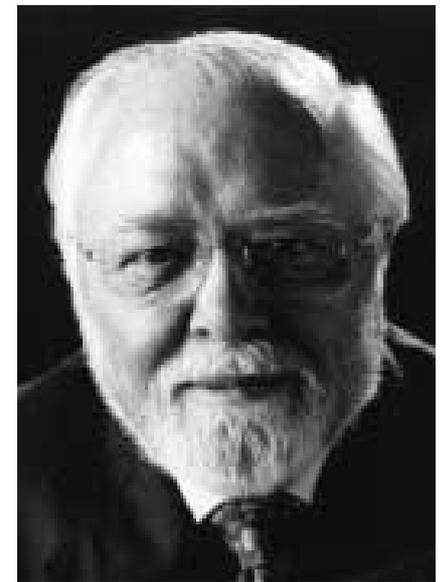
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## FROM THE CHAIRMAN



### "WHEN LOVE SPEAKS"

Those of us close to RADA have always known that the Academy is indeed blessed in its supportive friends – the very existence of the Friends of RADA and this, their magazine, is a greatly valued manifestation of that. But this year has opened with one of the most spectacular, exciting and creative fruits of people's collective goodwill that I can recall: *When Love Speaks*.

The full story of this project, the imaginative brainchild of our own distinguished graduate and Council member, Alan Rickman, and the famous composer and musical director Michael Kamen, is told in the following pages – where you will also find how, with your own support, it will continue

*continued overleaf*

# “WHEN LOVE SPEAKS”

*continued from page 3*

to assist our students and our work.

Quite simply, their idea of putting together modern musical settings of Shakespeare's words and readings of his sonnets has resulted in a CD, produced and marketed by EMI Classics, that features some of the most famous names in the world of popular music together with a remarkable roll-call of 42 leading actors drawn from five decades of RADA graduates. All of them have donated their time and talents and every CD sold will bring a contribution to the Academy. (I do urge you to buy it, preferably directly from RADA (see p9), and to tell your friends about it!)

But as if that – and a delightful website from which you can email the gift of a sonnet to a friend or loved one – were not enough, the launch was marked, on the Sunday before Valentine's Day, with a one-night special benefit show at The Old Vic Theatre. And even that, one of the most beautiful of all theatres, was lent to us without charge for the night by our good friend Sally Greene and her husband, Council member Robert Bourne.

It was a thrilling event, with the theatre full, despite quite short notice for publicising it, and the audience clapped and cheered for Alan and his fellow alumni as enthusiastically as they did for the live performances of Annie Lennox and the other luminaries of the musical world.

It was, for me, vivid confirmation of my belief that *When Love Speaks* will find a totally new audience for Shakespeare, bringing to the works



Lord Attenborough launches the CD

“ It was for me  
vivid confirmation of  
my belief that  
When Love Speaks  
will find for  
Shakespeare a totally  
new audience ”

people who have never considered trying them before. After all, the sonnets, written by a poet who understood and conveyed the emotions of love better than any other, are for people who know those emotions – and I think there are quite a few of us.

So RADA's thanks go to all involved in the project, especially to Richard Lyttelton, President of EMI Classics, for his and his team's generous commitment, to Joy Gelardi, who co-produced the CD, to The Old Vic show producers, Flying Colours, but perhaps above all to Alan and to Michael Kamen,

whose personal contacts and enthusiasm brought his friends and colleagues from the world of music – and who, to cap it all, on the day of the show flew back from Salt Lake City, where he had conducted the music he had composed for the opening ceremony of the Winter Olympics, to take part.

The *When Love Speaks* project has also been a high point for RADA Enterprises Ltd, the company set up last year to promote the wider use of RADA's talents in ways that will support the Academy's funding needs: all Enterprises' profits are covenanted to RADA. The historic theatre in which the *When Love Speaks* show was held is also the focus of RADA at The Old Vic, a partnership which is already offering short-courses at the theatre, open to all. Their six- and ten-day Young Actors courses, open without audition to 16-18 year-olds, are further examples of our efforts to share our own passions with fresh generations.

One other RADA landmark is marked in this issue of RADA The Magazine: the retirement of Brenda Hawkins, RADA's Wardrobe Mistress, after a remarkable 36 years with the Academy. I was very sorry not to be able to join her for what was by all accounts a highly convivial farewell party, so I am particularly happy to have this opportunity to join Nicholas Barter, her other colleagues, students past and present and the Friends, who have gained so much from her skills and enthusiasm, in thanking Brenda for all she has given us and wishing her a long and happy retirement.

**C**louds hid the sky over Waterloo on this unexpectedly mild Sunday night in February, but the stars came out anyway – and the press photographers had gathered early outside the stage door of The Old Vic to catch them.

Around the corner, under the theatre's canopy, front of house staff politely asked people coming to buy tickets at the box office to join the queue hoping for returns. As the audience started arriving, dropped off by cabs and cars, walking from the station, it was clear the chances of that were slim.

Looking at them, as the foyer and the bars filled up, there was no way of working out who, specifically, might have attracted this member of the audience or that to this Sunday night show. The promised one-night-only reunion of Annie Lennox and her guitarist partner Dave Stewart, the Eurythmics duo or Grammy Award winner Keb' Mo', flying in from LA for the occasion.

Or had word got around about quite which famous names of stage and screen, all RADA alumni, would be appearing? It was, we were to find, a formidable list, drawn from RADA in the 40s – Richard Attenborough – to RADA in the 90s, Bohdan Poraj, and spanning, in order of appearance: Fiona Shaw, Peter Bowles, Gemma Jones, Thelma Holt, Robert Lindsay, Alan Rickman, Caroline Blakiston, Roger Hammond, Tom Courtenay, Janet McTeer, Richard Briers and Richard Wilson.

All were to be warmly received –

CD, a beguiling compilation of Shakespeare's sonnets and other words that might be thought of as the actors' and musicians' gift to RADA and RADA's tribute to the Bard. But tonight was to be the icing on the cake: what in showbiz terms might be have been called



Stars line up at The Old Vic (from left to right) Alan Rickman, Annie Lennox, Michael Kamen, Des'ree, Joy Gelardi and Lord Attenborough

Michael Kamen, who directed them, at times from the grand piano, and introduced the musical guests.

Though some of the CD's musical line-up could not make it for the show, the audience were by no means short-changed. Rufus Wainwright contributed a specially shot video and support from the US – and a message of approval from his star dad, Loudon Wainwright III. David Gilmour was the applauded cover for Bryan Ferry in Kamen's sonnet setting, while, instead of opera-star Barbara Bonney singing his setting of the

Willow Song, the composer introduced James Kanagasooriam, the poised and silver-voiced boy soprano he had chosen to perform his Winter Olympics anthem – which Kamen had conducted in Salt Lake City only hours earlier.

It all added up to a show whose polish and professionalism belied the limited time for set-up and rehearsal (in a theatre that had a show of its own running on weekdays) and offered 90 or so minutes of beauty in words and music that sent its audience smiling back into the Valentine's week night.

# W H E N

*How a chat between friends turned into a work of art that will help RADA and give joy for years*

It all started, nearly five years ago, through one of those happy accidents of the entertainment business, when Alan Rickman, long-known as a leading British actor, making his debut as a feature film director with *The Winter Guest*, found himself working with American-born, London-based composer and musical director Michael Kamen.

They knew each other from previous films they had worked on and were friends and neighbours, but now Rickman learnt that Kamen had been nursing a project which would marry his own and other contemporary musicians' work with the words, in particular the sonnets, of William Shakespeare. He had already approached Bryan Ferry and been readily rewarded with a studio session at which Ferry recorded



Juliet Stevenson boosts the launch

idea had involved a benefit album,  
responded immediately – as, it  
soon transpired, did everyone else  
who was asked to be involved, not

Buy a 'When Love Speaks' CD in the shop and you help RADA. But buy one directly from RADA and you'll help even more. Just copy the form – or lift the phone

Shakespeare's own time is acknowledged in John Dowland's *Come again sweet love*, sung by tenor John Potter (with a touch of saxophone for melancholy).

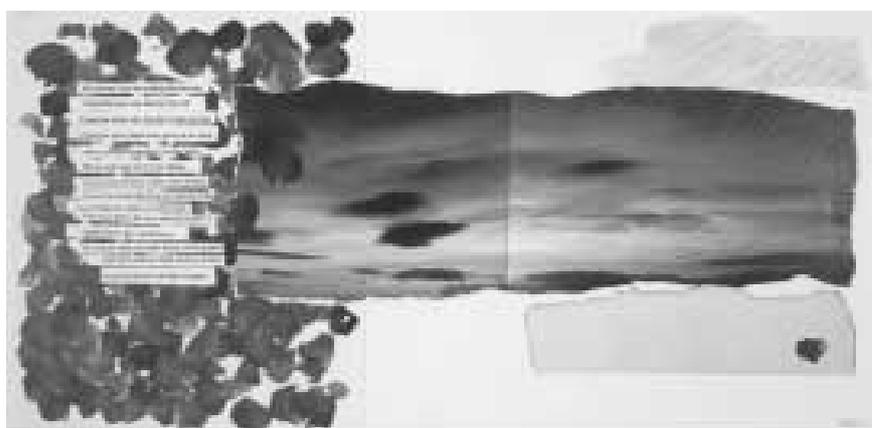
And the other two music tracks have intriguing stories behind them. Michael Kamen wrote his setting of Desdemona's Willow Song, from *Othello*, some 37 years ago, when he was 16. At last he has had the opportunity to have it recorded and it has been worth the wait: his soloist is one of the finest of the present generation of operatic sopranos, American star Barbara Bonney.

Completing the musical bill is another world-famous act, the unique sound of the all male South African ensemble, Ladysmith Black Mambazo. Kamen wanted them in the line-up – but how to manage it? He found by chance that they were performing in London – but he was recording in Geneva and transporting the whole group was uneconomical.

He did, however, get together with Joseph Shabalala, Ladysmith's mastermind, only to find another obstacle: Joseph felt that he and the choir didn't have good enough English. No matter. While the two worked together on the music, back in London, Kamen picked up the phone to the west coast of the USA, to a contact at UCLA, who could translate Shakespeare into Zulu. The translation was winged to South Africa and, Ladysmith Black Mambazo being thus prepared, back came the recording of Sonnet 8, *Music to hear, why hear'st thou music sadly?* – in resonant English.



Richard Lyttelton (President, EMI Classics), Henry Goodman and Louise Paul (Head of Press UK, EMI Classics)



Paul Nelson's original artwork: part of the exquisitely produced hardback booklet



Richard Johnson, RADA Principal Nicholas Barter and Richard Briers



# T R A N S A T L A

*Ellis Jones, Vice Principal of RADA, describes the strengthening links the Academy is forming with aspiring American actors*

There are lots of links between RADA and North America. For many years, a steady trickle of Americans has made its presence felt on the acting course, some like Lisa Eichorn, returning to pursue distinguished careers across the Atlantic, others like Tara Hugo, staying to enrich the profession in London.

In recent years, however, the trickle has turned into something of a tide, as waves of energetic, enthusiastic American students flood happily into our shiny new premises, for courses lasting four, eight or twelve weeks.

The credit for this, of course, has to go to one man, an actor who made a bit of a name for himself as a writer. William Shakespeare is big in America; very, very big.

RADA has, of course, always placed acting in Shakespeare at the core of its training. Our founder, Herbert Beerbohm Tree, was after all one of the great Shakespearians of his day. Now, the fact that RADA has set up courses which draw on the teaching agenda (and teaching staff) of the Shakespeare element in our main acting course, but which are short, and fit in neatly with the American academic year, has met with a warm response, especially as the word spreads via our excellent website ([www.rada.org](http://www.rada.org)).

2001 saw the largest RADA Summer School: 168 students, a large proportion of whom came from the US. The eight-week, graduate level Acting Shakespeare

course goes from strength to strength and we also happily supply New York University Tisch School of the Arts with two 12-week undergraduate modules of Shakespeare in Performance, in each of which we welcome a group of 16 students.

A key element in our transatlantic link is our audition programme. Twice a year our RADA audition team visits NYU to help in the selection of students from the Tisch programme (sorry,

*“ We run a sort of mini-workshop, often throwing the students chunks of indelibly British text to work on – Coward, Wilde or Ayckbourn ”*

program) and once a year I set up shop at the Institute for Overseas Education, Manhattan, running general auditions for the Academy’s own main three-year course and the 8-week Acting Shakespeare course.

This is one of the high spots of my year. The energy, the sheer buzz, of New York is wonderful, even though since September 11 it is now underscored by a sense of brave, determined defiance. New York is a city with an acting tradition as rich as London’s and there is always the chance of

encountering serious new acting talent – at present we have five students on the main acting course who are here as a result of the New York auditions.

The mathematical chances of your gaining a place at RADA (on the main course) are roughly the same as if you were to audition in the UK. The difference is that, if you live in America, we shall still expect you to come to London, at your expense, for the final audition workshop, should you get that far.

We audition in an amazing, usually sunlit room, twelve floors up, with a glass wall over-looking the United Nations and the East River. We’re not allowed to use the balcony for security reasons. One day Yasser Arafat was visiting the UN, and Sara, one of the Fulbright team, was watching the motorcade from the audition room window, while police helicopters circled overhead. Suddenly the phone on the wall across the room rang and Sara answered. It was a policeman – in the helicopter...! “Mam, would you stay away from the window, please...”

My day in New York is very concentrated. I start auditioning at 9.00am and go through to about 3.30pm, pausing for a brief lunch with my colleagues from the Institute, whose ‘real’ job is to administer the Fulbright Scholarships. They take it in turns to be my stage manager, ushering the auditionees in and out, murmuring words of encouragement as they come before ‘the judge’ (me).

# N T I C R A D A

As I go through the day, I make up a short-list of people I would like to see again. The 'call-back' (recall) session is at 4 o'clock, and a colleague, the British director Stephen Hollis, who is based in New York, joins me. We run a sort of mini-workshop, often throwing the students chunks of indelibly British text to work on – Coward, Wilde or Ayckbourn. Although, of course, an ability instantly to create a good RP accent is not essential, the students seem to appreciate working in a different ambience from the usual run of New York acting student auditions.

At the end of the week, Stephen and I then draw up a short-short-list, for me to discuss with Nicholas Barter in preparing the London workshops. The Fulbright chums (especially Teresa Granza, the witty and ebullient director of the Institute, and Gladys her utterly unflappable assistant) are always avid to know who has made it to the final list: "Oh sure, I guessed he'd get through – he looked kinda, y'know, classical..."

The auditions are no longer RADA's only presence in New York. As a result of the success of RADA's Shakespeare courses, there is now a network of American actors with fond memories of Bloomsbury and great eagerness to show off the



An amazing room, 12 floors above the East River

skills they've honed at RADA, so between April 16 and May 5, 2002, a company drawn from RADA's 8-week Acting Shakespeare 'Class of 2001' will be presenting *Measure for Measure* at 45 Bleeker, under the direction of RADA's Nona Sheppard.

Last year, for the first time, American graduates of the 3-year course took part in an off-Broadway 'showcase' and discussions are under way to make this an annual event, so that our graduates have the chance to be in a 'Tree' on both sides of the Atlantic.

At the time of writing, plans are being put in place to extend our

audition schedule to include the other great theatre city of America, Chicago. Chicago-based actors taking part in the Summer School and the Acting Shakespeare course frequently ask why RADA had no links with their bustling theatre scene, home of great companies like Steppenwolf, the Goodman and the Chicago Shakespeare Theatre. There was a time when RADA held auditions on the West Coast – perhaps we should now re-visit this idea?

Certainly, RADA's transatlantic links are here to stay. The enthusiasm, energy and commitment American actors have brought to all the acting courses at RADA are tangible and welcome. Long may our *entente transatlantique* continue!

# 2 0 0 1 / 0 2 P R

## A U T U M N T E R M



### JERWOOD VANBRUGH THEATRE

#### GUYS AND DOLLS

A musical fable of Broadway based on a story and characters by Damon Runyon. Book by Jo Swerling and Abe Burrows

Directed by Geoff Bullen

Music and lyrics by Frank Loesser.  
Musical Director: Stefan Bednarczyk



### THE GBS

#### PLAYBOY OF THE WESTERN WORLD

by John Millington Synge

Directed by Peter Oyston

Designed by Gary Thorne



### JOHN GIELGUD THEATRE

#### WHALE MUSIC

by Anthony Minghella

Directed by Fiona Buffini

Designed by Dora Schweitzer

# PRODUCTIONS

SPRING TERM



**JOHN GIELGUD  
THEATRE**

## SIRENS

A chapter of  
James Joyce's Ulysses

Directed by William Gaskill

Designed by John Bausor



**THE GBS**

## NAPOLI

## MILIONARIA

by Eduardo di Filippo

Directed by Joseph Blatchley

Designed by Michael Vale



**JERWOOD VANBRUGH  
THEATRE**

## DAISY PULLS

## IT OFF

by Denise Deegan

Directed by Ellis Jones

Designed by Alexander McPherson

# BRENDA BOWS

*Wardrobe Mistress Brenda Hawkins reflects on her 36 years at RADA, passing on skills to specialist and acting students alike*

**B**renda Hawkins' farewell party summed things up pretty well. The Academy's Foyer Bar was packed for the whole evening, as people turned out to wish RADA's Wardrobe Mistress well in her retirement, and the throng included not just her own students and colleagues, past and present, but Council members, acting students and graduates from several generations, and professional directors and designers whose shows had benefited from the special skills she had used and taught.

And apart from the massive cake to mark her 36 years' service, the leaving presents were a testimony to the warmth of feeling: a brass plate that will put her name permanently on a seat in the Jerwood Vanbrugh theatre and a coat; second-hand, true, but an exotic creation from her own RADA wardrobe that she'd long been fond of and instantly wrapped herself in.

Brenda had not expected to stay so long. Graduating from the London College of Fashion, she thought the theatre might be more interesting than the fashion world, but there weren't then the theatre-based courses and she joined the BBC. "That was a really good first job, because I did a bit of everything, working on drama and light entertainment shows, one-offs and series, so it might be period costume one week and the chorus line another," she recalls. But there didn't seem to be a future there, the way they were organised. The demarcation lines were very tight – you didn't dare touch anyone's wig, for instance!"

So she started looking around and RADA happened to advertise. "I



*“ It is a quite precarious business and a lot of it's to do with contacts – but also to do with deadlines ”*

thought it was very exciting; it was several jobs rolled into one and there seemed to be more scope for me. You did things like hair and wigs that I hadn't been able to do before.”

She has got used to people asking why she stayed so long. “It was partly the people, the atmosphere. It's always been fun, the students were great and interesting. Oh, I can winge and moan at times, as we all do about a job, but then something happens and I know that's why I like doing it.”

At first, though, she was not quite sure about the teaching. “It's very daunting, the first time you have to stand up in front of 32 people and have to interest, motivate, inform them. I was very nervous about it, but

I've ended up liking that aspect, especially now that we've expanded the wardrobe and got the specialist wardrobe course as well.”

Back in 1965, she recalls, the courses were shorter, at two years, and the stage management course had an intake every term. The production routine varied too, from time to time. “There was a time when they performed on a Sunday as well, so that we were out of one show and right into the next one – that meant working very long hours.”

What has not changed is the aspiration of working to the best standards, to run the department as a professional wardrobe is run. “It is a case of doing your best on a limited budget and we're very lucky to have the store. Everything gets used and re-used, re-styled as necessary, until we are left with rags, and there is even a call for them, so they don't get thrown away.”

The specialist wardrobe course is the most recent addition to the RADA armoury, taking only two or three students for a four-term immersion in the skills. Brenda Hawkins is understandably proud of it.

“We tailored the course to the demand,” she explains. “We did a survey of what the other colleges were offering and found many colleges were setting up three year courses which it seemed were falling by the wayside, so a lot of the students were very disgruntled. So, because RADA was already running four-term specialist courses for props, elects and so on, we thought that four terms would be a good selling point.

“And because we actually costume

# O U T

shows it would be a very practical, intensive course, working on shows as well as the project work. And that seems to be working well.”

But wannabe wardrobe mistresses, or masters, are probably not the biggest challenge. Not everyone who spends time under the wardrobe staff’s wing is necessarily convinced about needing to be there. But every member of the larger specialist stage management course spends half a term getting acquainted with the wardrobe skills, working on the current set of productions.

“They learn to use the sewing machine, hand sewing, wig care, facial hair – everything, down to the washing machine, the drier and the ironing. I think we have some very grateful mums!”

“But above all they learn about working as a team. We had a very good example of that last term in *Gyps and Dolls*, which had a lot of quick costume changes. That took every pair of hands and at the beginning there was an element of panic, mistakes do get made, but it’s the way to learn.”

And some of the SM students volunteer to come back, learning more advanced wardrobe skills as an option in the second year.

It seems that one effect of this is that RADA is sending out generations of stage managers with greater than average awareness of the wardrobe department’s efforts. Actors too. Each generation of acting students is treated to a session with the wardrobe.

“It’s to teach them what the wardrobe does, but also about presentation, about how you wear



Bye, bye, Brenda: an evening among many friends

costume, look after costume, how you hang your costume up and how, if you don’t, we might pick it up once, but the next time it will be left on the floor and if you complain it’s creased, we’ll tell you why.”

But there are also tips aimed at life outside, in the profession. Not every male actor, for instance, might realise that, quite apart from knowing how to put on a stiff collar (and wear it) for some costume roles, it is prudent to have his own supply of collar-studs. “At the BBC, or in a big film,” Brenda observes, “they might still be supplied, but in smaller companies you can’t count on it these days.”

It is changes like this that strike her, looking back over her career, more forcibly than any change in the students. Her specialist wardrobe students face a much trickier professional world. “A lot of the wardrobe departments, especially the larger ones, are being scaled down, so they are using a lot more freelance costume makers. It is a quite precarious business and really a lot of it’s to do with contacts, but also to do with deadlines and that’s one of the things we try to teach the SMs as well as the specialist students. Deadlines

are very important: costumes have to be finished for a “technical”. There are things that might need what we call “tidging”, which you can do afterwards, but basically the costumes must be ready for that technical.”

And the real thing can be very varied. Nicola Evans, the first specialist student, had always wanted to work for the RSC and got in there for the work-placement that is part of the final term of the course. “Then they offered her a job, so she joined the RSC and then went with the touring company and found it very exciting. But now she’s just finishing with the panto at Wimbledon.”

And the competition in the freelance world has just been stepped up another notch: Emma Jealous left RADA’s 3-strong wardrobe staff at the same time as Brenda, to be able to devote more time to her young child – and with work ranging from the Royal Opera House to the new *Chitty Chitty Bang Bang* in her diary.

“But Amy Brown, the specialist student who left at Christmas, has I think three jobs lined up, which should take her well into this year, so,” Brenda concludes “that’s very encouraging.”

# A GIFT TO THE

*At 76, Sylvia London finds RADA inspirational. So, she tells Peter Fiddick, her thanks will outlive her*

It is important to bear in mind, as you read this story, that Sylvia London is a woman who laughs a lot. Whose eyes sparkle even as she recalls the less joyful moments in her life.

Sylvia remembers, when she is pressed to cast her mind back, her father making her a little wooden theatre. She was five and they were living in a tall tenement house in north London, one first floor room of which was occupied by a Miss Binyon, who always dressed in black.

“She was a dresser in a theatre and she used to give me small pieces of brightly coloured material for my theatre. I thought they were ‘magic’; I can see them now,” she says.

It was perhaps the beginning of an attraction to the theatre and to acting that was to recur, only to be pushed aside by events, at intervals over the next 30 years. And now, 71 years after that toy theatre gift, Sylvia has found a new way to channel her enthusiasm: through RADA. Since becoming a Friend of RADA, just four years ago, she has tried to come to every student production, even when it meant making the trek to Kennington, the temporary home during the Academy’s diaspora. To see young talent flowering is, she says, “inspiring”.

But it is surely the students, the staff, the Friends and other RADA supporters who should in turn be inspired by Sylvia London’s own story. Hers has been a life in which family and economic circumstance often prevented her from taking the direction she would most have liked.



“71 years after that toy theatre, Sylvia has found a new way to channel her enthusiasm through RADA”

Her professional career was spent in the stressful if satisfying world of a central London social worker.

So she certainly could not be described as a wealthy woman. “My funny little house” to which she welcomes me, in a modest North Finchley terrace, is the one bought by her parents; father was a printer who had suffered in the depression, then in the war; her mother took “menial” jobs to make ends meet, when she was a schoolgirl. Her father collapsed in the street outside and died here when she was twelve. Sylvia left school at 17 to find work.

Yet, since joining the Friends, she is now in her fourth year of supporting needy students, donating

up to £1,500 (including Gift Aid) a year to help them stick with their training. And a far bigger act of beneficence is now in place. During that time, she has learnt that she is dying, from an incurable, untreatable (“Well, I don’t fancy the treatment, Peter!”) leukemia-related condition. The last time she went for the regular check on her body’s declining stores of platelets and bone-marrow, the consultant told her she was already several months past the hospital’s original prognosis of her life expectancy.

In her will, she leaves bequests to friends and to several charities. RADA will receive the biggest: a handsome £50,000. Students for generations to come will have cause to cherish her memory.

Yet the way she speaks of it, this might almost be an act of selfishness. The thread in her life that started with that toy theatre, though often hidden, was never broken. In secondary school, her English teacher noted the way she had prepared her part in a scene to be studied in class. She joined a local amateur group, even had “a teenage dream” of going to RADA, recalls having been taken to a show in the old Vanbrugh theatre – but it was the beginning of the war, and then having to earn her living took priority.

It was not until she was 30 that Sylvia tried again, signing up for a twice-weekly evening course in acting at the City Literary Institute (‘the City Lit’ to generations of mature students). Having overcome a false start at the audition (“I walked on and dried, the second try

# FUTURE

was fine”) and her inhibitions with improvisation, she loved it, yet opted out of the chance, at the end of the course, to be in a full production. Why? “It’s a good question. I did always have difficulty learning lines. But perhaps I didn’t want to be challenged.”

She well remembers, though, with a mischievous smile, a conversation about it with the principal, who wanted to give her a role “against my grain”. “He also said that an actress had to be very sensitive and very tough to get on in the professional theatre – and be prepared to sleep around. All the famous actresses, he said, had done that! Is it still the same, I wonder?” (Was it then?)

So she found her career in social work, rising in the profession to run an inner-City team for Westminster. “I don’t regret that. I always felt that it was allied to acting, with the same need for empathy with people.” Even after her retirement, she carried on with voluntary work for the church and the community.

And then, at 72 years old, a change of heart: “I thought, ‘I want to do something for me’”. The thought of RADA returned. She phoned, to find out about going to productions, was told about the Friends of RADA and went to a meeting in Chenies Street. Nicholas Barter talked about the rebuilding project and the way, when crises loomed, something seemed to come out of the blue, like the National Lottery. Sylvia asked about the financial situation of the students.

“And this woman stood up and talked for an hour...!”

Patricia Myers, RADA’s Registrar and main interface with students’ problems, did not actually take an hour to describe their financial needs, but did so to good effect. Next day, Sylvia London phoned with her first £1,500 offer.

The response surprised her. “Pat asked who I would like it to go to help. I said I didn’t mind; I hadn’t really thought about it. So she suggested dividing it between a final year girl student and one from the stage management course. I hadn’t expected there would be personal contact, but when I went to Kennington for the next production, the acting student came up afterwards and talked. She was totally charming, I told her she’d have made a good social worker!”

Though the direct contact is, as Sylvia puts it, “a marvellous bonus, these students are so warm”, and not at all a condition of the help, she enjoys taking a personal interest, even after graduation. She talks of going off to the Tricycle theatre in Kilburn to see one recent graduate (“a marvellous mover!”) and knows that the acting student her very first gift helped has currently got “an ordinary job” while waiting for work.

“What am I doing, encouraging them?” she exclaims, with a laugh. But it is a rhetorical question, to which, if she ever had a real doubt, she now has a clear answer, in a letter she received last month from one of this year’s recipients, with whom she had chatted briefly while he was on programme-selling duty in the GBS.

“Your assistance,” Ash Knight

wrote, “allows me the chance to focus on my studies rather than be distracted all the time by the nagging worry of how I’m going to pay for them.

“Your assistance affords me the time to get some sleep in the evenings instead of working extra hours in some bar to earn enough to buy food.

“Your assistance gives the opportunity to attend the finest dramatic institute in the world, an opportunity that I couldn’t possibly afford on my own.

“So far, my third and final year at RADA has been absolutely beautiful...”

Sylvia London, touched by that, hopes it might send a message to other people too. Ash went on to enthuse about rehearsals for the imminent production of *Sirens*, based on James Joyce’s *Ulysses*.

Sylvia had already booked her seat, as she has for every other show this term.

## COULD YOU MAKE A BEQUEST TO RADA?

A bequest to the Academy is a lasting way to support its work and its students. And since RADA is a registered charity any bequest is free of Inheritance Tax, the amount of the gift being deducted from the estate before tax liability is assessed.

For further information, please contact Patricia Myers, the Registrar, on 020 7636 7076.

# ONE FOR ALL

*A RADA reunion causes Tim Welton to reflect on the actor's life: from the gamble and the rivalry to the teamwork*

Even from before the audition you are constantly made aware of your aloneness. Each individuality you possess is a possible selling point and failing point; every face is the mask of a potential enemy. The audition for RADA is the start. 1400 potential candidates, 34 places to fill. In the profession the odds don't get any better. As well as being in the business of learning, developing, creating and hopefully astonishing audiences we are also in the business of gambling, and good gamblers reduce their odds in order to win more and more often.

It is a lovely job. It is a lonely job. We work on ourselves because it is a lonely job. We hone our CV or develop our skill set for the particular job, we outstare the other players, play the odds and hopefully win the hand. And then when we do win, for a beautiful, always too brief moment, the rules completely change. We are allowed to ally. We are allowed to fail in front of other people, learn from them, laugh with them, allowed to remember that acting is a team sport not an individual discipline. It's the bit we do it for.

So York Theatre Royal's production of *The Three Musketeers* was unusual – and special – for several reasons: all three musketeers were RADA graduates, all had won the RADA Prize Fights and the fights were directed by RADA's Master at Arms, Richard Ryan.

John Paul Connolly grew up in Armagh, Tim Welton in Germany and Oliver Boot in Hampshire. Oliver was an outstanding competition fencer. John Paul was a Goth. Tim was neither. Almost



York's musketeers (from left): Oliver Boot (RADA 2001), John Paul Connolly (1991) and Tim Welton (1990)

“ *The three of us had walked the same corridors, often had the same teachers. None of us (thank God) had come out with the same conclusions* ”

twelve years after Tim's graduation and a month before Oliver's, they went through the lonely process of auditioning, outstared the other players, each played his trump card of a Prize Fight trophy. Luckily, in this case (thanks to Alexandre Dumas), there are three potential winning hands.

The most surprising thing about working with people who came through the same college is the detritus; all those bits that got consigned to the thin air and empty pub glasses. We are shaped as much, if not more, by what we reject in our training as what we hold on to. The three of us had walked through the same corridors, often had the same

teachers. None of us (thank God) had come out with quite the same conclusions, but having been down those common paths means that there is a common vocabulary. It's easier to see when someone needs help and easier to ask for help. It's quicker and more fun to rehearse.

So then, we had a laugh over the summer, but what's the point of all this? Maybe just to remind us that the common experience is as important as the individual growth and can be as valuable professionally. Maybe just to say that it's not that lonely a profession and maybe we should seek out the chances to make it even less so.

All for one and one for all?

# 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 paid through the Conservatoire. 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
Non-RADA Graduate . . . . .	£20.00 a year
Ten Year Membership . . . . .	£100.00

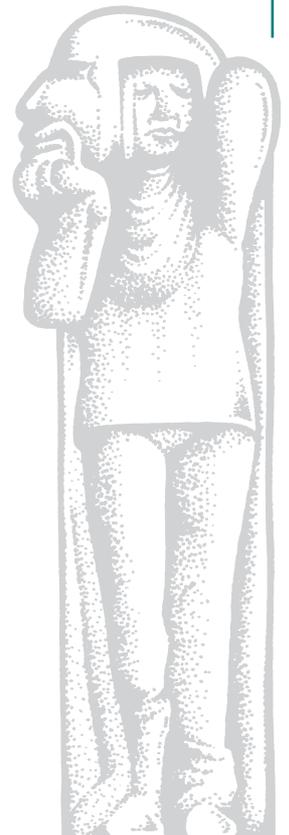
## HOW WILL I BENEFIT?

- 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



# STAGE MOVES

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

## RADA ACTING GRADUATES 2001

**LEO BILL**, Andrew in *untitled 01* (dir. Mike Leigh), Jim in *Gosford Park* (dir. Robert Altman), *Surrealismo, Attachments II, Crime & Punishment, Broke*, BBC, Fleance in *Macbeth*, RSC. **ELLIOT COWAN**, *Jonathan Creek*, BBC1, *Ultimate Force*, ITV. **O-T FAGBENLE**, *One Dance is Enough, Aladdin*, Stratford East. **LAURENCE FOX**, *Gosford Park* (dir. Robert Altman), *Ultimate Force*, ITV. **NAOMI FREDERICK**, Irina in the touring version of *Three Sisters* with Imogen Stubbs, *Fields of Gold, Inspector Linley Mysteries*, BBC. **DANIEL HAWKSFORD**, *Hamlet, Rosencrantz & Guildenstern Are Dead*, Clwyd & tour, Steven Berkoff's *Lunch at the King's Head*. **KATHERINE KELLY**, *The Accrington Pals*, Chichester Theatre. **HELEN LONGWORTH**, *Tasty Morsels, The Man on the Green Bicycle, The World of Stage*, BBC Radio 4. **EDWARD MACLEEM**, *Platonov*, Almeida Theatre, *Conspiracy of Silence* (dir. John Deery) film, *Holby City*, BBC 1. **RHYS MEREDITH**, Sebastian in *Twelfth Night*, Globe Company.

## TECHNICAL THEATRE & STAGE MANAGEMENT GRADUATES 2001

**SEBASTIAN BARRACLOUGH**, Assistant Electrician – Soho Theatre Company. **MARGARET CORBALLY**, ASM – English National Opera. **SARAH GARRETT** (Sarah Tryfan – Equity name), ASM – *Masked Ball* and *LuLu* – ENO, CSM – *Naked Boys Singing* – Madam Jo Jo's, ASM – "Antarctica" – Savoy Theatre. **CASSIE MCCALLIN**, ASM on production at Bridewell Theatre for Tête à Tête in conjunction with ENO, *Becoming Strangers* – Jacksons Lane Theatre, Stage Manager – *The Rivals* – Lagos Theatre Company, performing The Wimbledon Studio Theatre. **TONE MYKLATUN**, working for the Bergen International Theatre, Norway. **DAVID PARRY**, Av. Operator – *The Railway Children* – New Vic Theatre, Stoke on Trent, ASM – *Romeo & Juliet* – New Vic Theatre, Stoke

on Trent, Stage Manager – *Dog Barking*, Finborough Theatre. **GEORGE ORANGE**, Bowerwoods Productions Services, Guildford. **MARIUS RØNNING**, Stage Manager on production at Bridewell Theatre for Tête à Tête in conjunction with ENO, Stage Manager *BLA* Oslo – August 2001, Stage Manager on Tour – July 2001. **SARAH SPITTY** (Equity name Fay Mansfield), SM (on the Book) *Aladdin* – Player's Theatre, DSM *Charlie SexBoots* – Stratford Circus, ASM *Cherished Disappointment in Love* – Soho Theatre. **PENDABEDE STALLY**, Producers Assistant – Sasha Brookes Production Company productions include: *The Full Monty*. **DANIELLE YOUNGMAN**, ASM – *The Homecoming* – Royal Exchange Theatre, Manchester, ASM – Royal Court Theatre, ASM – Soho Theatre, ASM – Basingstoke Theatre and touring to Northcott Theatre, Exeter.

## SPECIALIST COURSE GRADUATES 2001

**DAVID BISHOP**, Freelance Lighting designer & electrician for BBC.

## RADA ACTING GRADUATES 2000 *An Unsuitable Girl*

**OLIVER CHOPPING**, *Heartbeat*, ITV. **ROBERT MOUNTFORD**, RSC world tour. **NORMA SHEAHAN**, *Bedbound*, Royal Court Upstairs.

## TECHNICAL THEATRE & STAGE MANAGEMENT GRADUATES 2000

**LAURA BENEDICT**, ASM (book cover) *The Graduate* – Gielgud Theatre, ASM/Book Cover *Fame – The Musical* – Cambridge Theatre. Elizabeth Crossan, SM/Technician Stagecoach Theatre Arts School. **JEMMA GARDNER**, DSM *Monkey* – Young Vic & Tour, DSM *God's Liar* – Almeida Theatre Opera. **OLIVER JAMES**, Administrator Steel Wasp Theatre Company. **CHRISTINA JOHANNESSEN**, Company Manager on tour with *Notre Dame de Paris* – Strathcona Theatre Company, Stage Manager *The Tempest* –

BADA, DSM *The Three Birds* – The Gate Theatre, Notting Hill. **ANNA JORDAHL**, Stage Manager, Gate Theatre, Notting Hill *The Three Birds* (Sept 2000), Stage Manager, Southwark Playhouse *The Glass Slipper*. **RICKY MARK**, Stage Manager, RADA/New York University – *Shakespeare in Performance Course*, Stage Manager, Old Red Lion, *Danny in the Deep Blue Sea*. **MARY O'HANLON**, ASM, *The Snowman* – Peacock Theatre, Stage Management *Blood Brothers* – West End, Technician, *Loves Work & In Translation* – Gate Theatre (Jan 2001). **MINA RAJSIC**, Mreza Production Group, Producer for Belgrade Production Company.

## RADA ACTING GRADUATES 1999

**STEPHEN MACKEY**, *Sunday*, Channel 4. **SHARLENE WHYTE**, *Other People's Children*, BBC1, *Burnside*, ITV.

## RADA ACTING GRADUATES 1998

**ANDREW BONE**, *Eastenders*, BBC1. **ALEX CAAN**, *An Unsuitable Girl*, regional tour, *Casualty*, BBC1. **JAMES HILLIER**, *The Homecoming*, Manchester, *Micawber*, BBC1. **RYAN MCCCLUSKEY**, *The Grapes of*

WAITES, *Twelfth Night*, RSC. ROBERT WHITELOCK, *Man of Mode*, Exeter, *Where the Heart Is*

#### AND MANY OTHERS ...

MARK BENTON, Dr Terrible, *House of Horrible*, BBC2, *Micawber*, ITV1. STEPHEN BERESFORD, *Time and the Conways*, Manchester Royal Exchange. MARK BYRON, *Casualty*, BBC1. CAROLINE CATZ, *Holby City*, BBC1. KATY CAVANAGH, *Judge John Deed*, BBC1. CHRISTOPHER COLQUHOUN, *Casualty*, BBC1. THUSITHA JAYASUNDERA, *Holby City*, BBC1. RUTH LASS, *Holby City*, BBC1. MATTHEW MACFADYEN, *The Way We Live Now*, BBC1. GRESBY NASH, *Lenny Henry in Pieces*, BBC1. SOPHIE OKONEDO, *This Year's Love*, BBC2, *Clocking Off*, BBC1. MARK PEPPER, *Playing the Field*, BBC1. RACHEL POWER, *Outside the Rules*, BBC1. SOPHIE STANTON, *Peak Practice*, ITV1, *Eastenders*, BBC1, *Holby City*, BBC1. DAVID HAREWOOD, *The Misanthrope*, Minerva Theatre Chichester.

## POETIC JUSTICE

Congratulations to 2nd-year students Anthony Shuster and Chipo Chung, who shared 1st prize – and won £250 each – in the Lockwood West poetry-speaking competition.

The competition is open to drama students and the general public and attracted an entry of around 100. It was judged by a professional jury including actor Sam West, the poet Matthew Sweeney, a BBC producer, the Head of Voice at Central School of Speech and Drama and a leading voice-

# O B I T U A R I E S

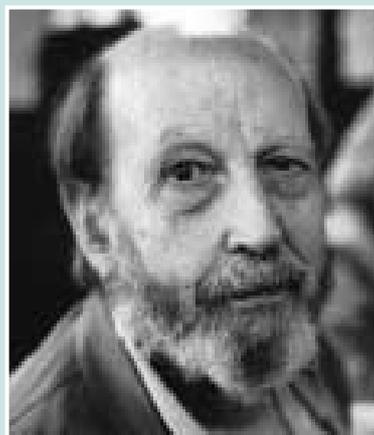
## DOROTHY TUTIN

Dame Dorothy Tutin, who died on 6 August 2001, aged 70, was, she said, a reluctant arrival at RADA. Her own ambition had been for a career as a musician and when she decided she did not have a high enough talent it was her theatre-loving father who urged her towards acting – while she urged him not to ring RADA to start the admission process.

But he was right. She graduated in 1949, aged 19, and soon made her mark, playing Katherine in *Henry V* at The Old Vic the following year and in the next five years featuring on the big screen as Cecily in *The Importance of Being Earnest*, Polly Peachum in *The Beggar's Opera* and Lucie Manette in *A Tale of Two Cities*. But it was on the classical stage that she was to flourish. In the Stratford company's tour of Russia in 1958, Tutin played Ophelia, Viola and Cressida; in 1960, at Stratford, she was seen as Portia, Viola and Juliet. All Shakespeare's leading women (including Lady Macbeth opposite Albert Finney) and most of Chekov's would follow.

Yet this petite woman, with her distinctive voice, husky, with a slight impediment, yet precise, had a range that would also encompass Sally Bowles, the sexual hysteria of John Whiting's *The Devils*, Ken Russell's *Savage Messiah*, and Pinter, in the original cast of *The Homecoming* and later in *A Kind of Alaska*.

She married the actor Derek Waring in 1963, was named CBE in 1967 and created DBE in 2000.



## HENRY MARSHALL

The Academy learnt with great sadness of the death, aged 81, of Henry Marshall, teacher of stage combat at RADA for more than two decades until his retirement in 1995 and a pioneer in the discipline. He helped found the Society of British Fight Directors (now the British Academy of Dramatic Combat) and RADA's 'best fight scene' prize is named after him. A full appreciation will appear in the next issue of *RADA, The Magazine*.

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# 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

ROYAL ACADEMY OF DRAMATIC ART