

RADA

THE MAGAZINE

CASH FOR STUDENTS:
WHY THE CAMPAIGN
CONTINUES

HOW RADA STARRED
AT THE R.A.

OUR BACKSTAGE BARD

IN MEMORIAM:
JOHN THAW
THE QUEEN MOTHER

SUMMER 2002 • ISSUE 20 • £1.50



RADA BAR

The RADA Bar – the 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.

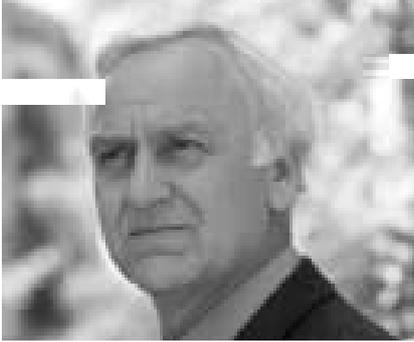
This facility is now a venue in itself: the home, during non-production weeks, of a season of new events featuring RADA graduates and guests. It regularly hosts play-readings – including new work – open-mic nights, cabaret and video showings. Friends will find advance notice of them in the termly production brochures.

Help guarantee the success of this wonderful 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 Elaine Symons.



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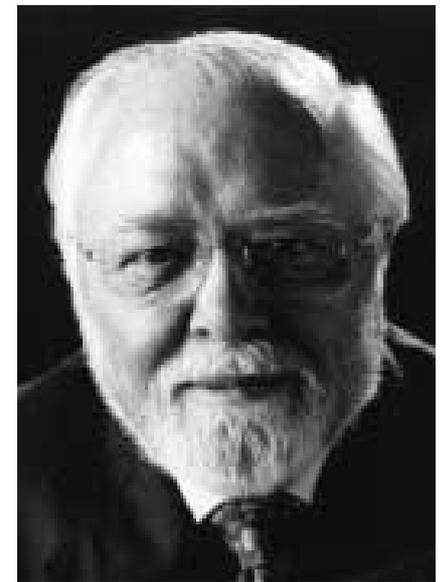
COVER: Lisa Dillon in *The Rimers of Eldritch*, GBS Theatre,
October 2001

COVER AND RADA PHOTOS COURTESY OF: Mick Hurdis

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FROM THE CHAIRMAN



AVE ATQUE VALE

Recent months have proved, for us at RADA, a time of sad farewells, but also of a bright new beginning, made possible by Her Majesty The Queen, in a generous gesture to mark her Golden Jubilee.

So let's begin with this good news. On 22 May at Burlington House, leading lights from the arts, numerous RADA graduates among them, gathered to celebrate the Jubilee and to see Her Majesty present £10,000 each to the four academies of which she is patron: the Royal College of Art, the Royal College of Music, the Royal Academy of Dancing and the Royal Academy of Dramatic Art.

It is a fine way to express support for the rising generation of artists and was

continued overleaf

AVE AT QUE VALE

continued from page 3

received for RADA, appropriately, by one of our third-year acting students, Shereen Ibrahim. So we plan to make use of it in the same spirit: as the seed money to launch our RADA Youth Group.

The aim is to offer young people who might not have had the opportunity of first hand experience of drama the chance of tasting its many pleasures through working with professional teachers and directors.

RADA is already working in this area, through our regional Access Scheme. The youth group will, we intend, provide a focus for these activities, further broadening and deepening their reach – no doubt benefiting not just the participants but, ultimately, the Academy too, by extending the range of young people aspiring to join the full-time acting and technical courses. *RADA, The Magazine* will keep you in touch with the progress of this exciting development.

From those who are yet to join us, I have, alas, to turn to those who, in recent months, have been taken from us, all having done great service to the Academy, to their profession, and, through that, to the public.

For the public, the best known will be John Thaw, who, having joined the acting course as a mere 16-year-old, rapidly made his mark in television, then became one of its greatest stars, through some of the most popular series of three decades – *The Sweeney*, *Morse* and *Kavanagh QC* – as well as demonstrating, through movies in which I have

been involved, his immense skill in the creation of numerous fascinating characters.

John is remembered in the following pages by two of his RADA contemporaries, Sir Tom Courtenay and David Burke. I would wish also to pay tribute to his constant support for the Academy in financial aid to students

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who so valued his concern and help. However, more than that, at the height of his fame he was often to be found quietly participating in Council meetings. He will be very greatly missed.

Later in the year, on 4 September at an event at St Martin's in the Fields, described by his wife Sheila Hancock as simply 'remembering John', we shall have the opportunity to express RADA's thanks for his life.

Three other people recently lost to us, though less known to

audiences, will long be remembered with profound respect and affection by generations of former students and fellow professionals. The death, late last year, of Henry Marshall, king among fight directors, has already been mentioned here. I can now add that the Academy's annual competition in the skills he taught will henceforth be named, in his honour, the Henry Marshall Prize Fights.

We must also mark the passing of two other stalwarts. Richard O'Donoghue, who has died aged 81, was the Registrar of RADA for nearly twenty years. He had been an actor and manager and brought both a sympathy for students' endeavours and a great organising ability to his role. The summer school, now well established, was one of his projects.

Robert Palmer will be mourned by students both present and past, for this remarkable voice teacher was still at work in the Academy this year. The messages we have received from around the world are testimony to the way this skilled and gentle man touched the lives of so many. Indeed, a large proportion of his students still sought his help, years after they had made their way in the profession. A memorial service celebrating Robert's life and work was held in St Paul's, Covent Garden, on Monday 8 July.

Henry Marshall, Richard O'Donoghue and Robert Palmer will be more fully remembered in the next issue of *RADA, The Magazine* and we would be pleased to publish readers' memories of these three inspiring men.

THAW AT RADA

John Thaw, one of Britain's most popular actors, has died, aged 60. Sir Tom Courtenay and, overleaf, David Burke recall a fellow student and friend

John was known as 'Thaw' by his friends at RADA. He was extremely silent when he arrived there from Manchester. He wore a red-spotted neckerchief peeping out from the top of his dark grey jersey and a manner that didn't invite conversation. I was the only one of us in the first term who dared speak to him. The first time I tried, standing in the queue in the RADA canteen, all I got for my pains was a grunt, but something about him made me persist and we soon became pals. Perhaps our working class backgrounds had something to do with it. He was only sixteen when he started at RADA. I was twenty-one, though he looked older than I did and his forbidding manner was just a cover-up for his shyness.

After a term or two he joined me in a large maisonette in Highbury Crescent that got fuller and fuller of would-be actors and we became very fond of one another. I heard him say years later that he had been in awe of my intellect when we were younger, which surprised me. Though I'd just arrived from University College London along Gower Street, I hadn't been happy there and hadn't even got a degree. Perhaps my being older than him made me more opinionated than he was; I never thought I was brighter.

I always had a sense of how full of feeling he was and, like myself, he wasn't at that time able to control it in his acting. We both used to wave our arms about all over the place when we got excited. It took us a while to achieve any sort of stillness.



“ He was compassionate, passionate, serious and humorous. It just so happened that the qualities of his I knew through our friendship infused his talent

”



John Thaw and Tom Courtenay in *Faust*, RADA 1960

The one thing I did teach him about, or rather introduce him to, was classical music. Music meant a great deal to him for the rest of his life – was in some ways his greatest pleasure. From him I got true friendship at a time when I sorely needed it. I was thrown into the deep end the second I left RADA. John wasn't remotely envious of my sudden fame (though he did christen me 'Golden Bollocks') and was very supportive and affectionate.

Not to say patient. I was forced to have my front teeth reassembled before being allowed to join the Old Vic company and it was done very badly, causing me much grief and worry, and John had to bear the brunt of my ceaseless complaining. Never once did I hear him say, "Will you shut up about your

bloody teeth". Rather: "They're fine, kid," (they weren't) "and your diction will be fine".

He was wonderfully long-suffering. We had lots of little routines we used to enact. The worst one was a not very brilliant invention of mine. I'd say to him: "O that this too, too solid flesh would melt, Thaw". And John had to say: "And resolve itself into a dew?". He did it without complaining – though the last few times he might have looked a bit fed up.

Another routine we took great delight in was speaking as though we didn't have any teeth. He was very good at that. "Well, you shee, the thhing ish, Tchommy..."

He was a very humorous man. Fairly recently he told me about a northern car dealer who'd given up

selling Mitsubishi cars. Very funny the way he said "Mitsubishi". "No point selling Mitsoobishiz, you never see 'em again. No, I'm selling Renaults now, they're always needin' seein' to. Mitsoobishiz, no way."

We didn't see so much of one another after our first years in the business, but last year we had a reunion which meant a great deal to me then and means even more now. I presented him with his BAFTA Fellowship award, at his request, and was delighted to do so. Afterwards he said, typically: "All I could think of this afternoon was you wishing me in hell because you had to get dressed up and come here".

Whenever we met up he was always very affectionate and the old jokes would come out. The last time I spoke to him on the phone he reminded me of a very camp musician we'd been fond of who'd had quite an unusual way of expressing himself: he liked to Frenchify English words and expressions. So the last thing I heard John say was: "I'll tell you what, Tommy, we'll commit telephon^{age}".

Were someone to ask me if I knew at RADA that John would become such a loved and famous actor, I would have to say that I only knew that there was something about him then that I liked, loved even. He was compassionate, passionate, serious and humorous. It just so happened that the qualities of his I knew through our friendship infused his talent and made him one of the most popular British actors of his time.

Tom Courtenay

“ Physically not far out of childhood, he yet possessed this wonderful light-footed confidence and chutzpah. So cool and funny, as if we were there for his amusement ”

”

John was the youngest of the motley band of apprentice actors who trooped through the Gower Street portals of RADA one bright sunny morning in 1958, excited to be taking their first steps in this strange, unpredictable profession. We were of all types, nationalities, ages.

John must have left school unusually early, for he arrived among us at the age of sixteen, having already served time as a pastry cook in Manchester. Years later I read that he often cooked lunch for his family, and I pictured his girls saying “Nice one, Dad – this pastry’s fabulous!”. Funnily enough, my earliest memory of John is a first-year presentation of *Hobson’s Choice* in which he was acting a middle-aged man cooking bacon and eggs. It made us all smile, probably because of its truthfulness. “Yes,” we were all nodding, “that’s just like it is!”

I recognised the same gruff voice and bent shoulders 40 years later, when John played Uncle Tom on television, a beautiful performance of discreet tenderness which moved me to tears.

But it was his Mephistophilis which impressed me most during the RADA years. I was amazed by his extraordinary rapport with the Vanbrugh audience. Physically not far out of childhood he yet possessed this wonderful light-footed confidence and chutzpah. So cool and funny, as if we were there for his amusement. I looked and thought, “I can’t do that. But I wish I could!”

We did one play together before

we stepped out into Gower Street for the last time. It was a period piece in which John shouldered the burden of having to play a toddler in a Little Lord Fauntleroy suit. If he was embarrassed, he didn’t show it on stage, but used the opportunity to garner a handful of subversive laughs.

Subsequently we did three or four TV plays together, which included an early manifestation of his role as guardian of the law, in *Redcap*. Another time we sat opposite each other as two young army officers in a train on its way to the front line: the first time, I’m sure, either of us two working class lads had ever travelled First Class. Thanks to RADA and Clifford Turner, our voice coach, we were able to deploy the clipped accents to go with the de luxe upholstery. We got away with it. Just!

What was my chief impression of John in those days? The professional: never late, always word perfect. Above all – truthful, real.

One of my regrets was that I never got to know him better. But I suspect that most people who worked with him would say the same. John was a very private man. I suspect that he was, like so many actors who perform with professional panache, a shy man, embarrassed by the gushier, less sincere aspects of our profession. He saw through humbug and gave it short shrift. About his own work he was modest to the point of being gruffly dismissive.

It seems entirely wrong and cruel that the youngest should go first, especially one so talented and



John Thaw – and trademark Jaguar – in *Morse*

charismatic. He was at the peak of his power and success, with everything to enjoy in life. Which of us will have left behind such a rich body of work for generations ahead to admire and enjoy?

David Burke

HELPING HA

Patricia Myers, RADA's Registrar, explains why the new Conservatoire system still leaves students needing support

"The Academy must be better off financially, now that it is a part of the Conservatoire." This is one of the most common statements from people who hear the news of RADA's new Conservatoire status.

And of course, they are right. Having a fixed fee income from the Higher Education Funding Council (HEFCE) through the Conservatoire for all UK and EU students, has made an enormous difference.

Previously, we were reliant on receiving as much funding as possible from whatever government award scheme was available at the time. We became equally reliant on our ability to supplement the student fee income with a new source of funds raised annually through sponsorship. You name the type of funding scheme – local education authority (LEA) discretionary awards, Arts Council Lottery Interim Funding; Dance & Drama Awards (DADA) – we have had them all and, with them, the various administrative procedures which accompany such funding schemes.

The past ten years have undoubtedly been a very testing time financially for all dance and drama schools but let's look at the Academy's achievements during this period:

- Re-accreditation by the National Council For Drama Training for the maximum five year period;
- Grade 1 in our Further Education Funding Council inspection;
- RADA broad selection policy



Gerard Monaco received funding from Sir John Cass's Foundation

renovation and rebuilding of the main Gower/Malet Street premises – accompanied by relocation to Kennington Park, student productions held in theatres throughout London and capital fundraising on a grand scale by our indefatigable chairman, Lord Attenborough.

We are justly proud of these achievements.

It would be wonderful to report that after this period of dramatic change, which culminated in our becoming one of just two founding affiliates of the newly constituted Conservatoire for Dance and Drama in August 2001, we have finally achieved a period of financial respite. Unfortunately, this is not the case.

The reality is simple. RADA could not have survived without the generous support of trusts, foundations and philanthropic individuals who have shared our goals during this period. If, as the Academy approaches its Centenary in 2004, we wish to continue to maintain our broad selection policy, top flight teaching and the 98-year tradition of providing scholarships and bursaries for students in genuine financial need, then this annual fundraising must continue.

Without it, many of our current leading stage, television and screen actors would have been unable to complete their RADA training. It would be a truly sad indictment of our period as custodians of this great institution if, at this stage of the Academy's history, it were unable to maintain the high

“ A student taking out the full student loan to complete the course graduates with a student loan debt of £10,830 – and probably a substantial overdraft. The Equity minimum wage for an actor is currently £280 a week **”**

maintained and developed further through its ground-breaking regional auditions and the introduction of access courses.

- The quality of its teaching maintained through our strong links with the profession and high staff/student ratio.
- Phase two of the Centenary Project completed. This involved

N D S

standard of teaching and to continue to support students in genuine financial need.

Government funding towards student fees is, of course, vital and we are extremely grateful that RADA students are now able to benefit from a premium level of fee support from HEFCE. However, the funding currently available still does not cover the full cost of the training, which is £12,500 per year, per student. Nor does the funding system provide any assistance for term-time living costs – other than through student loans.

The RADA Council, parents and students all share concern about the student loan system. To begin a freelance career in the theatre saddled with debt is a very daunting prospect for the majority of our students. The Academy Council and staff are therefore firmly committed to continuing fundraising to limit the necessity for this.

The student funding situation remains complex but for those able to contribute to the student RADA scholarship/bursary fund through sponsorship donations or a bequest, the salient points are these:

- The Academy's broad selection policy ensures that the most talented students are chosen from the 1500 who apply for a place each year. Overseas students are often from non-EU countries and frequently from backgrounds where the possibility of raising funds to study at RADA and live in London just does not exist unless the Academy is able to



Adam Grayson and Rebecca Staton received funding from the Ogden Trust

offer scholarship/bursary support.

- Home and EU Students are eligible to apply for a joint parental income assessment, through their local education authority (LEA), for assistance towards the mandatory student contribution of £1100. Eligibility for student loans is also means tested by the LEA. However, only those whose parents' joint income is less than £20,480 qualify for full financial assistance. Those with joint parental income between £20,480 and £30,501 qualify for partial assistance. Over £30,502 there is no assistance. This effectively excludes many of our students whose parents' joint income is in the £30,000-£40,000 bracket, even though many also have more than one child in higher education.
- The assessment process fails to take into account the problem of parents who are freelance workers or reliant on variable overtime payments to boost a low basic wage, or where one parent is made redundant or the parents separate part way

through a tax year. Any of these factors may cause the family income to vary substantially.

- We currently have students who have already undertaken a first degree and joined the course with substantial existing student loans, some in excess of £10,000. These students do qualify to apply for a second student loan but many are understandably reluctant to increase their debts still further.
- London is undoubtedly one of the most expensive cities in the world. We estimate that a student needs a minimum of £150 per week to cover rent, utility bills, travel and food during term time. This amounts to £5400 per year for 36 weeks of term time. It's a no frills budget which does not take into account the fixed costs of maintaining their room in London during the holidays or of their return fare to the parental home at the end of each term. If they move out of the accommodation at the end of each term, it may end up costing more, as deposits are seldom returned in the type of real estate market students move in. Finding

suitable, low cost accommodation, within easy travelling distance of the Academy is difficult and extremely time consuming. Most students, having found a reasonable place to live, try to keep it for at least one academic year. The real living costs are therefore closer to £8000 per year.

- The maximum student loan available for those studying in London to cover their living costs is £4,815 (£3,610 of this is the basic loan entitlement and does not rely on the LEA financial assessment). Therefore for many of our students, the maximum loan they can take is £3610. This is £1790 per year less than the estimated minimum term-time living cost and does not including the £1100 mandatory student fee contribution, which also has to be raised. A student taking out the full student loan to complete the course graduates with a student loan debt of £10,830 – and probably a substantial overdraft. The Equity minimum wage for an actor is currently £280 a week.
- Although students on the 3 year acting course will now graduate with a BA degree, all the full time courses continue to provide vocational training. Students are taught by specialist teachers, actors, directors, designers and theatre technicians. The staff/student ratio is high, as is the contact time, which is often in excess of 38 hours a week.

This rigorous training schedule precludes students from being able to undertake regular part-time work during the term without detriment to their training.

The intensive vocational training offered at RADA is rigorous and of the highest calibre. It prepares students for a difficult, competitive profession. The cost of this specialist training is high but the results are evident and have enabled the Academy to maintain its worldwide reputation for the quality of its training in a rapidly changing industry.

We fervently believe that the standard of teaching achieved at RADA merits the additional investment required. The number of RADA graduates who reach the pinnacle of the profession, many of them becoming household names, continues to bear testimony to this.

The Centenary Project and gaining Conservatoire status have marked a turning point in RADA's history. The Academy is using the process of change to re-evaluate its activities, consolidate its position and ensure that an organic process continues to guide any further change or expansion in the future. What remains certain and constant, amidst all the change, is the Academy's commitment both to its students and to maintaining the quality of the training which has made RADA a leader in its field.

Your support, large or small, in helping us to achieve our goals is invaluable. It is also an investment in the theatre of the future.



Martin Rea received funding from the Lady Rothermere Scholarship

A G I F T O F A S T A R T

Naomi Frederick takes a bus to her first job and alights among kindred spirits

Sitting on a strange bus, having slept the night in a strange bed, and heading for an unfamiliar destination, fellow RADA graduate Emma Darwall-Smith and I asked ourselves whether what we were doing could really be called a job. Certainly it felt special to be embarking on our first theatre job after RADA as a pair, a pattern much favoured by our year who, within weeks of our graduation, had two placed in York, two in Salisbury, two in Highgate, London, two on the set for *Gosford Park* and now two in Manchester. What felt more special was to discover, by the end of the first day of rehearsals for *Time and the Conways*, that five out of our cast of ten were ex-RADA. Instantly we were connected, through the shared experiences of being late for a class with Francine, being ordered to ‘focus’ by Ilan, reporting a costume ‘accident’ to Brenda, and through the common acquaintance of such RADA figureheads as Robert Palmer, John Gray and Val Maxwell. A real high-point during the run was when Pat Myers came to see the show, and five of us were queuing up backstage to see her!

What I quickly realised not far into rehearsals was how fantastically RADA’s training had prepared me for the profession. I was familiar with the director’s Stanislavskian approach to text; I knew how to ‘go away and work on character’; I had a sense of the period of the play, from the perspectives of both history and etiquette. Moreover on those grounds where acting meets technical, I knew the code: I knew which questions to put to the deputy

stage manager and which to save for discussion in the pub or weekend phonecall to mum; I had practice in how to behave in a costume fitting; I knew the form for events running up to opening night and was familiar with the regulations about pre-show call times. So familiar, in fact, that one Saturday in Manchester, as I covered my already-wigged head with a scarf and ran out of the theatre after the half-hour call in order to collect a box of Crabtree & Evelyn soap to give to Emma’s Granny next day, I was overcome with sudden dread that I might bump into Bo or Giles and face stern admonishing.

Without a doubt, the twelve weeks on *Time and the Conways* were a gift of a first theatre job, as the other more experienced members of the cast constantly informed me. “Not all jobs are like this, you know,” they would say. Perhaps it was that nine out of the ten of us were under 35, and the only one who wasn’t, Gabrielle Drake, was a delight and a mother to us all. Perhaps it was the prevalent RADA factor(!). Whatever the reasons, we were an exceptionally happy cast and company. The atmosphere was enduringly harmonious. Feelings of bonhomie, however, are probably not by themselves enough to keep one happy and satisfied given the hardship of being based two hundred miles from home. A great part, a great play and a great city are all beneficial factors in the equation.

I had worried, before I left for Manchester, about how I would fill my time once the show was up and running. I could not envisage how I



Happy family: Gabrielle Drake and Naomi Frederick

would spend my days. Well, there was never a problem. No wonder actors have a reputation as being lazy. By the time one has woken at 11, got up at 12 and breakfasted at 1, it is only a matter of a couple of phonecalls, a glance through the paper, perhaps a trip to the supermarket or a quick rendezvous with the washing machine before the light is fading and it is time to start thinking about going to the theatre. A few weeks into the run, Emma and I did motivate ourselves to fit in more exciting activities such as swimming and yoga and going to the cinema. I found it a most agreeable existence! If I had any complaints, it was the endless eating out of plastic or polystyrene containers and paper bags and never having an evening (except Sundays) to flop in front of the TV. But such hardships weigh very little against the thrill of stepping on stage every night for a run of 52 shows.

2002 PRO

SPRING TERM



**JERWOOD VANBRUGH
THEATRE**

THE TEMPEST

by William Shakespeare

Directed by Nona Sheppard



THE GBS

THE BEAU DEFEATED

by Mary Pix

Directed by Glen Walford

Designed by Alison Cartledge



**JOHN GIELGUD
THEATRE**

SMELLING A RAT

by Mike Leigh

Directed by Gari Jones

Designed by Emily Couper

DUCTIONS

SUMMER TERM



**JERWOOD VANBRUGH
THEATRE**

A SMALL FAMILY BUSINESS

by Alan Ayckbourn

Directed by Robin Midgley

Designed by Vikie le Saché



THE GBS

ENTERTAINING STRANGERS

by David Edgar

Directed by Jeff Teare

Designed by Sue Mayes



**JOHN GIELGUD
THEATRE**

STARS IN THE MORNING SKY

by Alexander Galin. Translated by
Michael Glenny & Cathy Porter

Directed by Matt Wilde

Designed by Adrian Linford

A CERTAIN JE

The Royal Academy asked RADA to add spice to its glittering soirée. Genevieve Ashton tells how we did it

The decadent sophistication of the evening blurred surreally onwards: champagne, garlands of red roses, fur and diamond clad ladies with sea cadet escorts, snippets of conversations about shoots in Scotland and weekends in Vienna...

The *Soirée de Gala* Reception for the Royal Academy's Paris Exhibition passed us by in slow motion worthy of a Jean Luc Goddard film. Or rather, we passed *it* by in slow motion. Our slurred movements were not, however, the affect of too much Mœt but were rather *expressés*, the product of two Saturdays' work under the guidance of Jeremy Stockwell.

Belinda Harley, of the Royal Academy of Arts, initially contacted Nicholas Barter in the hope that RADA students might be able to "liven up" the opening of the exhibition. Judging from her subsequent letter, describing us as "the hit of the entire evening", it seems our efforts hit the mark. We followed her initial brief "to prevent the evening from becoming too stuffy" and came up with playful mime-based scenarios which we could run in rotation in the 15 rooms and among the 1,000 guests.

Donning our finest frocks or looking dashing in DJs, we mingled in slow motion with celebrities of the world of art. Our six scenarios – *A Queue to a View*, *Meeting and Greeting*, *Exhibition of Friends*, *Three Critical Stances*, and *Three Emotional Poses* – tried to capture the atmosphere so often found at formal openings.



Shall we dance? Masks by Roddy Maude-Roxby

For example, in *Queue to a View* we explored the infamous British politeness. No one wanted literally to 'step out of line' to gain an unobstructed view of a painting. Rather we conformed and bore the uncomfortable close proximity of the person who had decided to

stand directly in front. Likewise, with *Meeting and Greeting*, the recognisable 'luvvie air kiss' was easy to subvert by lingering a moment too long, so as to build up to a slow motion orgasmic embrace – or a highly unconventional slow squeeze of the bottom!

NE SAIS QUOI



After their first appearance at the Royal Academy, the RADA 'performance artists' were invited to repeat their success in the grand surroundings of Burlington House, during the royal reception at which the Queen – left, mingling with the thousand invited arts glitterati – presented a £10,000 Golden Jubilee gift to each of her four arts academies, RADA included. (Photos courtesy of Dave Benett/Alpha)

We guarded against buffoon caricatures and favoured a subtle approach. By staying as true as possible to social conventions, a mere twist or hint of the unconventional, or exaggerated conventional, highlighted the inherent humour in the way we often behave at social gatherings.

The crowds' reaction was varied: some laughed, others tried to join in, some shrank away or politely retired and watched from afar. Our slow transition of expressions as art critics in *Three Critical Poses* and as 'live installations' in *Exhibition of Friends* seemed to go down particularly well. Exclamations of "Who are you?... where are you from?" were met by our silent faces, which, rather than appearing passive, served to suggest our status as objects of art – to be viewed and discussed, silent yet provocative.

As far as the twelve students who took part are concerned the whole event went, not with a cumbersome bang, but a far more chic, Parisian, pop of champagne corks!



Daaahling! Meeting and greeting at Burlington House

R A D A P O E T R Y W R I T I N G

A new RADA event taps a well of impressive creative talent across the Academy

Betty Mulcahy, “the best woman reader of poetry in Britain today”, according to veteran poet Dannie Abse, was also the judge of RADA’s first ever poetry writing competition. Instigated by Jane Boston, voice tutor on the three year acting programme, the competition aimed to heighten student awareness about the links between the creative processes of writing verse and of memorising and speaking it aloud.

The RADA Poetry Writing Competition Event, held on June 19 as part of the Summer Foyer Events, brought the winners – Esther Armstrong, Mark Wells and Nick Barber, highly praised by the judge – together with their professional verse reading counterparts and with other poets.

“There is no greater prize for a writer,” says Jane, “than to have their work read aloud by fellow actors and professional verse readers. It gives them a clearer idea of the music and rhythm of their creation and of whether the piece lives ‘speakably’ off the page as well as on it.”

“Building a poetry evening around the winning poems seemed the best way to allow writers to make these connections. It would let contemporary poets know more about the place of poetry and verse speaking on our own acting curriculum. It would also enable us to bring in distinguished professional verse readers like Betty to speak about the work while appraising and adjudicating the work of others.”

The three winners of the competition are drawn from both the technical and the acting, departments – a bonus, says Jane Boston, as it “brings the students from both sides of the Academy into contact over an aspect of creative endeavour which is not just production based”.

First prize winner Esther Armstrong is currently on RADA’s two year stage management course. Her mother comes from Brideswell, as small village in Co. Roscommon, Ireland, and her father from Bermondsey. Esther attributes her love of literature to the stories they told her when she was young. Perhaps this deep connection with the spoken word contributed to her outstanding achievement in the winning poem, *The Song of Eve*.

Betty Mulcahy started her professional career at the age of 30,

when she trained at the Birmingham School of Speech and Drama and privately with Irene Mawer for mime. But after winning the final at the English Festival of Spoken Poetry she was quickly absorbed into the unusual occupation of professional verse reader, working for the Midland Arts Association and the Midland Region of the BBC. Later, she toured widely with the Michael Garrick Jazz Trio, presenting poetry and jazz.

Her books, *To Speak True* and *How to Speak a Poem*, draw on her vast performance experience and her work for the Arts Council Writers-in-School Scheme and for the National Poetry Society, where she was a council member and a Gold Medal judge. She is also the founder of the nationally renowned *Speak a Poem* competition, now into its second decade.

THE WINNERS

1st	Esther Armstrong	<i>Song of Eve</i>
2nd	Mark Wells	<i>Sonnet No 111</i>
3rd	Nick Barber	<i>Bull Fighting</i>

HIGHLY COMMENDED

Elaine Claxton	<i>Ansaphone</i>
Justin Adams	<i>A wandering</i>
Miriam Heard	<i>Crying</i>
Justin Adams	<i>Finally Summer</i>

THE WINNING POEM: Esther Armstrong's *Song of Eve*

We came to earth with a thud
He said
With a thud we fell on our feet
And out of the clay
From which I was born
We must work this soil, to eat.
Said Adam

Hard on the iron ground
Stood Eve.
Her face looked thin and wan.
Her long hair tumbled
In snaky trails
And her voice was
Void of song

Dig, dig, dig and sow
Dig and delve
And plough
Reap the labours of the land
This grey soil which you furrow

Brow beat
They toiled
They worked
They dug
And the harsh flamed
Sun
Shone from above
Casting shadow
Creating order

And a stone field
Grew
In their wake.

At night they lay down
Alone –
To rest
Cold moonlight winking
In the canopy above

Sleepless, friendless
Eve stared skyward
At the deep, dark black
Of heaven.

Inside
She tried
And tried
To re-create
Her sunny world
Of animals divine
Of ripening fruits
Of chitter-chatter
Of laughing water
And dark only
Reflected back
Black black black black black.

She tried to cry
Out
Dry mouth
She woke
But not a word
She spoke
Yet her breath lay there
Like a bubble in her throat

Dawn's spider fingers
Crept across
The granite clods
And Eve
Through the hammered field
Still waking
Trod

Seasons came
In weary cycles
frost
rain mud
dry

Earth groaned
Under labour
Ceding to the
Mutable sky.

Sometimes they toiled
And struggled
In vain:
Fruits withered
And the choking bubble
Blistered again

Within the silent throat
Of Eve.

At a time like this –
And there were many
She felt as if the whole
Earth might
Snap'
Might fracture
into
tiny
pieces

And the Earth
Like iron
Sounded back

This day in the field
She struck with her hoe
The dry brittle earth
Near her feet below

Each blow that she made
Was felt through her breast
The rhythms she struck
Sang back through her chest

The echoed thumping
Of her heavy heart
Made her
Break
Her
Work.

She shook
Earth shook back
She struck
Earth struck back
She thumped
Earth thumped back

A blow, a blow, she smote a blow
The Earth did answer from below
Her heart did pound in mirrored
time
She answered back in equal rhyme

And on the Earth she made a mark
Eve scribed a word in soil dark
It was the bubble in her throat
It nearly burst; the word was *hope*

Hope hope a small shrill voice did
cry
Eve glanced up to the sharp blue
sky
Hope hope the speckled bird did
sing
Sounding her word with joyful
ring

Hope hope a bleating call cried out
Within the field there'd strayed a
goat
Hope hope, green juices trickled
down
His bearded chin a mottled brown

Hope hope Eve cried: the bubble
burst.
Her inward truth, no longer curst
Hope in her thoughts had given
choice
Eve found herself, and found her
voice.

No more entrapped by mundane
toil
She crafted song whilst ploughing
soil
Her world, ideas and freedoms
found
Were marked in signs upon the
ground

These sounds were echoed in
return
And new existence she would
learn
As they were re-read back to Eve
New visions of her life would
breathe.

And to her children she did give
Through poetry, spheres positive
By song and rhyme and crafted
verse
She gave them strength against
her curse.

These oral truths that withstood
time
Were handed down through song
and rhyme
To counteract a world of grief
The poet's art spurs our belief

A lover broken by fate's wheel
A king who's lost his crown to
steel
A rebel cruelly gagged and
bound
A youth who's overreached his
ground

Each child of Eve can steal their
fate
To contrast worlds of spite and
hate
The poet within all can sing
And new perspectives they can
bring

To light each world encased in
dark
And share the joy of verse in art
And hear through other voices
strong
New truths expressed in their
own song.

For wisdom speaks out
When poetry is penned
And liberty lost
Is discovered again
But to hear it sung
Like a cry from within

A
limitless
Voice
is
a
marvellous
Happening

71 YEARS AFR

The death of the Queen Mother has a special meaning for RADA, ending a relationship she started as Duchess of York

On 17 November, 1931, HRH The Duchess of York unveiled a tablet in the entrance hall of RADA, marking the opening of the new tailor-made Academy building on the site of 62 and 64 Gower Street, where two separate terraced town houses, knocked together at 1st floor level to form a Stage Room, had served it for the previous 20 years.

The occasion was to prove the inauguration both of a fruitful period for the Academy and of a relationship with the woman who five years later would so unexpectedly become HM Queen Elizabeth, wife of King George VI (also present that day), that would endure for the rest of her long life. The following year she accepted Council's invitation to become RADA's patron.

Sir Kenneth Barnes, administrator and principal of RADA from 1909

to 1955, who did much to ensure that the royal relationship was kept alive on the Academy's part,

recalled that in March 1943, at the height of the war, HM Queen Elizabeth attended RADA's Public Show, given not in a West End theatre, as had been the peacetime custom, but in the tiny basement theatre at Gower Street which she



Above: A right royal curtsy at the Vanbrugh Theatre's opening. Left: Unveiling the bust of Sir Kenneth Barnes on his retirement



had opened 12 years earlier.

The Academy's main acting space since the Malet Street theatre had been demolished by a bomb in 1941, the little theatre now also doubled as an air-raid shelter. At the Public Show, the Queen found herself waiting while

the distinguished judges argued over the recipients of the Gold and Silver medals, which she was to present. Barnes asked her opinion and mentioned it to the judges – whereupon one of them, the legendary critic James Agate, went and argued the toss with her.

She was “graciously noncomittal”. Agate, back with the judges, refused to budge. And HM's favourite came in second.

After the show, she asked to see

I E N D

the ruins of the bombed theatre, then said to Barnes: “We must rebuild it better than it was”.

They did. And on 5 November, 1952, Queen Elizabeth, the Queen Mother – as, widowed that year, she now was – laid the foundation stone of the new theatre. In the interim, vigorous fundraising had included numerous special student and all-star performances, several of which she, her daughters and, in 1948 and 1949, HM Queen Mary, then Queen Mother, attended.

In 1954, RADA’s jubilee year, she again gave constant support, culminating in her presence, on 2 December, at the opening performance in the new Vanburgh Theatre, named in honour of Kenneth Barnes’ sister, Dame Irene Vanburgh, the eminent actress, who had herself been President of RADA’s Council.

It was on this occasion that one of the photographs here appears to have been taken. In his memoir, *Welcome Good Friends*, Barnes wrote:

“Before the performance Her Majesty hailed the opening of the theatre as a joyful and long-hoped-for event. She was then presented with a bouquet by Joyce Redman’s little daughter, Francesca, who curtsied with dignified aplomb, and we took our seats in the centre of the balcony, where Her Majesty was in full view of the distinguished audience”.

He added: “Through the years she had done so much to make my dreams come true, and I attributed much of the timely help we had received to her gracious influence”.



Meeting a RADA cast and (below) welcomed again by Sir Kenneth Barnes

“ *She had done so much to make my dreams come true, and I attributed much of the timely help we had received to her gracious influence*

Sir Kenneth Barnes

”



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

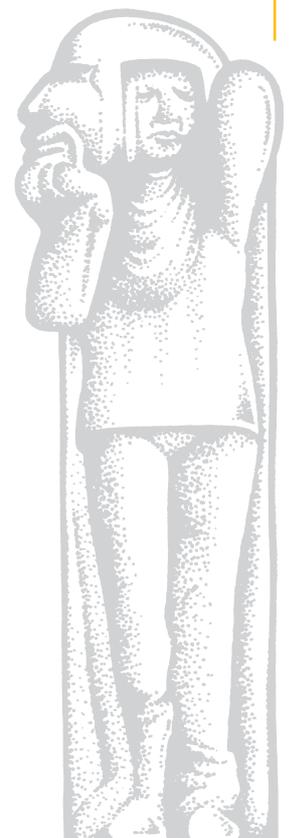
HOW WILL I BENEFIT?

- 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
- invitations to post-show discussions with the director and cast
- an invitation 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 2002

TOM BURKE, Hamlet in *Gertrude*, tour. SIMON DELANEY, *Hornblower*, ITV. SIBUSISO MAMBA, *Big Boys*, Warehouse Theatre, Croydon, Benvolio in *Romeo and Juliet* Chichester Festival Theatre. MARTIN REA, *Married Bliss*, Centre Stage Theatre Company, tour. KIRSTY BESTERMAN, *King Lear*, RSC Academy, tour. EDWARD HOGG, *King Lear*, RSC Academy tour, *Heartbeat Icon*, ITV, *Nicholas Nickleby*, film.

TECHNICAL THEATRE & STAGE MANAGEMENT GRADUATES 2002

LISA COOKE, SM, Almeida, Lyric Belfast. JAMES GLANVILLE, Technician, Gate Theatre, Notting Hill. TOM JAMES, Coldplay tour, Siyam Lighting & Exhibition Company. EMMA MOORE, LX, Savoy Theatre. SARAH RATCLIFFE, SM, Royal Lyceum, Edinburgh.

RADA ACTING GRADUATES 2001

ELLIOTT COWAN, *Ultimate Force*, ITV. LAWRENCE FOX, *Ultimate Force*, ITV. JAMES GARNON, *A Winters Tale/Pericles*, RSC, Roundhouse season. KATHERINE KELLY, *The Accrington Pals*, Chichester. HELEN LONGWORTH, *The Frederica Quartet (The Virgin in the Garden)*, BBC Radio 4. DANIEL MAYS, *N.C.S. Manhunt*, BBC1. ED MACLIAM, *Holby City*, BBC1, *Platonov*, Almeida Theatre, *Conspiracy of Silence*, film. CAITLIN MOTTRAM, Celia in *As You Like It*, Regents Park Open Air Theatre. WILLIAM NORRIS, *The Bill*, ITV. OLIVER BOOT, *Hayfever*, Oxford Stage Company, Eastbourne. STEPHEN DARCY, *Nebuchanezzar*, Latchmere.

TECHNICAL THEATRE & STAGE MANAGEMENT GRADUATES 2001

JANINE BEVAN, *Holby City*, BBC1, Stage Management, Royal Academy of Music. SEBASTIAN BARRACLOUGH, Electrician/Lighting Designer, *Measure for Measure*, The Culture Project, New York Acting Shakespeare Company. JAMES COTERILL, Design Assistant, *Brixton Stories* RSC, Art Dept Assistant, short film for the London Film School, Art Dept Assistant, short film for the National Film and Television School. SARAH GARRETT, ASM, *Masked Ball*, *Lulu*, ENO. (Equity name: SARAH TRYFAN), CSM, *Naked Boys*

Singing, Plunge Productions. CASSIE MCCALLIN, Stage Manager, *Measure for Measure*, The Culture Project, New York Acting Shakespeare Company. ESTHER McDONALD, Production Co-ordinator, Sirius Retail TV, *Watchdog*, BBC, *Healthcheck*, BBC, *Food & Drink*, Bazal Productions. HEDDA RØNNEBERG, working for the National Academy of Dramatic Art. SARAH SPITTY, (Equity name: FAY MANSFIELD), DSM LAMDA, SM (on the book) Victorian Music Hall Nights, Player's Theatre. PENDABEDE STALLY, Producer's Assistant, Sasha Brookes Production Company – productions include: *The Full Monty* and *The Graduate* on Broadway. DANIELLE YOUNGMAN, DSM, Royal Court Theatre.

SPECIALIST COURSE GRADUATES 2001

DAVID BISHOP, Console Operation for TV (conventional & automated lighting), Assistant Lighting Designer for corporate Events, Dep'ing as Lighting Designer for TV shows. GEIR CHRISTIANSEN, Prop Maker for Det Norske Teater (the Norwegian Theatre), Freelance work for NRK (Norwegian Broadcasting Company).

RADA ACTING GRADUATES 2000

OLIVER CHOPPING, *Heartbeat*, ITV. SUSAN SALMON, *Play to Win*, Theatre Royal Stratford East. TOM ARNOLD, *Tom Stoppard Trilogy*, National Theatre. JOHN HOPKINS, *Anthony and Cleopatra*, RSC Summer season. JASMINE HYDE, *Tom Stoppard Trilogy*, National Theatre. ROBERT MOUNTFORD, *Merchant of Venice*, world tour, RSC. ELAINE SYMONS, *Sinners*, BBC. ALAN TURKINGTON, RSC Summer season at the Roundhouse. DANIEL HAWKSFORD, Romeo in *Romeo and Juliet*, Northcott Theatre, Exeter. ALAN TURKINGTON, Ferdinand in *The Tempest*, RSC Summer season at the Roundhouse. CLAUDIA HARRISON, *Much Ado About Nothing*, RSC.

RADA ACTING GRADUATES 1999

SHARLENE WHYTE, *Tinsel Town*, BBC2. FENELLA WOOLGAR, Helena in *A Midsummer Night's Dream*, the Royal Exchange Theatre. NICHOLAS AARON, *The Bench*, BBC Wales, *The Funeral Parlour*, BBC Wales. GRAHAM MEARNs, *Spooks*, BBC1.

RADA ACTING GRADUATES 1998

ALEX CAAN, *Unsuitable Girls*, Leicester/touring. TOBIAS MENZIES, *I Saw You*, ITV. JAMES HILLIER, *Homecoming*, Manchester Royal Exchange. SIRINE SABA, Miranda in *The Tempest*, RSC Roundhouse season.

RADA ACTING GRADUATES 1997

MARTIN JENKINS, *Stones in his Pocket*, Wyndhams.

RADA ACTING GRADUATES 1996

AMY ROBBINS, *The Royal*, ITV, *The Accrington Pals*, Chichester. MARTIN LEDWITH, *Doctors*, BBC1. AIDAN MCARDLE, *A Prayer for Owen Meany*, National Theatre.

AND MANY OTHERS...

JUSTIN AVOTH, new Howard Barker piece with The Wrestling School, tour. LINDA ARMSTRONG, *Eastenders*, BBC1, *The Royal*, ITV. JASON CHEATER, *The Eight Foot Leap*, Union Theatre. KATY CAVANAGH, *Ted and Alice*, BBC1. KARL DRAPER, *Holby City*, BBC1. IOAN GRUFFUDD, *Man and Boy*, BBC1, *The Forsyte Saga*, ITV. PAUL HIGGINS, *Night Song*, Royal Court Theatre. CORINNE MARTIN, *The Bill*, ITV. SOPHIE OKONEDO, *Night Song*, Royal Court Theatre. RACHEL POWER, *Outside the Rules*, BBC1, *Spooks*, BBC1, *Eastenders*, BBC1. LISA MCNAUGHT, *Sweeney Todd*, New Vic. ISOBEL POLLEN, Jessica in *Merchant of Venice*, world tour, RSC. MATT WILKINSON, His play *Sun is Shining* is being performed at the Kings Head by Mu-Lan Theatre Company from 20th February 2002. MATTHEW MACFADYEN, *Spooks*, BBC1. AMANDA RYAN, *The Forsyte Saga*, ITV. JOSEPHINE D'ARBY, *Merseybeat*, BBC1. ADRIAN IRVINE, *Eastenders*, BBC1. MARK PEPPER, *Where the Heart Is*, ITV. GARY TURNER, *Bali*, Leicester.

STOP PRESS: AWARD WINNERS

In the 2002 Laurence Olivier Awards competition for drama students, TOM LAWLOR won the Olivier Award and LAURA-KATE GORDON won the Carlton TV Award. ADAM GRAYSON has won the Manchester Royal Exchange Write Live Young Writers Competition.

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

CONTRIBUTIONS TO RADA'S CENTENARY APPEAL HAVE BEEN RECEIVED FROM

Her Majesty The Queen
Her Majesty Queen Elizabeth The Queen Mother
The Princess Margaret Countess of Snowdon

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

Miss Marjory Blanks **
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Miss N S Rogers
C Stanley Searle
Miss L Sherwood *
St. Clair Bayfield
Miss Mary Agatha Wane *
Marc Sheldon in Memory of James
Haldane Lawrie
LT & J Mortimer Wilmot Bennitt
Memorial Fund
Vivian George Toland **
Mrs Joan White Memorial Fund *

Bequests 2001/2002

Miss Nora Sutton Rogers
Mr Arnold Garth Wilson

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

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George Arliss
Sir Squire Bancroft
Sir Kenneth Barnes
Caryl Brahms

Miriam Brickman
Pamela Brown
Pamela Burns
Ivo Currall
Robert Donat
Fabia Drake
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Sir Johnston Forbes Robertson
Edmund Gray
Jan Groth
Anmer Hall
Hannam-Clark
George Howe
Madge Kendal
Charles Killick
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
Alan Sleath
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

The 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 per year for a 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.

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