

# RADA

THE MAGAZINE



'KEYHOLE SURGERY'  
BUT THE SHOWS GO ON:  
RADA'S YEAR 2001-2

GOOD VIBRATIONS  
FOR RADA USA

JUBILATION FOR OUR  
MAN AT THE PALACE

HUGH CRUTTWELL  
REMEMBERED

# 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

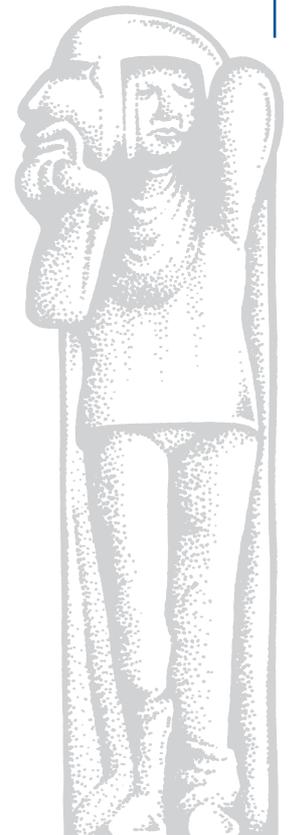
## HOW WILL I BENEFIT?

- 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





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THE MAGAZINE

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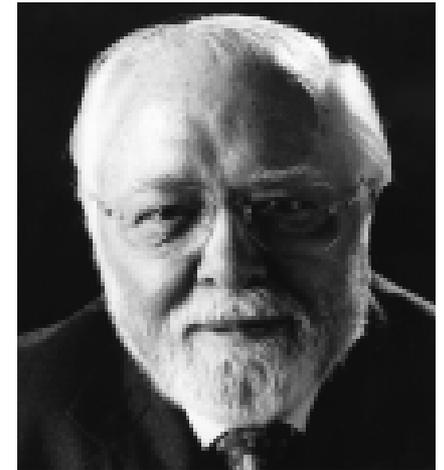
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Lord Attenborough, Chairman of the Council since 1972, has been elected President of RADA, marking a 60-year record of service to and leadership of the Academy.

Able to take up his place in 1941 only through a Leverhulme scholarship, the 17-year-old Richard Attenborough went on to win the Bancroft silver medal – though not before a dramatic interlude when an enemy bomb wrecked the Malet Street theatre. With fellow students and staff he was engaged in the clear-up work when George Bernard Shaw himself emerged from an emergency meeting of Council to say the Academy would remain open.

It is no overstatement to suggest that Richard Attenborough, while building a notable international career as both actor and feature film director, also took on Shaw's mantle as one of RADA's inspiring leaders and benefactors. He was elected to Council in 1963, has chaired it for 30 years and for the past decade has led the campaign that resulted in the truly modern facility enjoyed by students today.

The Friends of RADA salute him.

# ANNUAL REPORT

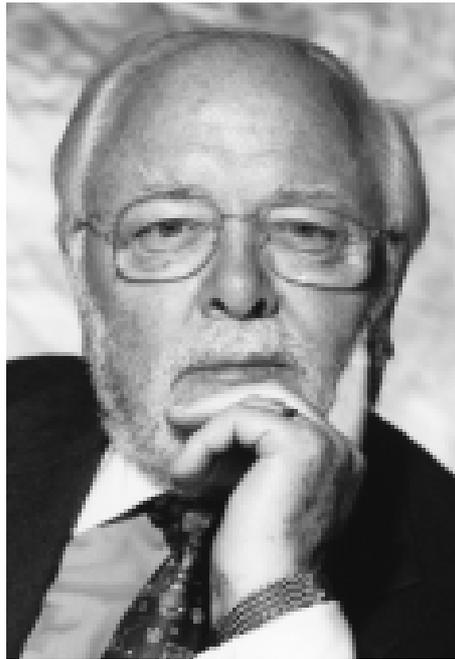
**At the RADA AGM, on 26 September, Lord Attenborough was elected President of the Academy. He and Nicholas Barter went on to give an upbeat report of 2001-02. Peter Fiddick reports**

In electing a president, the Council of RADA is reviving a long tradition. Sir Squire Bancroft was the first, taking the office at the inception of the council in 1905, the year after Sir Herbert Beerbohm Tree, a fellow titan of the great Edwardian actor-managers, founded his Academy of Dramatic Art.

Indeed, it was only in the 1960s, in the presidency of Dame Edith Evans, that the chairmanship was made a separate position, to relieve her of administrative matters. The last president was Princess Diana and on her death, five years ago, it was decided to allow the title to lapse for an interval.

Its resumption, five years on, with Lord Attenborough in the role, was greeted with acclaim. A student at the Academy in 1941 – and part of the clean-up team that kept the show on the road after the Vanbrugh theatre was bombed – he won the Bancroft silver medal. He was elected to Council in 1963, has been chairman since 1972 and personally led the decade-long project and multi-million pound fund-raising for the splendid new Gower/Malet Street base.

After the AGM, at which he paid tribute to the Queen Mother, who through her life had been an actively supportive Royal Patron, he spoke of his “relief and joy” at the position RADA now enjoys. “The past few years have been more than rocky – at one time we were going to be insolvent. The building had been no more than patched up, often inadequately, ever since the bomb in 1941. The infrastructure,



the electrics, the sewers even, were collapsing, but all the money we had was needed for the students. We did safety patching-up, but redecoration was out until we moved – which we thought we would have to do.”

Then came the National Lottery, with many millions of pounds available, especially for capital building projects. RADA's existing plans were rapidly switched. “The Arts Council lottery fund said ‘This is exactly what we want to back’, but then we had to raise £8 millions ourselves in matching funding.”

The next big step came last year. “The establishment of the Conservatoire for Dance and Drama, in parallel with the building, has transformed our lives. We had been trying to persuade governments for 16 years that drama students should have support like any others. Now we have that status, and on the terms we wanted,

preserving the vocational focus of our training.”

And its quality? “I believe that, despite all the upheavals, it truly has grown even better in the past several years, thanks to Nicholas Barter and the staff. We have 1600 applicants, we choose on talent alone, and we have seen the response of the profession as people like Adrian Noble and Richard Eyre give our graduates jobs. It is a relief and a joy!”

Nicholas Barter, giving the Principal's annual report to the AGM, opened with a telling metaphor to describe a year in which every aspect of RADA's operation was opened up to the financial ‘stabilisation process’ which has come as part of the Conservatoire package. 2001–2 was, he said, “The Year of Open-Heart Surgery”. Yet changes (and mountainous paperwork) had been achieved while protecting the core courses and readying the Academy for expansion.

The process included detailed consultation with staff and students, including departmental meetings, programme and academic boards and reviews of both the movement and the acting training. Among the outcomes were structural changes, chief among which would see Bardy Thomas take up the new post of Dean of Studies this autumn, while Vice-Principal Ellis Jones would take charge of the Academy's development programme, including RADA Enterprises.

And in important ways it had been a boom year. Auditions, at

nearly 1600, had been 300 up. Of them 281 had been recalled, 159 workshopped and 17 men, 17 women had won places for September 2002. Also, 24 had joined the technical courses (from 12 countries!) and 10 the technical specialist courses.

The new acting spaces had been kept busy, with 15 third-year productions, ranging from a newly-translated Japanese contemporary comedy (part of the Japan 2001 festival) to *The Tempest*, from James Joyce, David Edgar, Mike Leigh to *Daisy Pulls It Off* and an acclaimed production of *Gyps and Dolls*, the first use of the new Jerwood Vanbrugh Theatre in the round.

And those students, this summer's graduates, were already showing their mettle: Nick Barter listed at least half the year as already having significant roles for stage or television, while the RADA Associates' mentoring 'buddy scheme' was now an established part of the Academy's support system. In the second year, the two Olivier Awards in the competition for drama students had both been won by RADA students.

Front of house, the benefits of a public licence for the new theatres quickly showed. "For the first year in RADA's history, we sold more tickets to the public than we gave to students, agents, casting directors and guests." Nick praised the efforts of Patricia Myers, the Registrar, Lloyd Trott and all the staff for the way the new Foyer had not only become a vibrant performing space, with evenings of produced play-readings, music and 'open mic



*Gyps and Dolls*: In-the-round first for the Jerwood Vanbrugh

nights', and an airy daytime meeting and lunching place, but also, already, a contributor to RADA's income through food and bar sales.

The programme of short courses continued to provide two-way benefits. The Summer School had attracted 160 participants, the New York University course 32, the Design Summer School 15, while 75 professionals took part in three courses in Japan. In total, these courses generated a net income of £370,000.

He paid tribute to the loyalty and commitment of the RADA teaching staff who had continued to maintain the Academy's reputation and unique training through a period of change and instability. He thanked the administrative team for their support and dedication, taking the opportunity to acknowledge the debt he owed to the retiring Bursar, Anne Russell, and the retiring Head of Technical Training, Bo Barton, for their notable contributions to the Academy.

# R A D A R E A C

*The new RADA Youth Group is part of an exciting plan for opening up access to the Academy. Patricia Myers, RADA's Registrar, charts its progress. And (overleaf) Nona Shepphard describes the nationwide impact of the RADA workshops*

**F**our years ago, I undertook a nationwide research project to identify the number of regional organisations providing drama training for the 18–25-year-old age range, to include able bodied and young people with disabilities. The result of this research was twofold:

It enabled RADA to launch ground breaking outreach work, in partnership with these regional organisations, boosting participation in the RADA Access Workshops by young people from ethnic minorities and low income families who might otherwise have been unaware of what RADA had to offer.

And it enabled RADA to begin to develop an effective Equal Opportunities Policy, leading us, working with existing professional companies, to develop training workshops for RADA teachers and so introduce integrated workshops

with disabled actors and RADA staff and students. Our working partnership with the Graeae Theatre Company is only the beginning and we hope, given the resources, to extend this to a broad range of organisations. Our ambition is to grow this outreach work, bringing on board agents, casting directors,

writers and other theatre practitioners, to develop integrated training opportunities for acting students and theatre technicians.

The RADA Access Workshops are run by Nona Shepphard, an indefatigable freelance writer/director who currently also runs the Acting Shakespeare and Shakespeare In Performance short courses at the Academy. She is supported by RADA teaching staff, enabling a weekend workshop to offer training in voice, movement and acting, as needed. During the past four years, the workshops have been held very successfully in various parts of the country: 10 in London, in five different boroughs; in the Midlands at Birmingham, Leicester and Derby; in the North West at Bolton, Oldham and Rochdale; in Belfast and in St. Helier, Jersey. Most recently, a very large one was held at RADA earlier this summer.

“  
*Our outreach programme has led to many graduates returning to extend their training, to share their skills with young people*  
”



RADA's first Youth Group, ready to go

# H E S O U T

Through the programme, a strong working relationship has been developed between the host organisations and the Academy. The RADA Access Workshop programme has been made possible by financial support from the Princess Diana Memorial Fund and W & J Leigh & Co. This sponsorship has enabled the Academy to offer the weekend workshops to our target market, at a subsidised rate, ensuring that financial constraints have not stopped anyone participating.

An offshoot of this outreach work has been the need to widen the pool of RADA staff to run the workshops. We solved this problem very effectively by running training courses for RADA graduates who want the opportunity to work with young people. Graduates must have been working professionally for a minimum of three years to apply to join a RADA graduate Youth Workshop Training Programme and be prepared to attend three training workshops and run two supervised, assessed courses before qualifying to run the RADA workshops.

As it is only possible for graduates to undertake this training while they are “resting”, the training is provided free, but everyone subsequently offered the opportunity to run workshops at RADA is required to offer two workshops free of charge as a contribution towards their training costs. Happily, this scheme, under Nona Shepphard’s direction, is proving very popular.

In 2001-2, the Academy focused the outreach workshops in central



Best feet forward in RADA’s biggest rehearsal studio

London, with success which – together with an award from the Queen, the Academy’s patron, to mark her Golden Jubilee year – enabled the Academy to launch an initiative we have had in the pipeline for several years: the formation of a RADA Youth Group. Launched in October 2002, its 30 members meet every Saturday in term-time, at RADA, led by Anthony Banks, who is also an associate director with the Connections project of the National Theatre Education Department.

We are delighted to be able to strengthen the Academy’s working relationship with the department in this way. Anthony also draws on the RADA teaching staff to run several of the Youth Group’s Saturday sessions and the artistic direction is shared by Nona Shepphard and Robin Midgley, both eminent freelance directors with long, active associations with RADA’s work. The group, drawn mainly from the Camden catchment area in which the Academy lives and all within the 13 to 18 age range, will work

towards a public presentation in RADA’s main Jerwood Vanbrugh Theatre in the summer of 2003.

This successful development of our outreach programme in the past few years owes much to the financial support of trusts, businesses and philanthropic individuals who share the Academy’s objectives. It is particularly heartening that it has also led to so many of our graduates returning to the Academy to extend their training in order to share their skills with young people.

The Academy has an extensive portfolio of outreach activities in the pipeline. We are also seeking sponsorship to support up-and-coming new companies and to launch a New Writing Festival. We therefore run an active fundraising campaign to support future outreach developments: if you are able to offer sponsorship support and would like further details of the RADA Outreach programme, please contact me at RADA (*see p3*) for further details.

**Patricia Myers**

# “ ‘YOU’RE NOT AT ALL WHAT I THOUGHT YOU’D BE LIKE’ – ie NOT MALE, UPPER CLASS, RICH BROWN VOICE, SNOTTY!”

**R**ADA’s Access Workshops are collaborations, with a local theatre or with local schools or youth organisations. The collaborators supply the participants – young people aged 16-24, interested in theatre – and the venues, the publicity, local administration and lunches for the workshop leaders. RADA supplies the workshop leaders, their travel, accommodation, and incidental expenses.

Although the programme is heavily subsidised, thanks to supportive sponsors, we do charge the participants a nominal £10, a sum which was reached after much discussion with collaborators and is seen as the top limit; in many cases, students need to be further subsidised by their schools or local groups.

I always stress to our collaborators that we are most interested in reaching young people from the ethnic minorities, from economically poor backgrounds or those who were disabled in some way; in short, young people who for one reason or another would be likely to make the assumption that RADA was not a place that would hold interest for them, or be interested in or available to them.

It seems so important to reach out to these potential students, in order that RADA maintain and improve its access to all young people, whatever their background and circumstances, who are interested and talented enough to be trained as actors.

Each workshop usually has three



tutors, in acting, voice and movement respectively, working with 36 participants over a weekend: 10–5 Saturday, 10–3.30 Sunday. The participants are split into three groups of 12 and rotated around the three tutors, so that each gets one session in each specialist area. Then each tutor works with one group on individual speeches and at the end of the weekend there is a question and answer session on the audition process for drama schools, what three-year vocational courses in acting and theatre skills are about, and the funding possibilities.

This structure is very flexible, depending on individual demands: I worked on my own with 12 disabled participants, while there were four of us at RADA in June for 50 participants.

So the course gives access to RADA and its staff and a practical idea of the sort of classes you are likely to have at drama school, demystifies audition processes, helps with preparation and a very demanding and enjoyable weekend for both tutors and participants.

The response sheets from students have, happily, all been very enthusiastic and appreciative,

and we are nearly always asked to go back. Most often, initial responses are along the lines of: “You’re not at all what I thought you’d be like” – ie not male, upper class, rich brown voice, snotty!

The students are asked to bring speeches to work on if they can, but many have no idea what this notion even means; in which case we take material to work on. My own learning curve as a director has gone almost vertical as I have worked on speeches in Hindi, Gujarati, Punjabi, Bengali and patois; on speeches that are not spoken but signed, or speeches that were partially incomprehensible to the ear, interpreted through a separate signer or speaker.

Working on movement with wheelchair users, and finding a language to enable creativity to happen, challenges every step of the way – you can’t keep saying walk, or look, or notice or listen, when you have people in the room who don’t do these things; you can’t demonstrate physically when there are people who can’t see you.

All this work has raised such issues, which have been brought back into the now fully accessible RADA building, leading to continuing discussions about how RADA can truly be fully accessible to the kinds of young people it has been my and the other tutors’ pleasure to work with in this way.

**Nona Sheppard**

*My thanks to fellow tutors Lorna Marshall, Ellen Newman, William Richards, Jane Boston, Katya Benjamin, Ilan Reichel, Greg de Polnay*

# PAINT WORK

*Graduating from the Special Scenic Art course, Annie Hargreaves and Kara Macey are even enthusiastic about the late-night training for their valuable craft*

“We always are the scruffiest lot,” says Emma Troubridge, “especially on opening nights. There we are, spattered with paint, and all the others in their glad rags.”

It is an admission made with no sense of shame, because were it not for the down-to-the-curtain efforts of Emma and her students, the show wouldn't go on – not, at least, as the director and designer conceive it. For she is the head of scenic art at RADA responsible, with her Specialist Scenic Art course students, for realising the designs of the 15-odd shows a year mounted in the Academy's three acting spaces.

And, as Annie Hargreaves and Kara Macey, the two students now graduating from her four-term course, agree, the scenic artists are almost inevitably the last to finish. In the profession, says their tutor, it's known as 'the Paint Call': “You creep into the theatre at night and start when the set builders have finished”.

“You do what you can in advance, but then it's very intensive work in one chunk,” says Annie. “You have to get used to late nights,” Kara observes. “Part of what the course gives you is building up stamina.”

Before Emma Troubridge, 17 years a scenic artist, came to RADA three years ago, she spent eight years backstage at the Royal Opera House, Covent Garden (“Fantastic – I still miss it”), the setting for some of the biggest, lushest scenic effects in the country, having trained at a specialist scenic studio. It was at the ROH's workshop weekends, sensing the

participants' enthusiasm, that she discovered another dimension to her talent: “I'm a scenic artist who enjoys teaching, passing it on, hands on.”

Annie Hargreaves and Kara Macey testify to the “hands on”. Given just one term's overlap with the previous intake, the students are quickly working on actual third-year student shows, with professional directors and designers. Neither of them arrived as complete novices: Kara, 28, had done work with the Greenwich Theatre, whose painter

“*I didn't expect it to be just the two of us with one tutor. It is so vocational, run like the real world*”

suggested a drama school course; and Annie, 32, has an art degree and done an apprenticeship (“more phone calls and list-making”) in a film and TV art department, then met a friend who had done the RADA course.

“I didn't expect it to be just the two of us with one tutor,” Annie recalls. “It is so vocational, run like the real world – including the long hours. You're thrown in at the deep end, then Emma gradually gives you more responsibility, until you work on your own show, with responsibility for costings and budgets.”

Other aspects are covered by project work and towards the end of the course there are work experience placements, which might be at the ROH, the National, or with the specialist scenery companies and practises. “The pace,” they reckon, “is faster at RADA.”

The work placements have given Annie and Kara confidence in more ways than one. Meeting other students, some from three-year theatre studies courses, both felt that this more focussed course had prepared them better for the professional world they are now entering.

“Having to run your own show, you have to learn about deadlines, judging the time any process will take and thinking ahead,” says Annie. Not to mention the need to interpret the director's and designer's aims and pass them on to the rest of the scenery-painting team – especially since these, in the RADA context, might be stage management students for whom “painting is maybe not exactly what they're most interested in!”

They have memories of a carpet, carefully battered to transform it into a textured wall in one production, that fell off during an over-vigorous scene change, necessitating unlooked for repairs. A tech rehearsal problem? “Let's just say it was ongoing...”

Their last productions – *Hotel Paradiso* for Kara, *Early Morning* for Annie – and final work placements completed, they are now ready and willing to take on the challenges of a demanding freelance world.

# APPOINTMENT

*When David Bishop graduated from RADA's specialist lighting course, he never dreamt that he'd soon be lighting the Queen's home. In a two-part series, he tells his story of the jubilee parties at the Palace*

No matter how well planned your life, a feeling of anxiety is common to graduates around the world when leaving the security of their learning establishment to enter the 'real world' – especially when that world is based on the day to day survival of a freelancer, reliant on the whims of production companies and designers.

No matter how much work you've put in to making contacts and exploring opportunities, there's always a slight feeling of panic when you begin to wonder if the people you've met will deliver on their promises of employment after you're let loose; and the high pressure world of freelance television lighting is no different.

Little did I realise that, less than a year after leaving RADA, and a month after my twenty-first birthday, I would be lighting the Queen's Jubilee Concerts from Buckingham Palace.

I transferred to RADA's specialist

lighting course after a year of stage management training at Guildhall, having realised that stage management was not for me and decided to transfer to a course that offered the training and opportunities to play with theatre lighting while being allowed to work outside at the same time.

My time at RADA, bizarrely, began with employment – RADA's Gower Street refurbishment was 'complete' and the move back from Kennington Park was taking place. Seb Barraclough, a fellow specialist course student, and I were asked to work over the summer break to fit out the lighting department and help with the final stages of the theatre installation, a unique experience, also helpful to the Academy, as it could then be put to use as problems cropped up through the following months.

On 29 November 2000, HM The Queen was to open the new building, and Seb and I were asked to create a lighting project to be

shown to the Queen in the Gielgud Theatre: a *son et lumière* performance, based on Aaron Copland's *Fanfare for a Common Man*. Afterwards, it was agreed that we had just had a one-off experience of a lifetime. In my case, this was to prove incorrect.

After graduation, small jobs gradually turned into bigger jobs, very large jobs, then jobs abroad. But around Christmas (in the bar at BBC TV Centre) my friend and teacher Mark Kenyon, television lighting director of events such as the BAFTA awards and the Eurovision Song Contest, said he had received a phone call from a BBC producer responsible for a Golden Jubilee event to take place on June 3, who outlined the show and asked if he felt he could work alongside Rolling Stones' lighting designer, Patrick Woodroffe, who would be responsible for the event aspects of the lighting.

Mark recounted sketchy details of two concerts: a rock and pop event, which he was to be involved in, and a prom-style event for which Bernie Davis (lighting director of classical music events, including the Proms) was to be in the driving seat. As time passed, further details filtered through. The rock concert (*Party At The Palace*) to include Paul McCartney, Queen, Eric Clapton...; the classical concert (*Prom At The Palace*) to star Roberto Alagna, Sir Thomas Allen, Angela Gheorghiu, Dame Kiri Te Kanawa, and Mstislav Rostropovich, the Royal Ballet, the BBC Symphony Orchestra...

It was mid-February when my mobile rang...



Lights and stars: rocking at the palace

PHOTO: Adam Bassett

# AT THE PALACE

To my delight, Bernie asked whether I would be able to look after the interior sections of Prom at the Palace: an extract from *Swan Lake* and a pas de deux in the Ballroom; and a cello quintet in the Music Room. A couple of days later, Mark asked whether I'd like to look after the lighting for Brian May on the roof of the Palace. At the event, it would turn out that I would also act as an assistant lighting director to the television team and help light the rear facade of the Palace.

## THE GIG - DAY 1: 29 May 2002

Many things go through your head before and on your way to a new show... Have I done all the preparation required? Have I forgotten anything? Will the production be happy with what I do? Will the other lighting directors like what I do? Am I the right person to be doing this job? Will the crew be happy working with me?

Well, all the same things, plus a few more, were in my head as I walked from Hyde Park Corner to where I'd been told the gate to the gardens was. Here I learnt my first lesson of the job. Gig Handbook, book 1, chapter 1, page 1: Never ask a roadie anything you need a serious answer to.

"Excuse me, could you tell me where the gate is into the gardens for the jubilee concert crew, please?" I asked, rather nervously.

"Of course mate," came the reply. "Just go round the corner and head down Grosvenor Place until you see it on the left just after half way." I thanked him and set off.



The biggest shows in town

PHOTO: Adam Bassett

Manners prevent me printing the words I used 20 minutes and a phonecall to the gaffer later, which revealed that I had been well and truly had. I'd been standing next to the right gate when I'd asked directions...

Passing without problem through metal detectors, x-ray and interrogation (police get very excited when young men enter royal property carrying a leatherman and Swiss army knife) I walked through the beautiful gardens to meet Toby, the project manager from the lighting supplier. He gave me a map of the grounds and location of kit, and said to familiarise myself with the lay of the land.

Rounding a corner, I saw a village-sized area of marquees, Portacabins and what looked like the contents of the BBC Outside Broadcast garage at Acton transplanted into the grounds

of Buck House. Now I took in the true scale of the event. 14,000 chairs lay in huge piles, cherry pickers, fork lifts, lorries and vans were everywhere. A mass of people worked in their various areas, centred around a huge stage: 2 metres above the ground, 40 metres from back to front, 17 metres high and an enormous 70 metres wide...

*Next issue: The Biggest Shows in town.*

*David Bishop graduated in July 2001 and is now an established television lighting operator and has worked extensively as an assistant lighting director. He has recently become the youngest lighting director in the history of the industry, beating the previous record by 16 years.*

# 2002 PRO

SUMMER TERM



GBS THEATRE

## THE DEVIL IN DRAG

by Dario Fo

Translated by Ed Emery

Directed by Carl Heap

Designed by Jane Linz Roberts



JERWOOD VANBRUGH  
THEATRE

## TRELAWNEY OF THE WELLS

by Arthur Wing Pinero

Directed by Brigid Panet

# DUCTIONS

AUTUMN TERM



GBS THEATRE  
**EARLY MORNING**

by Edward Bond  
Directed by John Adams  
Designed by Janet Bird



JERWOOD VANBRUGH  
THEATRE

**THE CRUCIBLE**

by Arthur Miller  
Directed by Geoff Bullen  
Designed by Gary Thorne

# ARN : UNITED S

*Renewed efforts to form an American RADA Network are bringing together US and British alumni*

In the mid 1980s, the late Nicholas Clay, then a member of the RADA Associates committee, began exploring the possibility of setting up a branch of the RADA Associates in America, to support our graduates (both American and British) with advice and contacts in the profession in the USA. The longer aim was to develop fundraising support for RADA.

In 1999, Tara Hugo, an American graduate who had moved to London but knew many American-based alumni not in touch with RADA, joined the RADA Associates committee. Contacting these graduates evoked an enthusiastic response and the goals of the American RADA Network began to take shape. Fund raising was put aside and the more immediate needs of recent graduates returning to the States became the focus.

When Nicholas died of cancer, aged 53, in 2000, progress with the network slowed, although Tara continued to pursue one of the primary goals: finding a high standard New York showcase for RADA graduates on their return to the States. Heading the RADA Associates committee's ARN project in London, but looking for someone to lead the network in the US, she found Ron Bagden, an American RADA grad who has lived in New York since 1978. The American RADA Network was born.

Ron, elected an Associate in 2002, is working in tandem with Tara and the Associates committee

in London to move the network forward. He has been actively mentoring RADA grads returning to the US, advising on their questions about pursuing their careers and connecting them with business contacts and other alumni. Future plans include a phone and e-mail 'buddy' system for returning new alumni and a web-site, being constructed by Mary Monroe (RADA Stage Management graduate '78), which should be online before the year is out – to

“ This highly successful first gathering of the ARN gathered alumni from 1965 to 1999, several meeting each other for the first time ”

include alumni contact info and recent and current projects/news, event announcements and related RADA news.

And not least among these will be news of alumni gatherings – the first of which took place on the 7 October 2002 in the convivial surroundings (see picture!) of Joe Allen's in New York.

This highly successful first gathering of the ARN gathered alumni from 1965 to 1999, several meeting each other for the first time. The most recent graduates –

Rachel Siegel, Abigail Ramsey, and Nathan Hosner, all from the class of '99 – met with established professionals including Pamela Payton Wright, who recently played Mary Tyrone in *Long Day's Journey Into Night* at the Goodman Theatre, Chicago, opposite Brian Dennehy; Ron Bagden, who is currently acting in *The Dead Boy*, a new play by Joe Pintauro; Lisa Eichhorn, currently playing in *Betrayal* at the Actors Studio, New York; and Edward Hibbert, who just completed the Broadway run of *Noises Off* (and co-starred with Ron Bagden a few years ago in the New York premiere of Kevin Elyot's *My Night With Reg*). The group also included Robin Pappas and Ben Gotlieb who have worked on and off Broadway and in theatres across the US.

ARN members who sent apologies included stage-management graduates Amy Pell, currently producing an animated movie for Revolution Studios called *Lil' Pimp*, and Mary Monroe, who is directing *Wits End*, a new play, in New York. Amy has introduced recent graduates to agents in New York and Mary has reached out to them in casting *Wits End*.

British actors and alumni, Sian Phillips and Richard Willis, currently working in America have expressed a desire to support the American RADA Network. Sian, appearing in the new Israel Horowitz play, *My Old Lady*, off-Broadway, has already met with ARN members. Richard is touring with the New York based Aquila Shakespeare Company.

# T A T E S   O F   R A D A



The ARN hard at work in Joe Allen's, NY... (from left): Ben Gotlieb, Pamela Payton Wright, Robin Pappas, Ron Bagden, Lisa Eichorn, Abigail Ramsey, Rachel Siegel and Nathan Hosner.

American actors Sloane Shelton, Peter Francis James and Noble Shropshire, established names in New York theatre and film, couldn't make the Joe Allen evening but have been pro-active in the American RADA Network. Peter, an Associate, recently visited Gower Street. Noble, an Associate who has worked on Broadway and at the National Theatre in London, has suggested new graduates for auditions and to agents.

Other regrets came from Tina Packer, artistic director of the

prestigious Shakespeare and Company in Massachusetts; Jude Calder, who recently visited the Academy; Lanny Lutz, who hopes to organise reunions in Chicago, where he lives; and Catherine Johnson (RADA 2002), recently settled and acting in Minneapolis. Many alumni in Los Angeles have, like Lanny, expressed interest in organising gatherings in their home city.

This first ARN gathering proved an auspicious beginning in building a network of theatre

artists who share a common bond and who are interested in supporting one another's professional achievements and welcoming and helping new RADA grads at the start of their professional lives in the States.

*Any graduates or Friends interested in helping the ARN, please contact Ron Bagden: (e) [Bagroguy@aol.com](mailto:Bagroguy@aol.com) or (t) 201-758-2544.*

# O B I T U A R I E S

*We mark the passing of a much-loved Principal of RADA, a distinguished administrator, a courageous graduate, a pioneering director and an influential acting teacher*

In 1998, for his 80th birthday, Hugh Cruttwell was taken by his wife, Geraldine McEwan, to a surprise dinner party. As they entered the Theatre Royal, Drury Lane, he had no idea which friends, from his long career in the theatre, would be there, nor how many. When the door opened for him into an apparently silent room, it erupted in a full-throated rendition of *Happy Birthday* – from a huge ‘choir’ almost entirely composed of the students he had guided, cajoled and aided during his 18 years, 1966–84, as Principal of RADA.

That evening of convivial reminiscence and affectionate anecdote, of an era that had closed 14 years earlier and from people many of whom were (and are) now in the high peaks of their profession, is in itself a remarkable tribute to Hugh Cruttwell’s achievement as a motivator of aspiring but raw young talent.

But then, many of these former students had kept him as both friend and trusted adviser during their careers, recalling how, as seasoned professionals, they were just as apprehensive at knowing Hugh was in the house as they had been when, at RADA, they had geared themselves for “the Cruttwell run”, before the student production went before the public. “He was the greatest teacher and student of acting I have ever known,” Kenneth Branagh wrote.

Yet Hugh Cruttwell came late to the theatre. Born in Singapore, he came back to England for school, read history at Oxford, but then, 20 years old when war broke out, registered as a conscientious objector to armed service and spent those years as an agricultural worker. It was at the age



**HUGH CRUTTWELL**  
1918-2002

of 28, after a few school-teaching jobs, that he followed his instincts and got a job as ASM with the rep company of the Theatre Royal, Windsor.

In the next few years, he became production manager, then progressed to directing, at Windsor and beyond, during which time he encountered a student ASM who quickly, still a teenager, became a leading West End actress: Hugh and Geraldine McEwan married in 1953.

Perhaps, despite his having quickly turned away from schoolmastering, teaching was in his genes – his uncle was head of the Oxford college he attended. After ten years in the theatre, in 1959 he joined the teaching staff of LAMDA and, it would seem, found his true calling. Six years later, the headhunters of RADA sounded him out about becoming the Academy’s principal.

1965 was one of the unhappiest times in RADA’s history. John Fernald, only its second principal, who had succeeded the near 50-year tenure of Sir Kenneth Barnes in 1955, had reinvigorated its outlook in a period of revolution in British theatre.

But he had now found himself at loggerheads with the Council over spending priorities and executive responsibilities and, under pressure, resigned. This sparked a very public row, in the course of which such Fernald-era alumni as Peter O’Toole, Sian Phillips and Richard Briers took his side and the students staged a lunch-hour protest on the Gower Street pavement, the press in attendance.

It would need someone of both courage and charisma to refocus the life of the Academy on its central task, of attracting the most talented students and giving them the best training for the changing professional world they hoped to enter. Hugh Cruttwell, as those 80th birthday tributes made clear, did just that.

His care and rigour were brought to bear even before the training started. More than one student, Kenneth Branagh and Michael Simkins among them, testify to the way Cruttwell worked with them in post-audition sessions before they were offered their place.

At the end, Michael Simkins recalled, he commented: “Yessss, that wasn’t bad, was it?” “To me, it hardly seemed a ringing endorsement. Over the next two years I was to learn better. Indulgent praise was another trait Cruttwell had no need for.”

Kenneth Branagh, for whom Hugh, post-RADA, was to be a close adviser on his movies, concluded, in the *Guardian*: “He will be remembered by everyone who met him. He was adored by most, revered by many. He will be missed by all”.

**Hugh’s life celebrated: see p21**

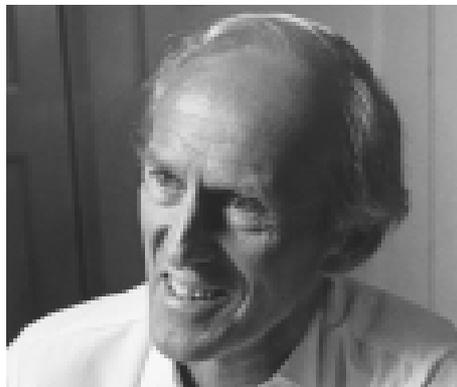
**R**ichard O'Donoghue was born on 13 September 1920 in Epsom, Surrey. He died on 4 January 2002 in West Ealing.

Actor, soldier, manager, administrator but above all a poet, Richard knew from boyhood that he wanted to go into the theatre. A loner with a positive resilient character and an infectious sense of purpose in life, he certainly had a fulfilled one, in due course inspiring many students at RADA who went on to do great things.

He went to the Guildhall School of Music and Drama, thence to a repertory company, ever anxious to learn everything about the theatre, from the bottom up. Richard always had a most retentive memory with a very sharp brain – qualities which stood him in good stead as an actor and in later life – and really knew his Shakespeare (woe betide anyone who made the slightest mistake!).

After war service in the Indian Army (part grim, part fun – he organised entertainments and frequently broadcast his poetry on All-India Radio) he was quick to pick up his acting career as leading man in rep at Yarmouth for several seasons, and was frequently compared to Leslie Howard, then went on to do some work for that stalwart of provincial rep managers, Harry Hanson.

Suddenly he decided to quit acting, broaden his future in theatre and take up management. He was soon working in London under the Albery Management at Wyndham's Theatre and the New, where he learnt everything about running a theatre, financing a show and getting the right cast together.



**RICHARD O'DONAGHUE**  
1920 - 2002

Whilst at the New Theatre there was Rattigan's *Sleeping Prince* starring Vivien Leigh and Laurence Olivier, to be followed by *Charley's Aunt* directed by John Gielgud that same year.

In 1959 Richard joined with a like-minded theatre friend to form a partnership in management. Gervase Farjeon and Richard O'Donoghue were to put on selected plays over the next eight years. Their idealistic intention being to present plays of merit, they ranged from Dylan Thomas and Marcel Achard to a Brecht one-woman show, a new play with a mostly Indian cast and director and *An Evening of Edwardian Music Hall*, starring the legendary Jessie Matthews and Cyril Fletcher.

Richard and Gervase mutually and with no regrets decided to close down their management. It had all been good experience and they had achieved their place as a West End Management.

It was then that a new challenge appeared for Richard. He answered an advertisement for a new position at the Royal Academy of Dramatic Art and was offered the post: he was to be the administrator-registrar at RADA for some twenty years. He loved every moment of dealing with the ups and downs of his job, from running the theatre and dealing with the domestic and other staff to coping with the flooded cellars and broken boilers, to setting up auditions for prospective students and dealing with their grants

and welfare. He and Hugh Cruttwell, the Principal for all but the latter year or two, had an admirable understanding.

To help the finances of the Academy he was largely responsible for establishing an American Summer School to bring American fee-paying students into the Academy during the vacation when otherwise the place would be dark. This also helped to bridge a bond overseas with the American theatre in all its stages.

Richard was very involved with the George Bernard Shaw matter. He gave Michael Holroyd the information on Shaw and RADA for his brilliant 4-volume biography, explaining just how Shaw had helped to finance the Academy. Interesting to note that Shaw's will allied the Academy with the British Museum, which pleased Richard, for his great uncle had been keeper at the BM of Prints and Drawings and a great uncle-in-law had been a keeper of MSS.

Richard retired soon after plans had been settled for the restoration of RADA – but not just to lazy living! He spent the first year researching and writing as a contributor to a *Dictionary of Theatre*, edited by David Pickering (1988), an excellent reference book which every actor should possess.

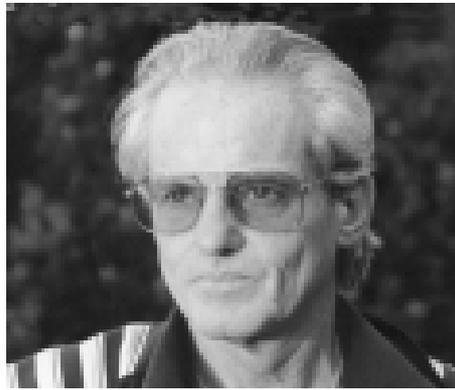
And for ten years he was Hon. Secretary of the Society of Designer Craftsmen, again dealing with creative people and encouraging young talent, and organising a society into good working order. When illness forced him to give up he continued to take an interest in all his old students and, at the service of celebration for Richard, Imelda Staunton gave a delightful reminiscence of his time at RADA.

**N**eville John Rogers, actor, writer and award-winning television director, died in Bulawayo in July after a long illness. A Zimbabwe farm boy, John nevertheless went to London to train at RADA – and towards the end of his life, in a characteristically pioneering move, was among those instrumental in helping a young fellow southern African, Sibusiso Mamba, win a place there via the first intercontinental audition.

After RADA, John Rogers enjoyed a successful early career in British theatre and television. He was the Player Queen in Laurence Olivier's opening production for the National Theatre on the South Bank (starring Peter O'Toole, Michael Redgrave and Rosemary Harris), and had roles on BBC television and in such major films as *The Longest Day* and *The Victors*.

A National Theatre colleague, fellow RADA graduate and life-long friend, Professor Terry Knapp of the University of Honolulu, recalls: "John was enormously well liked – his circle of acquaintance outside included Rudolph Nureyev, then at the height of his fame. I was rather taken aback by his decision to return to Africa, since his future as a young leading man seemed so promising."

But in 1965, still in his mid-20s, Rogers took his talents to South Africa, acting and directing for the publicly funded companies. He was instrumental in getting Sir Michael Redgrave as one of the first patrons of the now renowned Market Theatre. Then, in 1979, he began to work in television production, which meant the strictly apartheid South Africa Broadcasting Corporation (SABC).



**JOHN ROGERS**  
1940 - 2002

After a stint in the then white-only TV1, he became involved in the "separate and by no means equal" black TV2 and TV3 channels. He was deeply offended by the patronising attitude towards black television and succeeded in breaking SABC's restrictions in order to reward actors of talent, experience and commitment.

John also worked against the prevailing single race, single language policy. In 1988, on a tiny budget, he directed a multi-racial cast in a drama which realistically integrated Zulu, Xhosa, English, 'Fanakalo' and Afrikaans and received a special merit award at the New York film and television festival. He fought a five-year battle to provide training opportunities for black TV drama directors, until a budget was granted in 1994 on condition that a 13-episode youth series was also produced. The budget was barely sufficient to finance a series, let alone a three-month director's training course. Undaunted, he added four trainee writers to the course.

Then, in mid 1995, a few weeks before that *Young Vision* series was screened, John Rogers, champion of black talent for fifteen years before "empowerment" became a catchphrase, was betrayed. A popular talk-show staged a discussion of the state of the TV industry. As he sat in the audience, actors who had on political principle boycotted any involvement with television in South Africa

harangued him. Actors whose careers he had launched or nurtured vilified him. Others said nothing in his defence, pleading intimidation. John Rogers left the SABC studios a broken man.

*Young Vision* proved immensely popular and the young writers' scripts were remarkably topical. For the first time, four young black directors each had three episodes of creditable television as showreels; the young writers had scripts that had been aired on national television. A small group of actors remained loyal, often in the face of considerable intimidation, but John's company never received another contract from the SABC. He closed it and returned to the family farm in Zimbabwe.

Friends in South Africa enabled him to return during 2000 to give two three-month courses on screen acting techniques to racially mixed groups, whose appreciation helped rebuild his self-respect, and while there John also successfully trained the young Swazi actor Sibusiso Mamba in his audition pieces for entry to RADA: Sibu graduated this year and is launched on his professional career.

While he lay on his death-bed, a poor black woman arrived at the hospital in Bulawayo carrying a letter to "Mr. Rogers who is so sick." The letter was from her son, who did not want to cut classes. In it the young man thanked John "for starting my life all over again by sending me to university".

To the end, John Rogers never gave up on Africa.

**Digby Young**

**A memorial bursary fund: see p21.**

She was 5 feet 2 inches tall, gap-toothed, and had a strictly practical taste in woolly headwear. Her career in the public eye lasted barely two decades, from the early 50s. Yet on her death in October, aged 87, she was ranked alongside Peter Brook as the leading influences on British theatre in the second half of the 20th century and leading actors, RADA graduates among them, spoke of her influence on their work and careers.

To the general public, it was necessary only to mention *Oh, What A Lovely War!*, the exhilarating musical extravaganza devised at her Stratford East base in 1963, later filmed by Richard Attenborough, which drew huge audiences and awards around the world for its subversive deromanticising of the slaughterhouse that was World War I.

## JOAN LITTLEWOOD

1914 - 2002

This champion of people-power, of working-class culture, of theatre in the streets, this 1930s communist who was blacklisted as a writer by the BBC and ENSA in the war, would have seemed unlikely to have RADA in her CV – indeed, it was not in her *Who's Who?* entry. But she was a bright pupil at her South London convent school, a regular at the Old Vic, and in 1930 won her way into Gower Street with a prized London County Council scholarship. Even then, it took early-morning cleaning and a knitting-works summer job to make ends meet.

By her own account (*Joan's Book*, 1995) she duly hated the social attitudes of her fellow students, Churchill's daughter among them

(“It must be a frightful bore to be poor”, one said), couldn't afford the guinea a term for Mme Gacher's French classes and was bored by others.

But Annie Fligg's movement class was “a first taste of Rudolf Laban's work which was to influence my life”. When the revered fellow-leftie George Bernard Shaw came to rehearse *Heartbreak House*, she wondered why did he “waste time on such a place”. Then the white-bearded 74-year-old gave the 16-year-old a speech from her role, the young Ellie... “And my heart felt broken, but then he made us laugh playing the cockney burglar.”

And she won the verse-speaking prize – and, a few years later, a much-needed job at the BBC from the man who had given her it. Not all bad then.

Judith was born in 1908 and her early acting experience was in the prestigious Benson Company, headed by Donald Wolfitt, and with Marie Tempest at the Haymarket Theatre, launching a career in repertory theatre and television.

Her influential drama school work began at RADA and continued for fifteen years in the 50s and 60s under the principalships of John Fernald and Hugh Cruttwell. As well as directing productions and running individual acting tutorials, she was responsible for devising the Academy's Jubilee programme, *Ever Since Aeschylus*, attended by the Queen and Queen Mother.

## JUDITH GICK

1908 - 2002

In 1968 she lectured and taught at Lyola University, Chicago and became deeply involved in the problems of student unrest, devising and directing a programme which looked at the role of the theatre at such a time. For twenty three years she worked at Webber Douglas, where she started classes for the study of Shakespeare text. This developed into exercises based on the one-person show which soon became an integral feature of the school's training.

Superstars, household names and hundreds of other actors solidly

respected in the profession passed through her acting classes. She has left her individual mark on all of them. She taught until 1995, when deafness got the better of her, and two years later, aged 91, she wrote and published *The Dangerous Actor*.

Her playwriting credits include the first stage adaptation of Dylan Thomas's *Doctor and the Devils*, *Mistress Mine* and *The Singer's Tale*, the last two being one-woman shows performed in Britain and abroad by Anna Barry, Judith's daughter by Michael Barry, who was head of drama at BBC Television and Principal of LAMDA 1972-78. Anna survives her.

Andrew Neil

# STAGE MOVES

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

## RADA ACTING GRADUATES 2002

AMBER AGHA, Training film for Bank of Scotland. **KIRSTY BESTERMAN**, Cordelia in *King Lear*, RSC Academy. **SIÂN BROOKE**, *Dinotopia*, ABC (USA) / Sky One, *The One in the Oven, Just a Bloke*, Royal Court Upstairs. **MARC BUCHNER**, *The Misanthrope*, Theatre Royal Bury St Edmunds & national tour. **TOM BURKE**, Syd in *State of Play*, new BBC series. **CAOLAN BYRNE**, Lopakhin in *The Cherry Orchard*, Shipiro Theatre, New York. **SIMON DELANEY**, *Hornblower*, ITV, voice over, MTV, animated cartoon voice work. **LISA DILLON**, *Cambridge Spies*, BBC, new Stephen Fry film. **AMY GRAVELLE**, *Love Me Slender*, Stoke. **ED HOGG**, The Fool in *King Lear*, RSC Academy, *Celeb*, BBC1. **SHEREEN IBRAHIM**, Juliet in *Romeo and Juliet*, Liverpool Playhouse. **ASH KNIGHT**, Tybalt in *Romeo and Juliet*, Birmingham Stage Company. **SIBUSISO MAMBA**, commissioned to write a play for the National Theatre. **CAROLINE MARTIN**, *The Lion, the Witch and the Wardrobe*, RSC. **GERARD MONACO**, *The Great Dome Robbery*, Channel 5. **JAMIE PARKER**, *After the Dance*, Oxford Theatre Co. Salisbury Playhouse, *Foyle's War*, ITV. **KÖEL PURIE**, Desdemona in *Othello*, Haymarket Leicester, WPC Carter in *The Vice*, Carlton TV, guest lead in *Holby City*, BBC. **REBEKAH STATON**, Liz in *State of Play* with Michael Kitchen, new BBC series, *Cambridge Spies*, BBC, new Stephen Fry film. **FREDDIE STEVENSON**, *State of Play*, BBC, *Cambridge Spies*, BBC, new Stephen Fry film. **GARY TUSHAW**, *Romeo and Juliet the Musical*, understudying Romeo, Piccadilly Theatre. **MARK WELLS**, *Nicholas Nickleby*, film, *The Hobbit*, national tour.

## STAGE MANAGEMENT GRADUATES 2002

**CHRIS BARHAM**, Technical Stage Manager, Warehouse Theatre, Croydon (contract until Feb 3rd). **RACHEL BARKATAKI**, ASM, Soho Theatre Company (Sept/Oct 02). DSM, *Don Carlos* – Stowe Opera, *In the Parlour with the Ladies*, Drill Hall. **GRAEME BROWN**, ASM, Octagon Theatre, Bolton (until June 2003). ASM, Southwark Playhouse. **AARON CHRYSLER**, Stage Manager/Lx Op, *Awake*, Black Box Theatre Co. Union Theatre (Oct 2002). Stage Manager, Man in the Moon Theatre. **LISA COOKE**, DSM, Lyric Theatre, Belfast. ASM, Almeida Theatre. **JAMES GLANVILLE**, Technical Manager, Gate

Theatre, Notting Hill. **TORQUIL HOME**, ASM, Theatre Royal, Plymouth. **TOM JAMES**, Sound Technician, Cold Play Arena Tour (UK and Europe) – Sept-Oct 2002. **DANIEL JENKINS** (equity name Gwyn D. Jenkins), ASM, *Taboo* – West End musical. **JAY JOHNSTONE**, Technical Assistant, Chipping Norton Theatre. Casual crew, New Ambassadors Theatre (July 2002). **ADRIAN LUMB**, HND Fine Art Course, Huddersfield College (1 year course). **EMMA MOORE**, Electrician, *Grease*, Victoria Palace Theatre. Follow Spot Operator, *The Mikado*, Savoy Theatre. **DAVID PEARCE**, Tour guide at the Globe Theatre. **SARAH RATCLIFFE**, ASM, Royal Lyceum Theatre, Edinburgh (Aug 2002 – Jan 2002).

## RADA ACTING GRADUATES 2001

**LEO BILL**, *Celeb*, BBC1, directed film *Apes and Monkeys*. **OLIVER BOOT**, *Two Pints of Lager and a Packet of Crisps*, BBC2. **ELLIOTT COWAN**, *Ultimate Force*, ITV, *Arcadia*, Royal Theatre Northampton, *Foyle's War*, ITV. **STEPHEN DARCY**, *Silent Witness*, BBC1. **EMMA DARWALL-SMITH**, *Othello*, Theatre Royal Manchester, *Apes and Monkeys*, film. **LAURENCE FOX**, *Mrs Warren's Profession*, Strand Theatre, *Ultimate Force*, ITV. **NAOMI FREDERICK**, *Three Sisters*, national tour. **DANIEL HAWKSFORD**, *Romeo and Juliet*, Anthony Hopkins Mold. **ANNA HOPE**, *After the Dance*, Salisbury Playhouse. **KATHERINE KELLY**, *Othello*, Manchester Royal Exchange. **HELEN LONGWORTH**, *Any Other Name*, BBC Radio 4. **MEREDITH MACNEILL**, Peasblossom in *A Midsummer Night's Dream*, RSC. **CAITLIN MOTTRAM**, *Engaged, The Beggars Opera*, The Orange Tree. **WILL NORRIS**, *Who's Harry*, Pleasance Theatre N7.

## RADA ACTING GRADUATES 2000

**CLAUDIA HARRISON**, Luce in *Attachments*, BBC2, Annie in *Murphy's Law* BBC1. **JOHN HOPKINS**, *Anthony and Cleopatra*, Theatre Royal Haymarket. **DANNY MAYS**, *The One in the Oven, Just a Bloke*, Royal Court Upstairs, *All Or Nothing*, feature film. **EMMA LOWNDES**, *Lenny Blue*, ITV. **ALAN TURKINGTON**, *The Tempest*, RSC. **ROBERT MOUNTFORD**, Orlando in *As You Like It*, Sphinx Theatre, tour.

## RADA ACTING GRADUATES 1999

**NICK AARON**, Bay College, BBC, *Touching the Void*, film. **CHRISTIAN BRADLEY**, *Mariana Pineda*, Gate Theatre. **LUCY DAVENPORT**,

Dickens BBC series. **DANIELLE KING**, *Holby City*, BBC1, *Taming of the Shrew*, Salisbury Playhouse, Rosalind in *As You Like It*, Sphinx Theatre, tour. **BRENDAN MACKAY**, *A&E*, ITV, *66 Days*, film, *Touching the Void*, film, *Nine Dead Gay Guys*, film. **PATRICK MOY**, *Playboy of the Western World*, Haymarket Edinburgh. **FENELLA WOOLGAR**, *Way Upstream*, Derby Playhouse.

## RADA ACTING GRADUATES 1998

**JAMIE DE COURCY**, *Midsomer Murders*, ITV. **RYAN MCCLUSKEY**, *A Square of Sky*, Roundhouse Chapel, Hackney, *Grapes of Wrath*, BBC Radio. **DUGALD BRUCE LOCKHART**, *Midsomer Murders*, ITV. **TOBIAS MENZIES**, *Ultimate Force*, ITV, *Arcadia*, Royal Theatre Northampton. **MAXINE PEAKE**, *Dalziel and Pascoe*, BBC1, *Hamlet*, West Yorkshire Playhouse. **PHILLIPA WALLER**, *125th Street*, Shaftesbury Theatre.

## RADA ACTING GRADUATES 1997

**JOSHUA HENDERSON**, *Goodbye Gilbert Harding*, Theatre Royal Plymouth. **CARLI NORRIS**, *The House That Jack Built*, BBC1, *Holby City*, BBC1. **ISABEL POLLEN**, *Bright*, Soho Theatre. **CLAIRE WILLE**, *Where the Heart Is*, ITV.

## RADA ACTING GRADUATES 1996

**JEREMY FINCH**, Joe Gillis in *Sunset Boulevard*, national tour, *Little Shop of Horrors*, West Yorkshire Playhouse. **MARTIN LEDWITH**, *Monarch of the Glen*, BBC1, *Holby City*, BBC1. **AIDAN MCARDLE**, *A Prayer for Owen Meany*, National Theatre, *Any Time Now*, BBC1. **AMANDA PERRY-SMITH**, *Talking Heads*, Bridewell Theatre, *She Stoops to Conquer, A Laughing Matter*, with Out of Joint at the National Theatre. **RYAN YU**, *Sisters Matsumoto*, Los Angeles.

## AND MANY OTHERS ...

**MARK BENTON**, *Out of Control*, BBC1. **STEPHEN BECKETT**, *Beautiful People*, Stephen Joseph, Scarborough. **RICHARD BRIERS**, *Bedroom Game*, Aldwych Theatre. **JOHN PAUL CONNOLLY**, *The Road to Ruin, Saints Day, Engaged*, Orange Tree Richmond. **SIMON CHADWICK**, *The Bill*, ITV. **JACKIE DEFFERARY**, *The Bill*, ITV. **LUCINDA GANE**, Denarius in Victor Hugo's *La Forêt Mouillée Gème Wem* (weekend musical), directed by Bernard Turle, Carnoules, Provence. **SALLY HAWKINS**, *All Or Nothing*, feature film. **DOUGLAS HODGE**, *A Winter's Tale*, RSC,

## A C E L E B R A T I O N O F T H E L I F E O F H U G H C R U T T W E L L

A celebration of the life of Hugh Cruttwell, Principal of RADA 1966-84 (*Obituary, p16*) will be held at the Old Vic Theatre on Sunday, 9 March.

The celebration will be partly structured, but we hope to be able to create an informal atmosphere in which all those who knew Hugh can pay their tribute. We would also like it to be a reunion for all those who attended or worked at RADA during those years. Please let us know if you would like to take part or to be present.

We will send invitations to all those we have addresses for. But, if you think RADA may not have your address, or are unsure, please inform Jason Cheater at RADA by letter, or email [patriciamyers@rada.ac.uk](mailto:patriciamyers@rada.ac.uk). (Please do not telephone.)

Details of timing will also be available on the RADA website:  
[www.rada.org](http://www.rada.org)

Roundhouse. **MORGAN JONES**, *The Bill*, ITV. **ADRIAN LESTER**, *The Cry of the Owl*, BBC Radio 4, *Born Romantic*, BBC2, *Stone Diaries*, BBC Radio, *At Home in Mitford*, BBC Radio, *Lex*, film with Britt Eckland. **MATTHEW MACFADYEN**, *The Project*, BBC1. **LISA MCNAUGHT**, *Sweeney Todd*, Stoke, *In the Parlour with the Ladies*, Drill Hall. **MAIREAD MCKINLEY**, *10 Rounds*, Tricycle Theatre. **GRESBY NASH**, *The Bill*, ITV. **RICK OLDHAM**, *Lenny Blue*, ITV. **RACHEL PICKUP**, *From Here to Eternity*, BBC Radio 4. **SHAUN PARKES**, *Bodily Harm*, Channel 4. **MARK PEPPER**, *Heartbeat*, ITV. **PHILIP RALPH**, *Mariana Pineda*, Gate Theatre. **JANE ROBBINS**, *The Safe House*, ITV. **AMANDA RYAN**, *Dalziel and Pascoe*, BBC1. **VICTORIA SCARBOROUGH**, *Design for Living*, Manchester Royal Exchange. **SIRINE SABA**, *The Tempest*, RSC. **AL STOCKS**, *Casualty*, BBC1, *Wire in the Blood*, ITV. **INDIRA VARMA**, *Ivanov*, Cottesloe Theatre. **RICHARD WILLS COTTON**, *The Office*, BBC2, *Murphy's Law*, ITV. **TIM WELTON**, *A Family Affair*, *A Mad World My Masters*, New Wolsey Ipswich.

## W R I T E O N !

Congratulations to Adam Grayson, whose graduation as an acting student last summer was crowned by honours as a writer: his play, *Quids 'n' Dimps*, came out top of more than 100 entries in the young writers competition launched by the Royal Exchange Theatre, Manchester, and so won a 10-night production in its Studio theatre, Sarah Frankcom directing.

The judges were writer Debbie Horsfield, actor Christopher Eccleston and poet Jackie Kay. Adam is now working on a screenplay.

## A F U N D F O R A F R I C A

It has been my privilege to inaugurate a bursary in memory of my colleague and friend for 40 years, John Rogers. The fund will help to support young people who are admitted to RADA from Southern Africa. John gave abundantly of his time and personal funds (as his Obituary, p18, shows) to teaching the art and craft of film making and to drawing out 'native' acting talent, at a time when to do so in South Africa under apartheid was rigorously forbidden and punished if found out.

I pray that others who knew John or who take delight in enabling rare talent (such as the young men from Swaziland, Sibusiso Mamba and, now, Msimisi Dlamini, possess) its opportunity at our alma mater, will donate generously to honour the life's labours of an unsung and heroic mentor.

**Terence Knapp (Class of 1954)**

**Emeritus Professor of Theatre, University of Hawaii, Manoa.**

Please send your donations to Patricia Myers, Registrar, at RADA.

## C L A S S O F 7 1 ?

Lanny Lutz (Charles L when at RADA), graduate and gold medallist of Spring 1971, now based in Chicago and a member of the American RADA Network (*see p14*), would greatly like to hear from (or news of) his fellow students of the day. He mentions George Sweeney, Ken Braithwait, Len Monahan, Mary Tamm and more. Maybe a reunion...?

He's: [lannylutz@msn.com](mailto:lannylutz@msn.com) or tel (708) 848 8984.

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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.**

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

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- £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
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- £2510 per year provides the balance on a student's fee account between the cost of the course and the grant received
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- £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.

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# RADA

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