

RADA

THE MAGAZINE

LORD ATTENBOROUGH
LOOKS BACK

RADA'S NEW CHAIRMAN:
MEET JOHN WHITNEY

MACKEY AND AARON,
MOVIE MOUNTAINEERS

ROBERT PALMER,
VOICE TEACHER
EXTRAORDINARY

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C O N T E N T S

THE MAGAZINE



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P A S S I N G O N T H E B A T O N

As Lord Attenborough, President of RADA, reflects on 62 years with the Academy...

Forty years is a long time – half my life. I have been a member of RADA's Council since 1963 and served as Chairman for the past three decades.

But, in truth, the Academy has been part of my existence for very much longer. It started in 1941, at the height of the Second World War when, at 18, waiting to go into the RAF and with the help of a Leverhulme Scholarship, I came down from Leicester and became a student. Since then, apart from my family and my work, nothing has involved me more consistently and more deeply.

And now I am to retire. It is the right time to do so, I am certain.

Fast approaching its Centenary, RADA is today at a major turning point in its history and the future is bright. Finally, the financial crises and numerous uncertainties, the lack of proper facilities, which beleaguered us interminably, have all been resolved. The Academy is firmly established in its new Gower Street premises. It is a founder member of the new Conservatoire for Dance and Drama. And, most important of all, it can now count on secure grants for its students.

These achievements have all taken a long time. So long, that there were many occasions when I did wonder if we would ever make it. But we did pull through and, despite all the objections and procrastination along the way, are now able to offer vocational training to our chosen students, regardless of their ability to pay the fees.

It was so very different when I auditioned for a place, more than 60



Richard Attenborough: "So many vivid memories"

years ago. There were no grants then and few scholarships. The difficulties of paying fees, living in London and facing the nightly air raids seemed insurmountable. Miraculously, it seemed, my scholarship guaranteed me free tuition, then costing 15 guineas (£15.75) a term, together with a princely living allowance of two pounds ten shillings a week.

During my third term, a German bomb badly damaged the major part of RADA's premises, completely destroying the original Malet Street theatre. A few days later, a number of students, myself included, after attempting to clear up the ghastly mess, waited below the Council Room to hear if we would be able to continue our training. The good news that we longed to hear was brought to us by none other than George Bernard Shaw.

So many years, so many vivid memories... meeting my wife Sheila when we were students together in 1941... auditioning in the middle of an air raid... I particularly recall performing *Cavalcade* with five men and 17 girls in the original Little Theatre, getting to know wonderfully creative members of

staff and, of course the very different characters of the quintet of Principals who have headed, masterminded and led RADA over the past 60 years, culminating in Nicholas Barter.

Although those who preceded Nick each faced and overcame particular problems, no Principal, I believe, was ever tested quite as severely as he has been over the past decade. He it was, during my time as Chairman, who had to face the very real prospect of insolvency and closure during the early 1990s, a prospect only averted by the timely establishment and intervention of the Arts Council Lottery Fund.

He it was, together with his wonderful staff – too many to name here, but to each and every one my heartfelt thanks – who supervised the 'decant' of the whole Academy to temporary premises, who helped design the new buildings, who coped with endless forms and officialdom and who negotiated the creation of the new Conservatoire.

Although this period has undoubtedly been the most difficult and worrying of my long association with RADA, working in tandem with Nick and his colleagues to create a firm footing for the future has also made the last ten years the most fruitful and rewarding of all.

And now, I am to step down as Chairman and have been elected RADA's President. I am deeply honoured to follow in the footsteps of so many illustrious predecessors. It is with great delight that I welcome my close friend John Whitney, who is to succeed me as Chairman, and I wish him well.

... Peter Fiddick profiles John Whitney, elected by Council to succeed him as Chairman

Something John Whitney misses, he says, being so busy these days and having moved house, is no longer having the time or the dark-room to process his own colour photography. Not many people do that.

One talent John Whitney does not pretend to, however, is acting, though he did audition for Glen Byam Shaw's school. "He said, 'Give me three minutes standing under a lamppost and decide what you are going to do in those three minutes – and your three minutes starts now!' I decided that acting was not my forte, but I did decide that I wanted to be involved in radio and in theatre."

The world of radio, in which he was destined to spend the greater part of his career, had in fact already exerted its appeal. At his Quaker boarding-school, the young entrepreneur not only built himself the primitive crystal set receivers and first encountered the excitement of what the crackly ether had to offer – "and for nothing!" – but sold and hired them out to his fellow pupils.

That was in the late 1940s, when the most exciting entertainment 'the wireless' offered a teenager came from the commercial offshore pop music and entertainment station Radio Luxembourg. Within a few years of leaving school, the young John was an independent producer making programmes for it and for other overseas radio stations.

Fast forward 20 years, to the UK's own commercial radio revolution. In October 1973, when London's



John Whitney: broadcasting entrepreneur turned gamekeeper and "angel"

Capital Radio launched as the nation's first non-BBC entertainment radio station, Richard Attenborough was chairman of the winning consortium and John Whitney the managing director, reaping the reward of a nearly ten years' lobbying for a radio equivalent to ITV.

For the next decade, he built a reputation as one of the leaders of the commercial radio sector, but notable about Capital's early days was also the range of its programming, with DJs from Kenny Everett to Michael Aspel alongside arts programmes, drama serials and *Hullabaloo*, a two-hour information-based sequence for children.

He regrets the shift since then. "We provided a broader spectrum of programmes than individual stations now offer – sadly, in my view, becoming so focussed that you have to keep switching channels to get

variety. We recognised that people's tastes change, not just with age, but during the course of a day."

Then, in 1982, to general surprise, the broadcasting entrepreneur turned gamekeeper, becoming director general of the Independent Broadcasting Authority, the regulatory authority for commercial television and radio. For the rest of the 80s, he oversaw the performance and brokered the problems of the whole of commercial broadcasting.

But perhaps the key to John Whitney's emergence as a member of RADA's governing Council since 2001 and now its enthusiastic chairman, is to be found either side of the Capital and IBA decades.

In 1968, now working in television drama as a writer, he teamed with writer John Hawkesworth to set up *Sagitta Productions*. In his role of deviser

continued overleaf

“ RADA, almost wherever you go in the world, stands for the real quality of theatrical undertaking ”

”

and script-editor, he was involved with such hit series as *The Flame Trees of Thika*, with Hayley Mills, and *Danger UXB*, with Anthony Andrews. But probably Sagitta's major hit, still a money-spinner, was the long-running *Upstairs, Downstairs*, developed in association with Jean Marsh and Eileen Atkins.

Then, in the 1990s and his 60s, retired from the IBA, John Whitney's love of the theatre came into its own. The CV tells us quite a lot of it. A member of the Royal National Theatre's board since 1982, he stayed a dozen years. On leaving the IBA, he became managing director of Andrew Lloyd Webber's Really Useful Group, was later chairman and stayed on the board until 1997.

Among his other arts oriented roles have been work for the Royal College of Music, the English National Ballet, the Performing Arts and Technology School, the Theatre Investment Fund and the Musicians Benevolent Fund.

But the bit that doesn't appear in *Who's Who* is perhaps the most intriguing. John Whitney has long been an 'angel' – an investor in theatrical productions. Forty-odd years ago, he helped back a new play by John Whiting, of *The Devils* fame. "I read the play and loved it," he recalls. "But I lost my money!"

Undeterred, he went on to be involved in a long list of shows, including all but a couple of the Lloyd Webber musicals, among them the money-spinning *Cats*, hits like *Jeffrey Bernard Is Unwell* and less successful outcomes like *Martin Guerre* – "which did not pay back...".

Is there, then, a gambler's instinct? "No, it's not gambling. It's more a judgment call. I wanted to invest in the theatre and I love the involvement. You can get your fingers burnt – sometimes I knew I was wrong! – but it offers immense satisfaction."

The new chairman of Council is now, he admits, on a learning curve, to discover the needs of the Academy and the pressures on it.

"My first impression of RADA was and is of the immense enthusiasm and gifts those who work in it have for its reputation and success. They are immensely dedicated, nothing is the same every day and yet they appear to keep their sanity! The quality and dedication of their work is remarkable.

"I think very often RADA is merely thought of as the great stage for developing artists' talents, but of course it's got a very impressive record in fostering people in all the crafts of theatre and in the past few years RADA has been developing in its curriculum.

"That is why RADA has a marque which, almost wherever you go in the world, stands for the real quality of theatrical undertaking. We in this country should be immensely proud of it. And it still thrusts forward."

He is an enthusiast also for the place. "The new building is a remarkable showcase. I have the same admiration for it that I have for the National Theatre, in the way it can embrace people who walk in off the street, enjoy reasonably priced food and drink and find themselves in an atmosphere that really does reach out and embrace them. It's important

that one shouldn't be sitting in an ivory tower."

Coming to the Academy's productions has given John Whitney both enjoyable theatrical experiences – he cites having been, to his surprise, "absolutely hooked" by Schiller's *The Robbers* and enthralled by "the range, the passion and the students' choices" in the Tree evening – and also the chance to meet RADA's supporters.

"The Friends of RADA and the Associates show immense commitment to the needs of the students. I've had talks with some of the Friends at performances and there are many who feel a real bond between their love of theatre and the students who have to earn their keep and find lodgings and so on. That bond is immensely important, because it's the lifeblood, as well as the benefactors who stood by RADA in the difficult years of planning and building.

"But there's a big job to be done in ensuring that people don't feel RADA doesn't still need constant tending in terms of funding. It lives through constant change in the financial environment and the need to keep its name forward in terms of grant giving is paramount if we are to make a success – as we certainly will – of the next 100 years."

"Selling the dream", he says, takes a lot of skill. So is he daunted by the task? "I've done things all through my life which have daunted me, but I suppose that's part of maintaining the energy and enthusiasm, which I hope I still have, to ensure that I put my best foot forward and do the job people will expect of me."

ACTING FOR REAL

Hilary Tagg meets two young RADA graduates whose spirit of adventure landed them a unique movie partnership

The limits of individual human endurance are unknown until we are forced to explore them. In June 1985, two friends, Simon Yates and Joe Simpson, set out to climb Siula Grande, a treacherous mountain in the Peruvian Andes. No one had yet reached its peak, and the challenge for the two young mountaineers was irresistible. The fate awaiting them on its 20,850 feet of ice cliffs, crevasses and sheer slopes pitched them into a nightmare which tested every fibre of their physical strength and forced them to reach into depths of psychological stamina neither knew they possessed.

Seventeen years later, Nick Aaron and Brendan Mackey, two actors who had become friends during their training at RADA – they graduated in 1999 – took on the roles of Simon and Joe to make a film of that extraordinary adventure.

"I was cast first," explains Nick, "and given the part of Simon Yates. I knew his story already – everyone who climbs does. This was an experienced, talented, meticulous climber who was

always careful to calculate risks and plan trips down to the very last detail. I was really excited when I got the part: to be paid to climb in some of the best mountain ranges of the world, filming one of the most famous survival stories of all time – it was a fantastic opportunity!"

“ Knowing each other's strengths and weaknesses, understanding the techniques we each used – that's what really clinched it ”

When Brendan heard about the project, he was contracted to make a different film, but as soon as Susi Figgis, the casting director, realised that Brendan and Nick had been climbing partners for seven years she called him for an immediate interview. "I talked it through with my agent and Mike Hodges, who'd contracted me, and we decided this was a chance of a lifetime and I should go for it. I was dead lucky they were all so understanding about it," Brendan recalls.

"Knowing each others strengths and weaknesses, understanding the techniques we each used – that's what really clinched it. Tom Cruise bought the rights to the book years ago. He saw the story's potential, but you had to have

experienced climbers to attempt a faithful reconstruction."

The casting director had cleared the first hurdle. Far more difficult ones lay ahead, for both cast and crew.

In his book, *Touching the Void* (Vintage, 1997), Joe Simpson describes his partner as "... an easy friend: dependable, sincere, ready to see life as a joke. He had... that touch of madness which makes just a few people so special".

Brendan Mackey had few difficulties imagining himself in Joe's position. "You have to trust your climbing partner completely. You have to know him well enough to anticipate his next move and make sure you're in the right place at the right time to allow him to do it safely. From the point of view of the friendship we had to portray, Nick and I were ideal."

As for the climbing, both had enough experience to look forward to shooting scenes in the Alps and Andes with a mixture of anticipation and excitement. "I come from the Swansea valley," Nick explains, "and Brendan was brought up in the hills of Glenavy, County Antrim, so climbing is part of our background. We were raring to go!"

The director, Kevin McDonald, agreed to make *Touching the Void* for Film 4 on a relatively small budget of £2 million. (It has since been bought by Pathé, is now owned by PBS, and is attracting significant interest from Fox Searchlight.) As soon as all the preparations had been made, cast and crew set off to their locations – harsh, often dangerous mountain ranges where temperatures

continued overleaf





Nick Aaron (left) and Brendan Mackey (right) facing the rigours of filming – and the very different challenges of their 1998/99 RADA productions



"The danger of those mountains is something you are always aware of"

fell to -20 degrees – in which they would spend the next six weeks in close, often claustrophobic conditions.

Nick Aaron had recently experienced discomfort and rigour whilst filming *Band of Brothers*, Steven Spielberg's award-winning Anglo-American television series about the 101st Airborne Division in the Second War. "I thought that was tough," he admits, "but it was nothing compared to those mountains."

"We didn't have to act cold and scared," Brendan adds. "We were absolutely bloody freezing and the danger of those mountains is something you are always aware of.

Simon and Joe suffered frostbitten fingers and we both came close. Some scenes had to be re-shot several times and the weather was fierce. We each had the hot aches – pain you experience as your fingers begin to warm up again. It's agonising."

The climax of the story is not reached with the scaling of the summit; this Joe and Simon achieved with relatively few problems in a briskly efficient two days. But pressure dramatically escalated beyond their most fantastic fears soon after the two companions began their descent. Joe Simpson, taking the lead on a tricky climb down the east ridge, recorded a

sense of foreboding:

"We had been on the mountain for over fifty hours and perhaps had become attuned to potential threats; so much so that I sensed something would happen, without understanding quite what it would be."

They were at 19,000 feet, climbing in clear conditions, though Joe, admitted, "I was tired of this grinding need to concentrate all the time. The mountain had lost its excitement, its novelty, and I wanted to get off it as soon as possible".

Moments later his ice axe failed to hold and he fell 30 feet to the base of the cliff, shattering his right knee. His chances of getting off the mountain at all were now virtually non-existent; those of his partner only slightly better. His immediate thought was, "I'm dead".

To portray such a crucial, life-threatening moment of another man's experience, to convey terror, despair and disbelief, and yet cling to an infinitesimally fragile thread of hope, was the greatest challenge of Brendan's career. "Just imagine – you're in the 'death zone' at that height. You have a smashed leg, your partner is dependent on your climbing competence and co-operation, your provisions are low and night is falling. The emotions you must swing through in that situation would range from sheer, blind terror to guilt through anger to total frustration. And all of that in excruciating pain. We know he

actually survived – that's why we got the job. Joe had no such knowledge – on the contrary, he knew he was going to die."

Musing on the thought, Brendan agrees that the horror, while difficult to imagine in all its jagged, black enormity, was easier to get to grips with on a stormy mountain slope where a wrong foot could send him to a similar fate.

Of course, Joe Simpson's fate was intricately entwined, quite literally, with that of his friend and partner. How would Simon deal with the unthinkable, trapped in the unknowable and surrounded by some of the most hostile terrain in the world?

"In that situation, there is no room for excess emotion," Nick says. "You'd have to distance yourself from your partner's plight and concentrate with absolute focus on getting down that mountain alive. No margin for error: you're engaging in the ultimate battle for survival, facing death every step of the way. You have to try, but you know that you might both die in the attempt. That's some dilemma." He shakes his head in incredulity at the situation he had just described.

"One night during the filming," Brendan recalls, "I flipped. Suddenly I was desperate to get out of the cramped conditions we were sleeping in, the storms, the cold, the endless waiting for weather to improve. I started to climb over the

others desperately trying to get out of a window – anything just to escape. It gave me an insight into the loneliness and the lack of control you can feel in that environment."

For the actors, the task of revealing the ultimate extremes of human torment was helped by the authenticity of their own emotional response to wrestling with bleakness around them.

The tension in Simon and Joe's story continued to increase, reaching a pitch no fiction writer would dare describe. Having succeeded in lowering the injured man several thousand feet down the mountain, catastrophe once again forced Simon to decide whether his friend should take them both to a frozen grave.

"He had to decide whether to let Joe die alone, or to go with him," Nick explains. They could not both survive. If Simon cut the rope which joined them, a rope whose length after all their trials had failed to bring salvation, he might, just might, stand a chance of getting off the mountain alive.

"To cut the rope is unthinkable," Nick claimed. "But what was he to do? He reasoned that Joe was already dead, or very soon would be, and if he did not release himself from his dangling weight, hanging where it had slid over a pillar of ice, he,

Simon, would die too. His knife offered a choice between life and death for himself: it was already too late for his friend."

The consequences of such a dreadful decision still live with each man. That Joe survived an eighty foot drop, managed to extricate himself from the deep, black hell into which he had fallen, and eventually crawl back to base camp defies any previous definition of believable. He reflected later that he was, "...running on instincts that I had never suspected were in me".

While Brendan Mackey's task was to portray that discovery, Nick Aaron's was to reveal the internal agony of the man who had forced him to exploit those resources.

The torment suffered by each man cannot adequately be described. Joe Simpson himself wrote, in an epilogue to his story, that even he could not articulate the true extent of his experience: "I simply could not find the words to express the utter desolation...".

Perhaps Nick Aaron and Brendan Mackey have discovered a medium through which these two young mountaineers' epic tale can be told convincingly to a wider audience.

Touching the Void is due to be released in 2004.

PRIZED FIGHTER

RADA's stage combat tourney becomes a lasting memorial to the pioneer who invented it

What is – literally – RADA's most keenly fought event was this year renamed, in honour of the man who trained generations of RADA students in the skills needed even to win a place in its cast list. Henceforth, the second-year students' highly entertaining annual display and test of armed and unarmed combat are known as the Henry Marshall Prize Fights.

The Academy's Master of Arms for some three decades, Henry was also a leader in his métier of stage and screen fight direction. It was back in 1969 that he, together with William Hobbs, fight director of the newly established National Theatre, convened a meeting of fellow specialists and the Society of British Fight Directors was born.

Until then, this craft, though long highly regarded in both theatre and feature films, had had no such forum. But within a few years, the new society was to prove the model for groups in the Nordic countries, Canada, New Zealand, Australia and, not least, the USA. Today it is the British Academy of Dramatic Combat, dedicated to promoting both skills and safety, supervising a code of practice and a carefully structured training and assessment programme, from trainee to teacher, and leading to qualification for the Equity fight directors' register.

Yet when the dozen or so specialists – including such notable names as Derek Ware and the RSC's John Barton – gathered for that inaugural meeting, Henry Marshall was, at 49, among the eldest but also one of the most junior. He had been

RADA's Master of Arms a relatively short time, following, at principal Hugh Cruttwell's invitation, a tradition of distinguished fencing teachers.

And his 'apprenticeship' had been in arranging the fights for pantomimes of which he was also both writer and director. He acted at university but decided against it as a career: "I was the worst actor I had ever seen – and I've seen a lot of bad actors," he would say later. As a playwright, however, he had made his debut aged 21 and during the war put together the dramatist and the musician to write pantos for many repertory theatres. It was here that the schoolboy fan of swashbuckling movies and hobbyist fencer first decided to arrange his own fights.

His career would go on to embrace court-reporting, screenwriting (one, unproduced, for Laurel and Hardy) and regular scripts for the BBC. But stage fighting became a second string, then part-time teaching at Guildford and standing in for William Hobbs, at Central, before he received the call to RADA.

Henry Marshall created RADA's curriculum for stage combat – instituting the Prize Fights in 1971 – and became known for two particular qualities: his passion for authentic knowledge of which weapons were used in different eras and how; and his commitment to the stage fight being integral to the part of the dramatic action, allied to

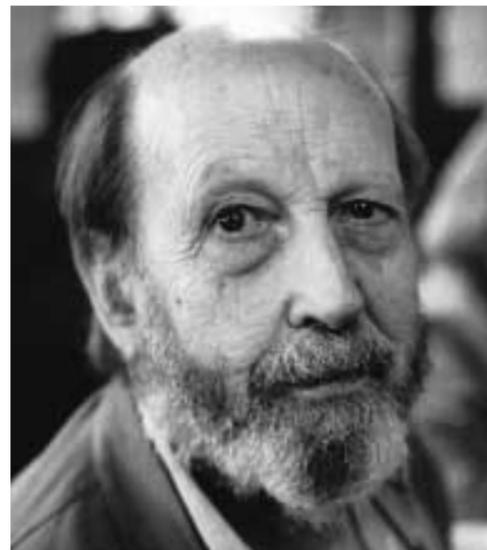


PHOTO: Simon Amand

Henry Marshall: dialogue with action

the dialogue, which underpinned what his peers acclaimed as a revolution at RADA and led the way for other schools.

Henry, who retired from the Academy in 1995, aged 75, and died in 2001, lives on at RADA. On his retirement, the Henry Marshall Shield for the best scene in the prize fights now named after him was instituted – and was this year presented by his widow, the actress Stephanie Cole. One of her fellow judges was John Barton, one of the original Society of British Fight Directors gathering, who has established the John Barton Prize for the best fight.

Yet another prize, the Patrick Crean Prize for outstanding armed performances, is named after another founder member of the SBFDD. And a new prize, sponsored, like that one, by the Society of American Fight Directors, is named after – and was presented by – Joseph Martinez, the distinguished American combat teacher, who first learnt his skills under Henry Marshall at RADA and took part in the very first Prize Fights in 1971.

Hugh Cruttwell's students celebrate a great mentor's contribution to RADA

HUGH'S WHO

When Hugh Cruttwell, Principal of RADA for 18 years from 1966, arrived at his 80th birthday, his former students organised a surprise birthday party for him at Drury Lane. Such was the freshness of his memory and the gratitude and affection still felt for his influence on their lives, that this year, following their mentor's death last autumn, those generations – some nearing 40 years out of RADA – came together again to fill the Old Vic with a celebration of Hugh in words and song.

(Not to mention, courtesy of Mark Rylance and an all-star cast, a decidedly cod-Cruttwellian rendition of a scene from *Julius Caesar*...)

The high quality musical offerings came from a bill including Jane Horrocks, Imelda Staunton, Tara Hugo and Richard Greenblatt (*Im glad there was Hugh*) and a transatlantic trio of Ron Bagden, Lisa Eichhorn and Peter Phillips with a specially adapted, immaculately rehearsed version of the show-stopping "Can do..." ensemble from *Guys and Dolls*.

Readings and memories involved Kristen Millward, John Sessions, Madlena Nedeva, Alan Rickman, Fiona Shaw, family friend Paul Marcus, Hugh's widow, Geraldine McEwan and son Hugh.

Malcolm McKay, who produced the show, opened with his own thoughts about Hugh Cruttwell's insight – and his prodigious capacity for work.

"In Hugh's world, an acting school didn't have any acting classes. There were professional classes and there were productions – many, many

productions, and that meant Hugh had to find all the players...

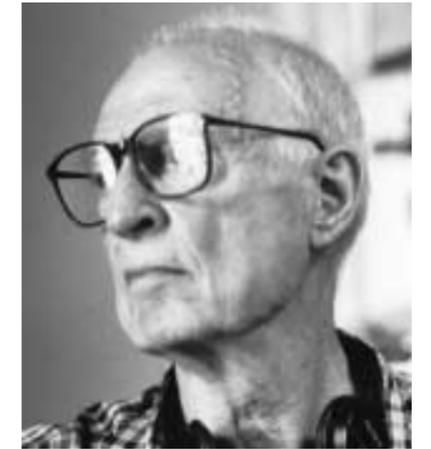
"He saw each play at least twice and finals productions three times including the infamous and terrifying – I speak as a director – 'Cruttwell run'. I estimate that over his 18 years at RADA he selected, cast and scheduled over a thousand plays and watched more than 3000 performances. There's no-one knows you as an actor like Hugh did."

Lord Attenborough, President of RADA, placed Hugh Cruttwell in the Academy's history, arriving as he did at a moment of crisis. "I do genuinely believe that if it had not been for this quite exceptional man, RADA might have fallen by the wayside," he said.

"He determined the principles by which the Royal Academy of Dramatic Art should teach this art form that we all so adore. That is the debt we owe him. And I am absolutely sure that Oliver Neville and Nicholas Barter, his successors, would agree that that huge set-up has allowed us to come to the point we are at now, providing as good a teaching for the art of the theatre, the art of acting, as there is anywhere in the world."

But the artistic contribution was fundamental. "He loved anything that communicated the fears, the concerns, the love, the passion, the anger, from one human being to another. He taught us that acting wasn't acting, it was being – not the manner in which we project but the absolute truth of what we do."

Alan Rickman launches the Hugh Cruttwell Student Bursary Fund Appeal: p21.



The late Richard O'Donahue, for many years Registrar of RADA, penned his own 80th birthday tribute to Hugh Cruttwell, recalling the critical period in 1965 when the Council, with Dame Edith Evans as president and Felix Aylmer as chairman, forced the resignation of one principal and searched for a new one.

'H C AT 80'

When Felix with a smile of steel presided on the board,

And Edith, like a mannered bird bewildered, cooed and cawed,

You passed the famous portico to seize the RADA stage

And so begin a golden time, the New Cruttwellian Age.

Failures and melancholia, triumphs and wild hurrahs,

You understood and pointed each towards the glittering stars.

Now those who trod the beaten ways with songs and speech and rhyme

Conjoin to praise Cruttwellian days, that rare octuple time.

2002/03 PRODUCTIONS

AUTUMN TERM



**JERWOOD VANBRUGH
THEATRE**

HOTEL PARADISO

by Georges Feydeau &
Maurice des Vallières

Adapted by Peter Glenville

Directed by Ellis Jones

Designed by Alexander McPherson



THE GBS

ROBERTO ZUCCO

by Bernard-Marie Koltès

Translated by Martin Crimp

Directed by William Galinsky

Designed by Margarete Forsyth



**JOHN GIELGUD
THEATRE**

MOJO

by Jez Butterworth

Directed by Roland Rees

SPRING TERM



**JOHN GIELGUD
THEATRE**

LOVERS

by Brian Friel

Directed by Joseph Blatchley



PHOTO: Neil Fraser

THE GBS

THE WITCH

by Thomas Middleton

Directed by Robin Midgley

Designed by Gary McCann



PHOTO: Neil Fraser

**JERWOOD VANBRUGH
THEATRE**

THE ROBBERS

by Friedrich Schiller

Translated by Robert David
Macdonald

Directed by Gadi Roll

Designed by Douglas Heap

A LIGHT TOUCH AT THE PALACE

David Bishop, fresh from RADA's specialist lighting course, found himself lighting the Queen, her Prom and her Party. His concluding article reveals the tensions and the highs of a unique assignment

WORK BEGINS

On projects of such scale everything takes a long time, including lighting, and results become apparent only towards the end of the process. By the time I arrived, most of the main stage had been completed at floor level, then the roof raised into position, but there was still a lot to be done before we would be close to a functional show rig.

The next week went something like this:

- Day One:** Grounds & partial palace rigging
Stage pre-rigged
- Day Two:** Final touches to stage rigging
Pagoda stage rigged
- Day Three:** Palace interior lit
Stage lit
- Day Four:** Rehearsal
Audience lit
- Day Five:** Daylight dress rehearsal
Prom At The Palace
- Day Six:** Rehearsal
Fire!
- Day Seven:** Brian May lit
Party At The Palace

This job was, put simply, huge. Although one lighting supplier was used, lights had to be brought in from around the world. The stage and audience alone used over 300 moving lights and nearly 250 conventional lights!

And if lighting takes time, focusing lights to illuminate the Queen, most of the royal family and heads of state takes longer. With audiences of millions in 60 different countries watching an event to

honour the Queen, that's the one person you can't afford to have in the dark!

THE BALLROOM

Day three was my cue. With a crew of electricians and an array of equipment, I headed into Buckingham Palace, first stop the Ballroom, venue for the Royal Ballet's extracts from Tchaikovsky's *Swan Lake*. The plan, from Bernie, was to use a theatrical cross-light style for the performance,

“ Lights had to be brought from around the world. The stage and audience alone used over 300 moving lights and nearly 250 conventional ones ”

something not often seen on television, which for that reason created much (thankfully positive) feedback after the broadcast.

THE MUSIC ROOM

The two requirements for the music room were that it must be lit to display the architecture and decoration well – and allow the main stage to be viewed through the windows. As with both interior sections, we were also unable to rig anything heavy duty for fear of damage to the Palace.

THE PROM

The day of Prom At The Palace proved to be one of glorious sunshine; which was fortunate as, had it rained, the concert and indeed the broadcast would have been cancelled, to protect the many priceless and unique instruments being used on stage.

On schedule, and with no (apparent) technical hitches, Prom At The Palace hit the air at 20.10.

One of the more breathtaking moments of the show occurred at the end of the cello concerto from the Music Room. As those who watched will have seen, as Rostrapovich played his final, low note, the shot mixed from the Music Room to outside, and the most beautiful dusky sunset I've seen over London. Even the most experienced people on the team caught their breath as the man upstairs proved that, no matter how good our lighting, he's still the best.

BRIAN MAY

One item that had been subject to much discussion was Brian May's rendition of the National Anthem from the roof of the Palace. To the layperson, this would appear one of the simplest lighting jobs of the whole show, but attempting to expose someone dressed entirely in white against the sky is not an easy job. This is further complicated when you're trying to balance the whole thing while not being able to see a monitor, therefore relying on shouted radio communication to give you an idea of what's going on. All went well, however, and at the

end of the piece, Brian stepped over to me and the two others on the roof with him to thank us and say that he'd just had the most exciting moment of his life.

THE PARTY

With one out of two concerts successfully transmitted, attention now turned to the rock concert. An ongoing problem with the concerts was that rehearsals took place in daylight, whereas much of the transmission would take place in darkness. Rehearsals for Party At The Palace were not helped when the place caught fire during the Sunday rehearsals, delaying the schedule by four hours. I'll remember the moment I stepped over to the stage moving lights operator during the show to congratulate him on one of the songs... to which he replied that he had been pleasantly surprised by the performance – he'd never actually had the opportunity to rehearse the song!

Monday's Party At The Palace went to transmission on schedule too, and included many unique and memorable performances, including Ozzy Osbourne's *Paranoid*, and the entire list of performers singing *Hey Jude*. The Party also included guest appearances from many well known personalities... one that will stick in my memory will be Dame Edna's live appearance to welcome the 'Jubilee Girl' – as well as interacting via CCTV with her estranged husband, Les Patterson, whom I'd lit outside Buckingham Palace the day before, much to the amusement of passers by!



PHOTO: Adam Bassett

THE STORY ENDS

Shows of this magnitude often leave you feeling slightly lost when they finish – waking up at the same time that you have for days, yet not having to go in to work at the same venue – and this was no exception. However, few jobs will ever be talked about as much as this one.

There are a few things I will remember... watching the fire start and the subsequent evacuation of VIPs and crew to the same, unceremonious area of grass; watching the World Cup with one of the most incredible musicians in the world, Rostrapovich; standing less than six feet away from Phil Collins while he performed with Roger Taylor and Queen; not

recognising the Corrs (and in that I feel that I let the male species down!!); scaling the balconies of the Palace, dressed in black, while 12,000 people watched, took photos and wondered whether I'd be shot. Being given the opportunity to work as part of such a talented team will also feature highly.

However, the enduring memory will surely be being on the roof with Brian May playing the National Anthem in the opening shots of Party At The Palace. And yes, I did get the autograph, and yes, I did get the photo taken... or rather I would have done if the sound man I'd got to take the photo had pressed the button down fully. Just wait until I see him on Parki...

THE VOICE MAN

Robert Palmer was the highly valued voice teacher to many generations of RADA students. We remember the man and his methods

Robert Palmer, who died in April 2002, after nearly 40 years as a voice teacher at RADA, is remembered by those who knew, worked with or studied under him with the mix of respect and affection that the finest teachers can command.

Generations of actors, as the assembly at the celebration of his life in the Actors' Church in Covent Garden testified, went out from the Academy thankful for what he had helped them to achieve with their once raw physical material and many came back to him over the years that followed to refresh their technique or prepare for a role.

Nicholas Barter, principal of RADA, says: "One of the things that used to strike me about Robert was a kind of patience which is quite rare now, an ability to make the beginner feel that this is new to the teacher, that the teacher, with absolute authority, is yet excited by the prospect of every new generation of students.

"I used to sit in on the early classes and particularly on the last stage of the auditions which Robert did and he had this extraordinary ability to make those applicants feel that he was enthusiastic, excited, that he probably hadn't sat in on an audition for a long time. And yet he was doing it week in, week out, year after year. This amazing ability to be fresh, yet underpinned by such experience and authority, is a very rare gift."

Robert Palmer's own development as a teacher had been influenced by the pioneering Rose

Bruford, who had taught speech and drama at the Royal Academy of Music before deciding to set up the school which still bears her name at Sidcup in Kent. She felt that the RAM's speech work and voice work were very oriented towards music, while she was also very interested in mime and felt that a lot of voice users were not capable enough of being expressive in a physical way.

“ Robert was a terrific teacher whose wisdom has stayed with me throughout my working life. I can never forget him and will always be grateful for his kindness and help

DAVID CAIN

So, as recalled by Elizabeth Pursey, who joined the voice teaching staff of RADA a couple of years ahead of Robert and who is an examiner at the Academy to this day, he was a 'classical' teacher.

"The fact is that the voice is part of your anatomy and in the past hundred years the anatomy has not changed that much. Given that the tools are there in human terms and the skills are there in the way that you express yourself, if you have a classical training in voice it must follow our knowledge of how to develop the voice. And yet, when

people became interested in Alexander technique, in which, for example, the need to lengthen the spine affects the way you use your breathing, he would be aware of that and work with it too."

"He had this regard for other people's views and their problems. He was an all round man and he taught the all round person – he didn't teach you just as an aspect of the voice. And although he was very good at exercising voices – he used to do warm-ups before plays and things like that, he really was devoted – he never made it a regimen, because the acting temperament sometimes needs other kinds of support. You can encourage somebody to build a discipline which is appropriate to them and he would be there to help them do that."

That, with his stability and the way he allowed students to express themselves to him were, in Elizabeth Pursey's view, his great gift to his students. "He wasn't rigid. He didn't lay down 'Thou shalt do it this way'. What he said was 'Thou hast this instrument and it works this way'. And then he left it to you to polish. This is where he was wonderful as a teacher, because he allowed people to be themselves in his presence and he was a guiding hand on the tiller to help you find better things."

"He had a tolerance in manner, but an unswerving belief in voice truth, so he wasn't for bending, but he wasn't for confronting either. He encouraged where he felt encouragement was due. There were some lovely pauses sometimes, if he

didn't think he had anything really encouraging to say. He would put his head back and go, "Well..." – and you always used to know someone hadn't done very well.

"If you knew Robert, you knew what he did. His work was him and the way he spoke to you was from his knowledge of what he did. He never preached his subject, and of course when you become very skilled you no longer teach a subject, you teach a person. But he accepted human beings with courtesy and some humour too, a quiet humour, a twinkle behind the eyes, never putting down somebody because there was a good laugh to have out of it. It was always a kindly, uncle-like look at you, to say 'I think you can do better than that, actually'."

It was, in the memory of his colleagues, the nature of the man, his personal style, as much as his skill that made his contribution. He was always courteous to his students, and honest and reliable. "This was his great shining star: the students were coming and going, a little bit unsteady, a little bit disoriented over things, but there was always Robert there for them. And he always wanted to be there for them."

One of the constant challenges facing the voice teacher is the ever changing pattern of colloquial speech, it's fashions coming and going, that students bring with them. Robert Palmer, says his longtime colleague, was adept at knowing the currency but bypassing the fleeting fashion.

"You've only got to listen to



“ Robert the colleague leaves an indelible mark on my work and as a man a deep gap in my life. I give loving thanks for knowing him and will treasure his memory

FRANCINE WATSON COLEMAN

speech today to know how it changes – how there's a great way at the moment of saying 'buk' – 'I've read a nice buk'. They don't any longer say 'book', it's flat. Also, although women have become more powerful, in many ways, much taller, bigger in presence, their voices have become very 'little girly' and that's another trend.

"Now Robert would realise that that's what you were hearing all about you, but he would also say that you needed another pitch than the little strangled one that was up somewhere under your ears."

"And if you are dealing with period speech, say in Restoration comedy, you need a different kind of resonance to fill that kind of line

and the phrasing and breath support that will take you through that language. He was very good at taking people right through their phrasing."

And at being there when needed, from the 10am classes to the early evening one-to-one tutorials and the 10pm finish on rehearsal days. "Whether you were in a group or in a tutorial he was wonderfully balanced between all those differences of times of day. I used to hear him take his classes sometimes, because I used to teach in Room 3, which was partly up the staircase, and the voice rooms were No 1, alongside me on one side, and No 2, which was slightly above. So I would get the full benefit of the

continued overleaf

open 'r' in the morning and the resonances and little skips of diction and things for your flexibility."

At the celebration of his life, Robert Palmer's final generation of students embellished their farewell with a light-hearted rendition of some of those exercises.

"He was a delightful colleague," says Elizabeth Pursey. "We worked in quite close partnership, in the way the voice department shared their knowledge of the students in very in-depth staff meetings. That started then and continues today. And personally I remember Robert for his truth of soul and his kindness. He never put anybody down. They always had a worth and a value."

At the Celebration of Robert Palmer's life, the audience were invited - or perhaps challenged - to join in this evocation of his work!

WHAT A TO DO

What a to do to die today

At a minute or two to two,

A thing distinctly hard to say

But harder still to do.

For they'll beat a tattoo

At twenty to two,

A ra-tat-tat-tat-tat-tat

Tat-tat-tat too,

And the dragon will come

When he hears the drum

At a minute or two to two today

At a minute or two to two.

"EXIT QUIVERING STUDENT"

Kenneth Branagh, in his autobiography, *Beginning*, gives a vivid pen portrait of Robert Palmer that seems to capture his mix of authority and humanity. This was the autumn of 1979 and the young actor was finding the first term of his RADA course

stimulating but rigorous. The voice teachers, he recalled, were particularly tough, even at a class in which he had given what he thought was a "splendidly heroic" Hotspur.

"I'd read about the character's famous 'thickness of speech', which was sometimes interpreted with a Geordie accent, and sometimes (as by Olivier) with a stutter. With my customary originality I went for the latter. A splendid frustrated bark on the line, 'For he made me mmmMAD'.

"It had worked like a treat. You could hear a pin drop. Robert Palmer, a splendid teacher with a voice that was made for sexy chocolate commercials, was effusive. 'Marvellous, absolutely super, tremendous grasp of that. A couple of reservations.'

"Here it was. The iron fist in the velvet glove. 'Horrendously stiff jaw there, Ken. That'll lose you all vocal flexibility if you're not careful. You've got to work on that sibilant 's'. Also those dark 't's are letting

you down badly. Don't want to be just a regional actor, do we?"

"The hollow back really is a problem. It's affecting your rib control and contributing to that annoying sailor's roll you've developed. I think also if you can even out those vowel sounds, you'll do yourself a favour. Can't have kings sounding like peasants can we? OK, let's have the next speech.'

"Exit quivering student.

"To be fair to Robert and his fellow voice teacher, Geoffrey Connor, there was never any attempt to 'standardise'. Their points were always specific, and there was no attempt to produce the legendary 'RADA voice'. There was, however, an insistence on silly-sounding phrases like 'thick, rich, dark, round, brown sound', which you had to say as if you were seducing someone. I can't think of a less likely line for the job."

Beginning, by Kenneth Branagh, Chatto and Windus, London, 1989

OUR NEXT GENERATION

Anthony Banks on the RADA Youth Group's active first year. Book now!

In its first year the RADA Youth Group has enjoyed workshops given by the first five RADA graduate workshop leaders which have explored characterisation, soundscapes, movement and storytelling.

One of the initiatives when the group was formed last September was to forge links with the Young Theatre Company at the National Theatre. The two groups first met at Christmas when the RADA group attended a workshop presentation given by the Young Company at the National, followed by a reception backstage at the theatre.

There have since been several linking projects with the Young Company at the NT: the RADA Youth Group took two theatre visits to the Albany Theatre, Deptford, to see the National's Shakespeare Unplugged adaptation of *The Tempest* and their touring production of Brecht and Weill's *Threepenny Opera*. These productions were accompanied by workshops on the

productions given by members of the cast. They also saw RADA's productions of *Antigone* and *The Caucasian Chalk Circle*.

Some members of the group gave up part of their Easter holiday to take part in a creative writing workshop with Bryony Lavery. Others have been working with Snoo Wilson, Gary Kemp and Guy Pratt who have written a new musical version of Mayakovsky's play *The Bedbug*. A semi-staged performance took place at The Drill Hall on Saturday 31 May. This was the first time the two groups had joined forces in a performance and was a great success.

Future projects include a collaboration with members of the Young Conservatory from A.C.T. San Francisco in a play reading of *Every 17 Minutes The Crowd Goes Crazy* by Paul Zindel, during the Connections Festival at the National in July - updated information about



RADA Youth: best feet forward

this can be found at www.shellconnections.org.

This will be followed by their first major production in the Jerwood Vanbrugh Theatre, *The Crossing Path*, a new play by Maya Chowdhry which explores magic realism through the story of a girl who relies on the tarot universe to help her make decisions. It will be performed in a double bill with *Multiplex*, by Christopher William Hill, performed by the National's Young Company.

Performances will be at 2pm and 7pm on 2 August. I hope that the Friends of RADA will take this opportunity to see the RADA Youth Group in action. Tickets are available from the RADA Box Office at £5.00 each.

RESCUED BY RADA YOUTH

As the RADA Graduate Workshops expand, their seniority is growing. This term both Sheila Allen and Richard Johnson made remarkable contributions to rehearsed readings in the bar. But to fill very young roles I have had to persuade the writer to either cut the role or make do with a very young looking current student.

What a relief to have a wealth of talent to choose from even in the first year of the RADA Youth Group. Jamie Howard, 16, played a very convincing 9-year-old son to Irene Rambota, in Kaethe Fine's *Zero Point Field*, along with James Clyde, Alison Skilbeck and

Colin Adrian. Eric Hernandez, also 16, had the more difficult task of carrying a controversial two-hander, *No Irish No Blacks No Dogs*, by Adrian Page: his character, Shab, was a 13-year-old refugee whose devastating monologues describe horrific events he has witnessed.

Although I have seen many impressive youth theatre productions across the country, I was as amazed as the other actors and the two directors by the focused performances and intelligent contributions to the short, intensive script development process made by these two young actors.

Lloyd Trott

STAGE MOVES

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

RADA ACTING GRADUATES 2002

SIÂN BROOKE, *Murder on the Home Front*, BBC Radio 4, *Absolutely (Perhaps)*, Wyndhams Theatre. TOM BURKE, *State of Play*, BBC1, *Fragile Land*, Hampstead Theatre. JESSICA CLAIRE, *My Head*, BBC1, *If Only*, feature film, *Doctors*, BBC. LEWIS DAVIES, Ross in *Macbeth*, Pentameters Theatre. SIMON DELANEY, *Hornblower*, ITV. LISA DILLON, Hilda Wangel in *The Master Builder*, West End, *Iphigenia*, Sheffield Crucible, TV: *Cambridge Spies*. EDWARD HOGG, *Heartbeat*, ITV. CAROLINE MARTIN, *The Inspector Lynley Mysteries*, BBC1, *The Lion, the Witch and the Wardrobe*, RSC. JAMIE PARKER, *As If*, Channel 4. KOEL PURIE, *The Vice*, ITV. MARTIN REA, *One Day in the Life of Ivan Denisovich*, Radio 4. ALONSO RUIZPALACIOS, *The Daughter of the Heir*, national tour in Mexico; *The Golden Fish*, short film shown at London Film Festival. KATE SISSONS, *Something Cloudy, Something Clear*, Finborough Theatre. REBEKAH STATON, *State of Play*, BBC1. FREDDIE STEVENSON, *Habeas Corpus*, Royal Theatre, Northampton. CLAIRE THURGOOD, *EastEnders*, BBC1.

STAGE MANAGEMENT GRADUATES 2002

CHRIS BARHAM, Technical Stage Manager, Warehouse Theatre, Croydon. 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, SM, 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), DSM, *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). OLIVER MATTHEWS, Freelance electrician. 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 2003).

RADA ACTING GRADUATES 2001

LEO BILL, *Tim Merryman's Days of Clover*, BBC Radio 4. ELLIOT COWAN, *Camille*, new adaptation by Neil Barrett, Lyric Hammersmith. LAURENCE FOX, *Deathwatch*, feature film. NAOMI FREDERICK, *The Tamer Tamed*, Swan Theatre, Stratford-upon-Avon, Celia in *As You Like It*, RSC Stratford. HELEN LONGWORTH, *The Seventh Daughter*, BBC Radio; *The Goal-keeper Boo Boo*, BBC Radio 4. CHARLOTTE LUCAS, *EastEnders*, BBC1. EDWARD MACLEEM, *The Provoked Wife*, Southwark Playhouse. MEREDITH MACNEILL, *Richard III*, Shakespeare's Globe. LAURA MARTIN-SIMPSON, *Williwaw*, BBC Radio 4. CAITLIN MOTTRAM, *Engaged*, Orange Tree.

RADA ACTING GRADUATES 2000

THOMAS ARNOLD, *Brideshead Revisited*, Radio 4, *The Black Monk*, Radio 4, *The Madness of George Dubya*, Arts Theatre. JASMINE HYDE, *The Black Monk*, Radio 4. GAIL KEMP, *The Inspector Lynley Mysteries*, BBC1. EMMA LOWNDES, *The Seagull*, Manchester Royal Exchange. DANIEL MAYS, *Rehab*, BBC2. AOIFE MCMAHON, *Scenes from the Big Picture*, new Irish play directed by Peter Gill, Cottesloe Theatre. JONATHAN RACE, *Augustus Carp Esq and Mistero Buffo*, York. LAURA ROGERS, *Richard III*, Shakespeare's Globe. SUSAN SALMON, *Medea*, tour of US. GEOFFREY STREATFEILD, *Brideshead Revisited*, Radio 4.

RADA ACTING GRADUATES 1999

NICHOLAS AARON, *Nine Lives*, film with Wesley Snipes and RADA grad Stuart Wilson. EVE BEST, *Shackleton*, Channel 4, *Brideshead Revisited*, Radio 4. LUCY DAVENPORT, *Gangs of New York*, feature film. WENDY KWEH, *The Bill*, ITV. BRENDAN MACKEY, *Boxed*, winner of the Boston Irish Film Festival, *Nine Dead Gay Guys*, feature film. SARAH MILLER, *Coronation Street*, ITV. MATTHEW WILSON, *The Mouse Trap*. SHARLENE WHYTE, *The Story of Tracy Beaker*, BBC1. FENELLA WOOLGAR, *Bright Young Things*, film (dir Stephen Fry).

RADA ACTING GRADUATES 1998

JAMIE DE COURCY, *An Inspector Calls*, tour. STEPHANIE GERMONPRE, *It's Me*, leading role in a new play touring Europe. Assistant Director with Howard Barker on *Animals in Paradise*, in France, *Seven Tears*, Riverside Studios and regional tour in England. JAMES HILLIER, *Serious and Organised*, ITV; *Something Cloudy, Something Clear*, Finborough Theatre. POLLY MABERLEY, *The Royal*, ITV. TOBIAS MENZIES, *Foyle's War*, ITV. MAXINE PEAKE, *Robin Hood*, The Loft, *At Home with the Braithwaites*, ITV, *Early Doors*, BBC2. MATTHEW STOREY, *The Bill*, ITV. PHILLIPA WALLER, *Holby City*, BBC1. ROB WILFORD, *The Commander*, ITV, *Lucky Jim*, ITV.

RADA ACTING GRADUATES 1997

DIANE BECK, *William and Mary*, ITV. TIMOTHY DEENIHAN, *Doctors*, BBC2. ELIZABETH DERMOT WALSH, *Murphy's Law*, BBC1. MARTIN JENKINS, *Murder in Mind*, BBC1, *They Came for a Day*, short film shown at London Science Fiction Film Festival. ISOBEL POLLEN, *Pericles*, joint production by Cardboard Citizens and the RSC, *War Crime*, Theatre Underground.

RADA ACTING GRADUATES 1996

PASCAL LANGDALE, *Dalziel and Pascoe*, BBC1; *Bedtime Stories*, Stephen Joseph Theatre, Scarborough. HUGH PARKER, *Lucky Jim*, ITV. MATTHEW RHYS, *Deathwatch*, feature film. ROB WHITELOCK, *The Inspector Lynley Mysteries*, BBC1.

AND MANY OTHERS ...

ISRAEL ADURAMO, *The Bill*, ITV. BARRY AIRD, *Offenders*, Channel 4, *The Bill*, ITV. GERALDINE ALEXANDER, *The Seagull*, Manchester Royal Exchange. KEN ANDERSON, *The Inspector Lynley Mysteries*, BBC1. MARIANNE JEAN BAPTISTE, *Loving You*, ITV. STEPHEN BECKETT, *Around the World in 80 Days*, Liverpool Playhouse, *Private Lives*, Bolton. MARK BENTON, *Clocking Off*, BBC1, *40*, Channel 4, *Early Doors*, BBC2, *The Second Coming*, ITV. KATY CAVANAGH, *Rehab*, BBC2. MICHELLE CHADWICK, *Born and Bred*, BBC1. JASON CHEATER, *M.I.T.*, ITV. JEAN MARIE COFFEY, *Loving You*, ITV. JOHN PAUL CONNELLY, *Nevill's Band*, York Theatre Royal, *Observe the Sons of Ulster Marching Towards the Somme*, Lyric Belfast. MATTHEW COTTLE, *Down to Earth*, BBC1.

LORCAN CRANITCH, *Duchess of Malfi*, National Theatre. MARK DEXTER, *Casualty*, BBC1. RICHARD DORMER, *Observe the Sons of Ulster Marching Towards the Somme*, Lyric Belfast. AMANDA DREW, *M.I.T.*, ITV. SUSANNAH ELLIOTT, *M.I.T.*, ITV. BENJAMIN GRAHAM, Tom in *Tom's Secret Garden*, Manchester Library Theatre. ANNA HEALEY, *Richard III*, Shakespeare's Globe. PAUL HIGGINS, *Birthday Girl*, ITV, Artistic Director, Latchmere Theatre Battersea. MELANIE HILL, *The Bill*, ITV. ADRIAN IRVINE, *Casualty*, BBC1. PETER JAMES, *The Maiden's Tale*, Royal Opera House. MORGAN JONES, *In Deep*, BBC1, *EastEnders*, BBC1. IAN KIRKBY, *Dangerville*, ITV. ADAM LEVY, *Strangers and Brothers*, *Thea's Diary*, BBC Radio 4. ANDREW LINCOLN, *State of Mind*, ITV. DUGALD BRUCE LOCKHART, *Trust*, BBC1, *The Bill*, ITV. STEVE MANGAN, *Lucky Jim*, ITV. GERRARD MCARTHUR, *Present Laughter*, tour. MAIREAD MCKINLEY, *10 Rounds*, Tricycle Theatre; *The Cherry Orchard*, Riverside Studios. LISA MCNAUGHT, *Sweeney Todd*, Stoke, *In the Parlour with the Ladies*, Drill Hall. DIDO MILES, *The Bill*, ITV. TANYA MOODIE, *In Deep*, BBC1. PAUL MURPHY, *Jekyll and Hyde*, Newbury. GRESBY NASH, *The Bill*, ITV. SOPHIE OKONEDO, *Spooks*, BBC1, *Alibi*, ITV, *The Inspector Lynley Mysteries*, BBC1. LLOYD OWEN, *The Vice*, ITV. SHAUN PARKES, *Elmina's Kitchen*, RNT, *Servants*, BBC1. MARK PEPPER,

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Vegetarian Society

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

Miss Marjory Blanks **
Mrs Mary Higgins
Mary Morris
Miss N.S. Rogers
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 2002/2003

Garth Wilson
(RADA Graduate 1951-53)

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

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