

RADA

THE MAGAZINE

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SEA - ON THE QE2

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OUR SHAKESPEARE
CERTIFICATE

GARTH WILSON'S
BEQUEST FROM
HOLLYWOOD

FRIENDS' SPECIAL
OFFER: SIGN
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ISSUE 23 • 2003 • £1.50



RADA BAR

The RADA Bar – the fully-licensed foyer that greets visitors through the Malet Street entrance – is now in full swing, serving food and drinks to students, staff, Friends and the public. It is open from 9.30am to 11pm with Happy Hour between 6-7pm nightly Monday to Friday. If you haven't yet visited the RADA Bar, take the opportunity to do so as soon as possible.

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

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

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

Bon appétit!

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

Subject to availability, RADA's three in-house theatres, rehearsal rooms, sound studios, workshop facilities and the RADA Bar are available for private hire for presentations, productions and private parties. All enquiries should be made to Genevieve Cleghorn on 020 7908 4754.

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RADA

THE MAGAZINE

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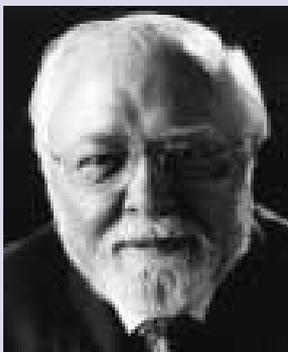
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RADA

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R A D A O N T H

Ellis Jones and Tom Foster recount the launch of a new artistic venture: taking the Bard on board

As with so many good things nowadays, it all started with an e-mail, but this one was a real surprise. It came from the headquarters of Cunard in Florida – would RADA be interested in setting up a small ‘classical repertory company’ on board their new flagship, the Queen Mary 2? The offer was as intriguing as it was irresistible.

After meetings and discussions spread over several months, eventually Cunard and RADA agreed to mount a ‘pilot’ scheme on the QE2 for a two-way Atlantic crossing, to see whether a company of graduate actors, as part of the ‘cultural experiences’ programme in the extensive on board entertainment schedule, would attract the attention of the passengers. The plan was to offer two different 45-minute Shakespeare presentations and lead a series of ‘drama workshops’ for interested passengers.

In return the RADA troupe would get free passage to New York and back,

on passenger status; with ‘upper-middle’ class cabins, a constant stream of gourmet food, a half-price bar bill – and a fee. In the late summer of 2003, Ellis, as creative director of RADA Enterprises Ltd, the Academy’s commercial arm, asked Tom Foster to join him as actor, assistant director, and workshop-leader.

As jobs go this was a peach and a versatile group of recent RADA graduates was soon assembled: John Wark (2003), Lisa McNaught, Nia

Gwynne, Drew Mulligan (all 1999), Gwyn Jenkins (Stage Management 2002), Tom Foster (2000) and as director Ellis Jones. With the help of Andrew Charity, the Academy’s regular musical director, we started rehearsals on our Shakespeare double-feature. *Romeo and Juliet, A Midsummer Night’s Dream, The Merchant of Venice, Henry V* and more were cleverly edited into tasteful chunks. Songs were arranged, lines learnt, costumes sourced, a simple set built: a show was created.

We set off for Southampton, suitcases full of prop swords, costumes and crowns, happy to be met by a welcoming committee to speed the formalities and guide us past the casino, pub, restaurants and ballroom to the theatre, for a quick rehearsal before we left Andrew on the quayside.

Our first night was an informal night – which on the QE2 still means wearing collar and tie – and our first taste of temptations to come: lobster, beef, lamb, salmon and even a selection of chilled fruit soups which turned out to be delicious.

Nevertheless, next day we were up for an early start so that we could rehearse in the theatre whilst the rest of the ship was scoffing breakfast.

It was then when we discovered the joy of sailing westbound – you get an extra hour added to your day, each day, as you cross the time zones. This was a wonderful bonus none of us had bargained on. It of course became a

“ Next day we were up for an early start so that we could rehearse in the theatre whilst the rest of the ship was scoffing breakfast ”



E H I G H S E A S

right pain when we sailed back and lost an hour each day, but on the way out it was a joy and, feeling refreshed, these early rehearsals went very well – though we did have to learn how to act with our legs apart. This is not a sexual innuendo but a fact – as the ship pitched and rolled we needed to be firmly grounded on stage, otherwise we'd have toppled over.

Later that day we set to the real work of enjoying the on-deck swimming pool, with matching set of twin Jacuzzis, where we worked on our tans. And fortunately, given the continuous river of food throughout the waking hours, downstairs on 7-deck, just below sea-level, was an incredible health spa...

That evening was Formal Night – the ladies glammed themselves in their posh frocks, white tuxedos were donned and John being a Scot kilted up with all the trimmings. Another excellent meal was had, including some great wines, before we ended up in the Grand Lounge to see the all singing and all dancing cabaret show performed by *Broadway Bound*. So this is what we were up against: high kicking and show-tunes. In fact the show was very good – and not anything like what we were going to be doing. We met the company after the show and made friends with them, thus avoiding any potential 'them and us' situation later on.

Following another breakfast-rehearsal the next day, we had our first workshop with the passengers. This involved giving a group of non-actors a voice lesson (breath, diction, alliteration, projection and so on) leading into text work and finishing (at the final workshop) with a



A peach of a job – and a versatile troupe of RADA graduates was soon assembled

presentation of a Shakespeare monologue.

At these workshops we made some great friends – and gained some valuable experience ourselves through the unexpected opportunity of working with Patrick Garland, ex-artistic director of Chichester Festival Theatre, and one of the passengers who approached us, a great Hollywood and Broadway actress called Madeleine Sherwood. She starred in *A Streetcar Named Desire* and *Sweet Bird of Youth* and was the original Abigail in *The Crucible*. At the age of 81 she still had it, method-acting her socks off (she was an original member of the Actors Studio

and was taught by Lee Strasberg) as she recited 'If music be the food of love...'. It was a very special moment.

Three days into the crossing we actually got to perform the first of our two shows. We did scenes from *Twelfth Night*, *Othello* and *Romeo & Juliet*. Performing in a cinema-cum-theatre (with our legs apart) wearing basic costume, and with a basic set of a single, standing screen, we did our bit. It was one of the most extraordinary experiences ever. Hundreds came in to watch. And then left. And then others came back in again. There was a constant traffic as people watched a bit and then left.

continued overleaf

“ Flatteringly, we did end up with more in the theatre at the end than at the start, so we must have been a success ”

This was pick'n'mix theatre: with so much to do on board (gambling, bingo, karaoke...) scenes from Shakespeare can be allocated only so much time in one's evening plans. Flatteringly, we did end up with a net result of more in the theatre at the end than at the start so we must have been a success.

The second show, two days later, was an even greater triumph, when we did scenes from *Merchant of Venice*, *Henry IV* and *V*, and *A Midsummer Night's Dream*. It was an altogether funnier show and Nia had to do some lightning-quick costume changes as she changed from Puck into Helena every two or three minutes – the punters loved it. So, I might add, did the Captain.

Midway through our nautical adventure we reached New York. After six days of blue ocean it was incredible to see the impressive sight of those majestic Manhattan buildings as we sailed past the Statue of Liberty, up the Hudson River and right into mid-town, westside. Again, this was a remarkably special moment: to sail right into the heart of a city – it's not something that you get to do everyday.

The voyage home was as much fun as the journey out, with the exception that sometimes we wanted the ship to go slower and not reach Southampton too soon. With the



shows and workshops already performed once, the pressure was off (although we did keep rehearsing the scenes just to keep all the work alive and fresh) and we could enjoy the far superior performance on view from the deck – leaping dolphins, breaching whales or cart-wheeling tunas. That was the real hot ticket.

The penultimate day of the trip included a highlight. As special guests we had been invited to various receptions and the Captain, Ian McNaught, who sharing a surname with Lisa felt a special bond with us, very kindly invited us up to the bridge. It was incredible; a private tour of the controls of the QE2, an insight into their own behind-scenes. Up there we could see for miles and even got to 'drive' the ship – a wonderful climax to this incredible journey.

The next day we arrived in Southampton. The experience was over and we re-entered normality. Landing made those two weeks all the more surreal, as though we had been in a parallel universe. We still find ourselves wondering if those memories are true. As an extra, each of us brought back a brief memento of the voyage in the form of sea legs: for days Tom was swaying from side to side, feeling as though he was still at sea, and Ellis actually twisted his ankle, compensating for a huge wave

in Tottenham Court Road that wasn't there.

The response from the other passengers to our shows, our workshops and our sheer presence on board, was terrific. Our bright red RADA t-shirts would be welcomed with cheery grins and veterans of our workshops would hail us as fellow thespians. The captain was seen discreetly monitoring our work from the back of the grand lounge and the cruise director's staff, being used to dealing with the 'eyes, teeth 'n' tits' style of theatre seemed to find us quite a refreshing change!

The passengers are issued with feed-back questionnaires as to the quality of entertainment and services on board and it seems the response to RADA's project has been very positive. Now we've got to fly the flag during RADA's Centenary year, across the world, on the biggest passenger ship ever built.

Starting in January 2004, and through till November, RADA Enterprises will be supplying Cunard with four separate programmes, each featuring six RADA graduate actors. The contracts will run for up to 13 weeks and the companies will take part in a mixture of transatlantic crossings and cruises to the Mediterranean and/or Caribbean. Any graduate actors wishing to be considered for casting, please contact Ellis Jones, preferably by letter or e-mail to: ellisvp@yahoo.com

SHAKESPEARE MAKES THE GRADE

Amanda Brown unveils the national launch of the new RADA Shakespeare Certificate, a major new development in the Academy's Centenary year, bringing our skills to a wider public



Successful certificate students with Patrick Mower (centre), Greg de Polnay, Joanna David

The launch of an external awards scheme, RADA Certificates, is, in its Centenary year, a significant development in the Academy's contribution to drama training, making the unique expertise of one of the world's premier drama schools accessible to a wider public and offering a fresh opportunity to a new generation of acting hopefuls and theatre enthusiasts.

The Certificate can be taken as a tie-in with GCSE or A level study, by members of a drama group or society, or by those seeking to increase their confidence in preparation for auditioning for drama school. Shakespeare, always at the heart of RADA's work, is the focus of the initial Certificate, but we are planning to expand the Certificates scheme into classical and contemporary theatre and technical skills, as well as the world of business communication.

The structure of the Certificate enables students to progress through the Bronze, Silver and Gold levels, taking either the Individual, Scene or Group examination.

In June this year, following a successful pilot scheme, the first students, who had been tested in March, in Harrogate, Hinckley and Blackpool, received their certificates at an awards ceremony in Harrogate.

RADA was represented by council member Joanna David and we were lucky enough to enlist the help of *Emmerdale* star Patrick Mower to award the Certificates. Entertaining us with tales of his own training, Patrick mused that perhaps now more people knew of his association with the Academy he would be inundated with offers to play Hamlet!

An important aim of the pilot was to ensure that the Certificate structure and syllabus addressed considerations raised by teachers, who through their involvement played an important part in our research. Regional centres were chosen to ensure that we were not being viewed as purely London focussed.

The feedback received from teachers and students was extremely positive, and seventy students took the Certificate pilot examination, sixteen of them achieving the highest level, a 'Distinction'.

The director of the Shakespeare Certificate scheme is Gregory de Polnay, a RADA tutor for the past decade, with previous experience as an actor, director and voice teacher including posts as Head of Voice at the Drama Centre and LAMDA. I myself am a graduate in drama from Manchester University and the Bristol Old Vic Theatre School and

my role as Certificates Manager utilises both my experience in theatre and, more recently, in higher education administration.

The official launch of the Certificate has been followed by a successful series of workshops for teachers held around the country in July and the first formal student examinations are now taking place. Current marketing includes direct mailings to schools and colleges, advertisements in the RSC, Globe and RNT programmes and leaflets distributed at Shakespeare festivals and conferences.

We are also seeking sponsorship for promoting the Certificates and would welcome sponsorship or marketing suggestions and 'Ambassadors' to help promote the Certificate in the UK and, in the near future, overseas.

Patrons of the Certificate include Lord Attenborough, Alan Rickman, Kenneth Branagh, Ralph Fiennes and Adrian Lester. Lord Attenborough praises "a chance for RADA's remarkable teaching resource to be available to young people and drama enthusiasts across the country".

The Shakespeare Certificate has had a terrific launch, the students' success and enthusiasm for the project is echoed in *A Midsummer Night's Dream*.

'To show our simple skill
That is the true beginning of our end'.

A MAN WHO NEVER

Garth Wilson, a RADA graduate of 1953, went to Hollywood the long way, forged a forty-year career as actor and cameraman – and at his death left the Academy a handsome remembrance

RADA's need to raise funds, whether to complete the Centenary building project or, even in these days of the Conservatoire for Dance and Drama, to support students who could not otherwise fund their studies and life in London, never ceases. But this summer has brought to the effort a handsome boost that was simultaneously very welcome and totally unexpected: a \$1 million bequest from a former student who graduated from the Academy in 1953, left Britain just three or four years later and died, earlier this year, after a 40-year career in Hollywood.

The first RADA knew of his intention came in a letter from the executor of his estate. To add piquancy to the story, it seems that Garth Wilson came to the Academy courtesy of a 'free-fee' scholarship. Perhaps it was a memory of that that prompted him to support the needs of new generations of aspiring students.

The picture we can now draw, from his papers and his friends, is of a man who, while never losing his love of acting – who, indeed, returned to the world of Hollywood television series in his 50s – very early on set out to become proficient in other branches of the profession, notably as cameraman, film editor and director.

Garth was born in New Zealand, though his parents were British, his father, a north countryman, having been sent out to build a factory. On their return he was sent to a North Devon boarding school at which, he would later tell an evidently appalled Californian neighbour, pupils wore



“*He was talented, intense, extremely artistic, with often totally hair-brained ideas*”

stiff collars, black jackets and pin-striped trousers, football was forbidden and caning permitted.

The acting student seems to have shown little sign of so straitlaced a background. Melanie Samuel, whose elder brother Colin was a fellow student and who remained friends with Garth for the rest of his life, has vivid memories of him.

“Garth had nowhere to stay and came back one day to meet my parents and have a cup of tea – and stayed for about five years!” Her father was an actor too and her mother well used to somewhat bohemian behaviour.

“Garth was short, rather stockily

built and spoke with a very slight north-country accent – but of course could do a wonderful impression of a really broad one. He was talented, intense, very eloquent and extremely artistic, with amazing and often totally hair-brained ideas”.

His car, a battered convertible, was a case in point. “Much to the amazement of us all, he proceeded to cover the exterior with tartan material – achieving a craftsmanlike finish – and then waterproofed the whole car with several coats of clear varnish.”

After RADA, Garth Wilson joined the George Bernard Shaw Memorial Theatre company in Malvern and toured with them – Peter Ustinov's *The Love of Four Colonels* proved a particularly enjoyable experience – turning his hand also to stage management and the prompt book.

But then came the first change of tack, as he joined the BBC, where, although acting in television and radio, he worked as an assistant floor manager – a challenging job in the age of live television on such productions as the now legendary serialisation of George Orwell's *Nineteen Eighty Four*, directed by Rudolph Cartier, one of the most talked-about dramas of its day. He also worked with the poet (and radio producer) Louis MacNeice and on radio's *Children's Hour* with Pamela Brown, herself a RADA graduate.

Then the wanderlust got him. Leaving the BBC in 1956, he seems to have worked his passage on a ship sailing from Neath, Scotland, to New Zealand, the land of his birth, where he lodged with Melanie

ER FORGOT

Samuel's aunt on much the same basis as he had with her parents, becoming part of the family and a practical aid to their lives – “when his ideas did not become too bizarre”.

The practical streak stayed with him all his life: a letter to Melanie when he was past 60 gives a ruefully funny account of painting the eaves of his Hollywood house, three and a half stories up on a tall ladder, leaning out at a perilous angle, transferring his extra-long brush from right-hand to left via his teeth and nudging the can, spilling white paint (“fifty bucks a gallon!”) down wall, windows, steps and flagstones.

By 1958, Garth was off to Australia, where he joined the ABC, the public broadcaster, working as studio hand, floor manager, in the film library, on every sort of programme, while simultaneously not only lecturing part-time on television studio and production techniques but taking the college course himself. He passed out top.

By this time he had switched to a Sydney commercial television station – and to being a cameraman – then joined the team setting up a new station, where he won praise for training novices “under the most adverse conditions” and conceived and produced a very successful daily children's programme and a weekly women's show.

As 1963 dawned, his 30th birthday on the horizon, the urge to move on struck again. Though armed with a generous testimonial letter from his boss, in 1964 he found his start in the Mecca of US film and television in the classic

Hollywood newcomer's way: in the Universal studios' mail room.

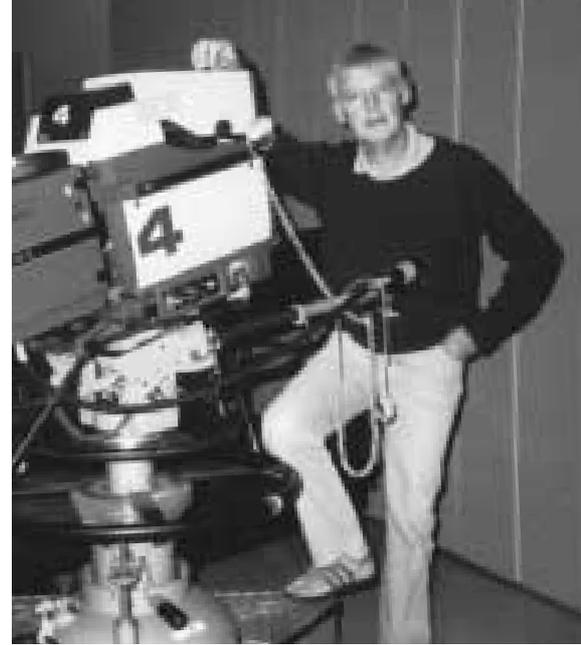
“To maintain sanity,” he later wrote, “I studied under Lee Strasberg and Peggy Feury.”

But he was soon taken on at ABC Television, one of the ‘big three’ US commercial networks, to start the career behind the camera that would occupy the next 20 years. Not, however, on the staff of ABC... Yet again, he jumped, into the freelance world. “To learn film,” he wrote, “I left ABC to take any job I could find in the houses around town producing commercials: grip, set dresser, even ‘hand’ actor. I supplemented the practical experience I gained by attending film classes at UCLA, USC and City College.”

He evidently learnt well. The years that followed brought camera and editing work in independent movies, and on a range of popular television shows, some of which, like *Dukes of Hazzard*, crossed the Atlantic.

He also acquired the spacious house in the Hollywood Hills which, through the years (paint accidents notwithstanding), he would, himself, alter, extend and fill with paintings (“especially watercolours – more within my price range”) and a valuable collection of firearms, a lifelong interest.

He recalled as one of his favourite television assignments coverage of the 1984 Olympic Games in Los Angeles, where he was part of the ABC crew covering the rowing events at Lake Casitas – this although the television teams had to rise at 3 am every day and be at their



Garth Wilson in cameraman mode

mid-lake camera positions before dawn so that the waves they made would have calmed before the day's events began.

Even so, this was also the year when, turning 50 years old, he returned to acting. He must have been one of the few people whose CV could include membership of both the Cinematographers Guild and the Screen Actors Guild.

As an actor, too, he appeared in numerous popular tv shows (*General Hospital*, *Hart to Hart*, *The Jeffersons*) and, latterly, as a waiter in *Titanic*. “One would have missed it if one had blinked”, he wrote to Melanie Samuel, but, she adds, “he wrote us the most fascinating letter about the making of the film, detailing how wonderful the director, John Cameron, was, listing all the British actors in it and cataloguing many interesting facts about the various effects and the film's creation.”

Garth Wilson repaid his hostesses, too. Both Melanie Samuel's mother and her New Zealand aunt found a generous welcome in Los Angeles, with all the sights, the best restaurants and, on one memorable occasion, Ella Fitzgerald at the Hollywood Bowl laid on.

And now, exactly 50 years after leaving it, he has more than repaid RADA.

R A D A T E C H N I C A L T

The Academy's technical theatre courses offer professional training in a range of crafts – and attract a wide range of students. Ahead of the first Open Day, some of them describe the experience

On Friday, December 12, the Academy is holding a Technical Theatre Open Day, where people who are interested in pursuing a career in technical theatre can come and look around all departments and learn more about the vocational training courses that RADA offers.

There will be the opportunity to discover more about stage management, lighting and sound, as well as the practical disciplines of scenic art, scenic construction, property making and wardrobe. There will also be the opportunity to look around the 'Specialist Tree Exhibition' of work by the students graduating in December from the specialist courses in stage electrics and lighting design, property making, scenic art, scenic construction and wardrobe.

While the range of work on display will demonstrate the high skills developed on these very focussed courses, the graduating students who produced them also show how wide is the range of people and their backgrounds and experience who can flourish in the environment of RADA's modern workshops and their dedicated professional staff and the hands-on challenge of creating the Academy's 16 or so in-house productions a year.

Liselotte Moeller had her first training in scenic art in Denmark, her homeland, with a small company working in television and theatre, but finding openings limited came to the UK and it was at an interview at the National Theatre that it was suggested she should

apply to RADA's scenic art specialist course.

She says: 'It is brilliant, all I expected and more. Everyday I have learnt something new and I feel the course should be longer – there is so much to learn. Emma, the teacher, is there to support you, which is great, but you are on your own, actually producing the work. We are continually working with professional designers and so the course is very close to the working situation in the "real world".'

“
It's very intensive but, although it's hard work, it's all very hands on and you really do learn a lot
”

June Douglass discovered her flair for making props when she worked on floats for Sydney's Mardi Gras while spending several months in Australia. Back home, finding internet searches for 'props' brought up estate agents, she was finally pointed towards RADA's four-term Specialist Technical Graduate Certificate course in Property Making.

'It is a great course,' she says, 'It's very intensive but although it's hard work, particularly during the production periods, it's all very hands on and you really do learn a

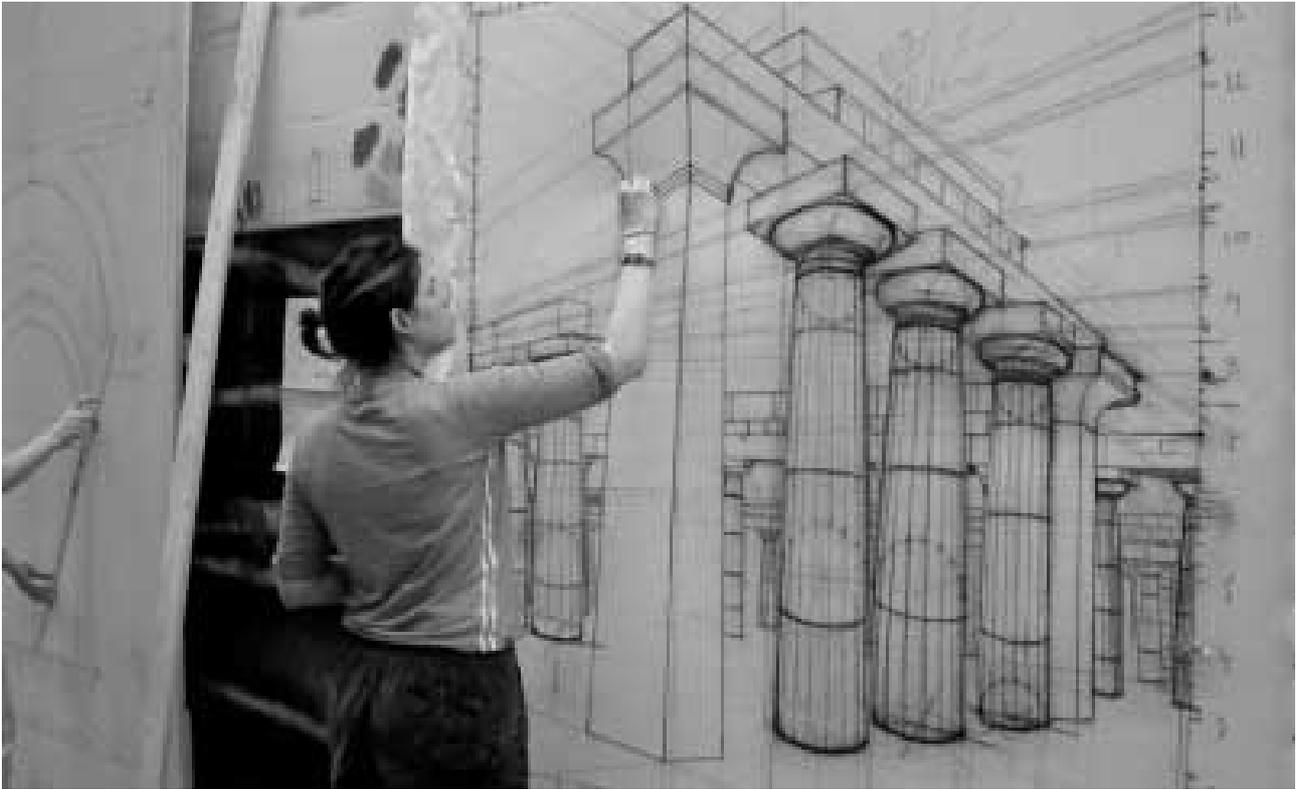
lot. By the time I graduate in December I will have worked with fibreglass and had experience of modelling, upholstery, casting and wood turning. I can't believe how quickly the time goes.'

Clare Barr, also on the four-term property making course, has two children, and commutes from Brighton to ensure their schooling is not interrupted. She had worked in the performing arts and her last project before coming to RADA was to create a sofa from the back end of a Jaguar for Fat Boy Slim.

'I find commuting from Brighton tiring,' she says, 'but I love the course so it's worth it. I did find it difficult to adjust to the training during the first term – I am 34 and had already had experience of a lot of the induction work, including welding. Later I realised that this was balanced by the fact that the induction period was helpful in ensuring that those of us on the specialist courses get to meet and work with the students on the two-year Theatre Technical Arts course, which is equally important. In the second term, we worked on individual projects and I found this very challenging.'

Clare graduates in December 2003 and hopes to work in film and TV and to specialise in making robots and prosthetics. Because of her children's schooling, she intends to keep Brighton as her base and hopes to find work either in Brighton or within commuting distance. Valuing the skills she has learnt, she is also very keen to share them with others taking a similar career route and hopes to have the

H E A T R E O P E N D A Y



A scenic arts specialist in action

opportunity of running a hands-on training course, creating street theatre props and costumes, when she returns to Brighton.

Both Chrissy Furnell and her daughter (now a graduate from the Guildford School of Acting) have spent what seems a lifetime involved with theatre through dance and youth projects, amateur and professional. Chrissy has been sewing all her life and once her family commitments lessened was very keen to find a course to help use her sewing skills and her fascination for period costume. Seeing the advertisement for RADA's four term *Wardrobe* specialist course in *The Stage* she was drawn to its practical, hands on training in alterations and maintenance, millinery, dying, wig maintenance, pattern cutting and costume interpretation – and studying the history of costume.

'It had helped me define my

existing skills and learn new ones. It is very intensive and hard work but I really feel that it has been a huge personal development for me.

Learning pattern making has opened up a whole new area and, although I have sewn professionally in the past, I now really want to develop my career further and hope work in film and TV when I graduate.'

Richard Punyer found himself a student again, on RADA's Scenic Construction course, at the age of 46, following a 20-year career as a gas boiler engineer. Some years ago he had been involved with the Bromley Little Theatre, which had whetted his appetite, and for several years had been keen to make a career change but had been unsuccessful in finding work through professional producing theatres as most of their technical staff were union members.

A casual conversation with a union convener pointed him to the

union BECTU, thence to the Skillset advisory agency, where his interviewer, Una Murphy, had earlier that day been told about the specialist courses at RADA.

Suddenly, everything fell into place.

'I love the course,' he says. 'I don't feel as if I needed to know everything at the start, as everything is taught. Obviously you must have aptitude, but everything you need to know is provided through the training. The best thing is the flexibility and variety of the work. It enables you to get an overall picture and see how everything falls into place on a production.'

All four will be among those with work on show at the technical open day.

For more information on the technical open day or the range of technical courses RADA offers, please contact Gill Salter on 020-7908-4768 or e-mail: gillsalter@rada.ac.uk

2 0 0 3 P R O

S P R I N G T E R M



**JERWOOD VANBRUGH
THEATRE**

THE CAUCASIAN CHALK CIRCLE

by Bertolt Brecht

Translated by James & Tania Stern,
with W. H. Auden

Directed by Gari Jones



THE GBS

ANTIGONE

by Sophocles

Directed by Nona Sheppard



**JOHN GIELGUD
THEATRE**

THE BIRTHDAY PARTY

by Harold Pinter

Directed by Richard Williams

DUCTIONS

SUMMER TERM



**JOHN GIELGUD
THEATRE**

QUARTERMAINE'S

TERMS

by Simon Gray

Directed by Paul Jepson



THE GBS

**A MONTH IN
THE COUNTRY**

Translated by Brian Friel, after
Turgenev

Directed by Deborah Paige

Designed by Atlanta Duffy



**JERWOOD VANBRUGH
THEATRE**

GOOD

by C. P. Taylor

Directed by David Sulkin

Designed by Jaroslav Malina

BACK TO SCHOOL

The Fox Foundation gets its name from the movie mogul but runs a remarkable scheme for actors to hone their live-theatre skills. Peter Fiddick reports

Many actors, during their working lives, refresh their skills with classes or go back to former teachers for one-to-one attention. The concept of fully paid ‘in-career training’, such as teachers or lawyers are now expected to do to keep themselves up to speed, has not, however, been placed on this institutional level within the acting profession.

But there is one very unusual scheme, with a similar aim, from which a growing number of actors, including 1998 RADA graduate Ryan McCluskey, have already benefitted and which offers them continuing chances to do so again.

Every year, the Fellowship Program of the New York based William and Eva Fox Foundation makes grants to actors already working in the profession, to enable them to enhance their skills and extend their interests. In 2002, it gave a total of \$180,000 to 14 people, for projects, most of which focussed on vocal or dance skills, but which also included extensive travel in Japan and South-East Asia to observe theatre there and the study of text.

The programme has a triple aim: to promote the artistic development of individual actors recognised as having a serious commitment to the theatre; to promote non-commercial theatre companies; and to support the art of live theatrical performances. This admirable commitment to live theatre is perhaps unexpected from a foundation named in honour of the founder of the early film studios in London and Los Angeles.

In its earlier years – the fellowship scheme has been running since 1994 – beneficiaries included recent graduates but more recently it has focussed on more established actors, of between four and ten years’ standing. It still takes recommendations from its associated schools, of which RADA is now one, but also from a panel of seven seasoned actors. These nominations form the list from which the year’s Fox Fellows are selected.

The programme then awards fellowships of up to \$15,000

But the largesse does not stop with the fellowship. Upon successful completion of their fellowship studies, the fellows have the opportunity to receive additional funding. If, within two years of the end of the extra training, they are cast in a non-commercial theatre production in a role that would represent a significant benchmark in their professional development, they can go back to the Fox Foundation and seek support, again up to \$15,000, to supplement their earnings while in the presumably less well paid job.

In this way, the foundation intends, non-commercial theatre companies might be able to raise their standards by casting well-prepared actors who may not otherwise have been available to them.

For those based in the USA, or able to be so, there is yet another benefit. All fellows are eligible to participate in the Workshop Company of the Actors Center in New York. Established with a Fox Foundation grant in 2001, this company of over 100 invited actors and 10 to 15 directors enables accomplished actors to work without opening night pressures, on roles they want to play, choosing their own director and supporting cast from within the company. Each month, there is an open showing.

Says the Fox Foundation: “Participants in the company have an extensive range of theatrical experience, make a concerted effort to work in the theatre, strive to achieve artistry in their work and are widely admired by their peers”.

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The programme awards fellowships of up to \$15,000 to chosen actors to underwrite advanced training
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(currently about £9,300) to its chosen actors, to underwrite periods of advanced training aimed at enhancing their craft and their ability to meet the demands of major roles. It specifies three criteria:

- exceptional talent
- a demonstrated commitment to his or her artistic development and to the theatre as his or her preferred creative venue
- a reasonable amount of success already achieved in the theatre, given his or her level of experience, and great potential for further contributions to the art form.

Ryan McCluskey, 1998 RADA graduate, has just finished a year's further training, thanks to his Fox Fellowship: he describes a set of experiences which have changed both his body and his approach to life

I was four years out of RADA when Pat Myers, the registrar, told me about the Fox Fellowship scheme. They wanted a CV and a three to five page report on what you wanted to do. One of the criteria is achievement commensurate with your experience and I had been very busy since leaving, including the RSC, touring with *An Inspector Calls* and a couple of movies, so that fitted quite nicely.

When someone says, "Do whatever you want to make yourself a better performer", there are almost too many choices. It makes you think very hard about yourself. But as time goes on, after you leave RADA, the training is in your body – you forget about it but it comes back when you need it. However, there were certain things I thought I could use more training in.

So I came up with pilates and capoeira – a music and dance based Brazilian martial arts technique – and ballet, plus some voice work and time with a contemporary dance company and some of the Theatre de Complicité people, as the practical applications of the real core work I was doing.

The thing I was really interested in exploring with the Fellowship was physicality, but dynamic physicality. The person who first put it in my mind was Francine Watson Coleman. All her work at RADA was amazing. She said what everyone should be doing is developing core strength and



"More confident physically and every other way"

I thought, if it's something she believes so strongly, and I believe so strongly in her, then it's worth pursuing.

I've found it all the things she said and more: strength, flexibility of movement, you can apply that to anything.

Pat and I worked on the application and I lined up the people I hoped to work with, then there was a long wait. But then I was granted \$10,000, about £6000. Their stipulation is that you are committed to this process and are not going to take too many jobs that will take you away from it. Everything was stretched out over the year, except the work with the companies.

The most exciting thing about the Fellowship was having one-on-one sessions with people who were masters. Capoeira is intrinsically a group-based activity but getting the basics of the movement I worked alone with a master, which was just amazing.

Now I have to write a 3–5 page report about the experience – which,

it must be said, is not a particularly difficult job, except for trying to fit it all in the five pages!

I am changed as a result of it in every conceivable way. I was definitely more a gym bunny before, but over the year my body has found a natural way of being which is much stronger because it's not a false strength, or muscle built up to no purpose. It's certainly made me feel much more confident physically and in every other way. Life as a human being is easier – which is extraordinary.

And apart from the extra financial support Fox will give if I get a major non-commercial theatre role in the next couple of years, when you're in your 40s or 50s, because you are a Fox Fellow, you are eligible for more training down the line. It's kind of unbelievable because they don't ask much in return and I really believe it has changed me.

And having had this experience I see you've got to continue training for ever if you want to stay really good at it.

PROFESSIONAL HELP

RADA teachers recommend a music magnum opus and an authoritative guide to movement

From Studio To Stage

Any singer, whether teacher or performer, who has access to this treasure of a book will feel a debt of gratitude to its compiler, Dr Barbara Doscher, and her editor, John Nix. The years of experience and erudition that lie behind the selection of this anthology, together with its final presentation, are mind-boggling.

The book's intentions are clearly laid out. It has 12 sections, ranging from art songs in English, through art songs in Italian, German, French, Russian and Spanish, with sections on folk song and spirituals, on musical theatre, on opera, oratorio, church music, to the final section on voice with orchestra and solo cantatas.

Within these sections there is

comprehensive coverage of each entry to aid a quick assessment of range and tessitura, technical requirements, advice on voice suitability, information on lyrics and suggestions as to the most readily available printed editions.

There are delightful surprises as one glides past 'The arts songs of Leonard Bernstein' to arrive at the humour of William Bolcom/Arnold Weinstein's Cabaret Songs on a seamless journey through Bridge, Britten and Butterworth and poets of quality.

But the excitement of this collection, in all its sections, is that of a voyage of discovery through the centuries, meeting new names in previously unexplored territory. Particularly inspired is the inclusion

of detailed information on recital groups – labour taken out of any singer's research into programme building. Details are also given on the scoring. As with all the sections, the choice is catholic.

The 392 pages include five separate indices. It is welcome to have a listing of poets and unusual to find an index on difficulty level and another on range.

This is a superb book of reference which I covet. It is only with grudging speed that I have lodged this copy in the library of RADA, so that the eight-strong members of the music faculty may share in its bounty.

Beth Boyd, Hon. RCM
RADA staff, 1969–2002

The Alchemy of Movement: a book for actors by June Kemp

This is a remarkable book, both simple and profound. As its title suggests, it is a book to stir the imagination and the body into action.

Divided into two parts – Part 1 deals with movement, Part 2 with the mover – its chapters are short. The contents of each chapter, however, form a guide to a lifetime's interest in physical expressiveness, for the information is both practical and enlightening. It is a book leading the reader towards a voyage of self-discovery as well as towards artistic stimulus.

June, herself an artist in movement, who taught movement and dance at RADA for 20 years and has many testimonials from former students, has designed her

book primarily for actors. It therefore encloses the knowledge and insight gained working with actors, in training and in theatre. This makes it a treasury of good sense and exciting possibility.

From my point of view as a teacher of voice development and diction clarity, the references to breathing, throughout the book, are especially important and most helpful to actors and performers (indeed, to anyone). They bring the much needed unity of expression in the body and the vocalisation of it into focus and balance.

I have worked with June Kemp and at RADA for many years and I can vouch that the book comes close to giving the reader the experience of being taught by the author

herself. If you have not had the good fortune to have had a lesson with June, the book is a very good buy.

There are clear diagrams to engage the mind and exceptional drawings of the body in motion to illustrate the exercises. But the book is exceptional and unusual, for it touches the spirit. I have pleasure in recommending it.

Elizabeth Pursey

The Alchemy of Movement is available from French's Theatre Bookshop, the Offstage Theatre and Film Bookshop (Chalk Farm Road, London), and from: J M Kemp, 77 Maitland Park Road, London NW3 2HD. (£10, students £7.50, inc p&p, cheque/postal or money order)

I'll remember Jim
Sat, filling and spilling out of his
 chair
Post king prawns and pasta
Olive oil stains splattered
Here and there
Soiled napkin still lingering under
 his chin
As he savoured the last of his
 Plymouth gin
Then tales and laughter
Swilling all the while
Jimmy the mimic master
And purveyor of razor sharp bile
I'll remember Jim
With his own bottle of wine
Right there at the side of his chair
Safe and sound
Helping himself first
Before passing it round
And I'll remember
That restaurant in Brixton
After the show
Jim in full cry en route
 troupe
Having one last drink
Then passing it round
Later that night
 and debriefing
We tottered home
Jim's face so red
And I'll remember

Of the colour red
At the foot end
Of the sofa bed
And a bowl of Symington's
 cornflour pudding
At the back of the fridge
From Selfridge's food hall
Now smelling a tidge
And I'll remember Jim
Coming round to our flat in King's
 Cross
Putting on Gina's red velvet skirt
A shawl and a floppy hat
But we won't go there
Enough of that
I mean
Jim wasn't a saint
I don't think that's the picture I've
 tried to paint
To be absolutely honest
What makes me so sad
Is that Jim was one of the greatest
 friends I've ever had
And he's gone (you see)
And I'll miss him... desperately
And how
'Ere now Jimmy 'ere now

B E A F R I E N D

Membership of the Friends of RADA benefits Friends and needy students alike. Patricia Myers, RADA's Registrar, underlines the value of the link - and makes a Special Offer

This is the magazine of the Friends of RADA, one of the benefits of subscription (although some copies also go to a select list of other supporters and potential sponsors).

The Friends organisation was formed in 1993, when future funding of RADA was very uncertain, to form a link with graduates and supporters and to raise money to help support students in need. Although the overall position has changed substantially since then, the underlying need remains: to support the Academy's policy of accepting students on the basis of talent alone, by creating a fund to help those whose financial means would otherwise force them to turn down the offer or not to complete the course.

RADA is proud of its record of not losing any student who has won through the rigorous entry process simply because of the high costs of living in London. There are, thankfully, other philanthropic scholarship and bursary donors (thanked on pages 22-3), but each year there are students grateful for assistance from the Friends of RADA Scholarship/Bursary Endowment Fund. That is where the Friends' membership subscriptions go.

Since our rates were last set, in 2000, costs have risen and with them the need for bursary support. So we are raising subscription fees - but creating a new 5-Year membership at a significant discount, making the 10-Year option even better value - and leaving a three-month window for anyone to

sign up for ten years' membership at a still more advantageous rate.

The new rates are: annual £25; 5-Year £100; 10-Year £175. These take effect for new subscriptions and renewals from January 1, 2004. But anyone taking out 10-Year Membership before March 31, 2004, can do so at an even better rate.

THE FRIENDS OF RADA New Subscription Rates

Special Offer!

Sign up for Ten Year Membership before March 31, 2004, and it's equivalent to just £15 a year.

RADA Graduates£15 a year

Non-RADA Graduate.....£25 a year

Five Year Membership£100

Ten Year Membership£175

(before 31.3.2004.....£150)

Every Friend is equally valued, but the benefits to the Friends of RADA Scholarship/Bursary Fund from the longer-term options are clear: the up-front lump sums go directly into the Fund and as the Friends of RADA is managed internally, with no payment for contributions to the magazine, costs are kept to a minimum. So the more 5- or 10-Year subscription taken out, the quicker the capital value of the Fund increases and with it the annual income available for distribution.

And what do you get in return for this investment, apart from *RADA The Magazine* every term and the satisfaction of helping each new generation of actors on their way?

The main benefit is the advance booking facility and 35 per cent Friends' discount for the Final Year student productions - around 16 a

year - in RADA's three theatres. See only half the shows and you've already saved the subscription fee!

The range of plays on show is in itself of interest to any theatre-goer and for just £6.50 a show you see them brought to life by tomorrow's potential stars, working with professional directors and each featuring in a variety of roles, large and small.

The programme of informal Foyer Events is ever richer, encompassing play-readings, music, comedy and more, and Friends are welcome. Once a term there is a Friends Special Event visit to a London theatre, at special rates and with a glass of wine included, to see a show in which RADA graduates, recent and more established, are featured.

And as we enter 2004, RADA's Centenary year, Friends will be invited to participate in several special celebratory events.

Thanks to those Friends who returned our survey, we can report an overwhelming majority finding membership good value for money and very high levels of satisfaction with the RADA theatre-going experience, from the shows ("an all time high", many reckon) to the friendly and professional service from box office and bar staff. (Ideas for the supper menu are receiving serious consideration!)

So please keep coming. And why not see if you have friends or colleagues who might be interested in becoming Friends of RADA - or offer membership as a Christmas or birthday gift. Every new Friend represents a further step towards achieving our common purpose.

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. Around 16 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 must continually raise new funds by its own efforts, not only to maintain the calibre of the teaching but also to ensure financial support for 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	£25.00 a year
Five Year Membership	£100.00
Ten Year Membership	£175.00
(before 31.3.2004)	£150.00)

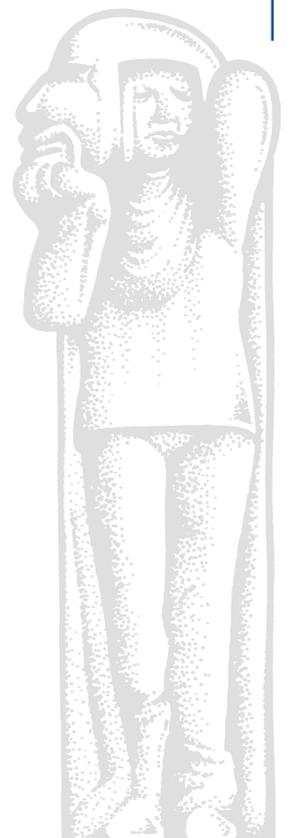
HOW WILL I BENEFIT?

- 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 featuring RADA graduates
- 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



STAGE MOVES

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

RADA ACTING GRADUATES 2003

JONAS ARMSTRONG, *The Skin of Our Teeth*, Bristol Old Vic, *Island at War*, ITV, *Quartermain's Terms*, Theatre Royal Northampton and Salisbury Playhouse. NICK BARBER, *Midsomer Murders*, ITV, *Complete Female Stage Beauty*, directed by Richard Eyre. ALEX BECKETT, *Hotel in Amsterdam*, Donmar Warehouse, *Playboy of the Western World*, Manchester Royal Exchange. BETHAN BEVAN, *The Quest II*, Yorkshire TV. LORRAINE BURROUGHS, *Doctors*, BBC, *Red Rose*, Palm Tree UK, *Down to Earth*, BBC1. LOUISE COLLINS, *The Crucible*, Theatre Clwyd. BERTIE CARVEL, *Hawkins*, film for BBC. CHIPO CHUNG, *Hamlet*, Nuffield Theatre, Southampton. LAURA-KATE FRANCES, *Jason and the Argonauts*, BAC, *Complete Female Stage Beauty*, film directed by Richard Eyre. TRYSTAN GRAVELLE, playing Benvolio and understudying Romeo in *Romeo & Juliet*, Malcolm in *Macheth*, Fortinbras and understudying Hamlet, for RSC, *Chosen*, ITV, *A Way of Life* film. EDMUND KINGSLEY, *Taming of the Shrew*, Plymouth and national tour, RSC Fringe Festival. JACK LASKEY, *Romeo & Juliet*, English Theatre, Vienna. TOM VAUGHAN-LAWLOR, *The Quare Fellow*, Oxford Stage Company. PIETER LAWMAN, Autumn Rep, Basingstoke. CHRISTOPHER LOGAN, *The Quare Fellow*, Oxford Stage Company. BRIAN LONSDALE, *Jason and the Argonauts*, BAC, *Hustle*, BBC1, *Dead Fish* feature film. SINÉAD MATTHEWS, *He Knew He Was Right*, BBC, will be appearing in Mike Leigh's new film. KATE MILES, *Rays Days*, BBC, *Antigone*, Young Vic, *England Expects*, BBC, *Doctors*, BBC, *Hustle*, TV. ANTHONY SHUSTER, *Jason and the Argonauts*, BAC, *South Bank Show* on Albert Camus, *The Cure at Troy*, BAC. JED STATON, *Casualty*, BBC, forthcoming Channel 4 poetry programme. BEN WISHAW, *The Booze Cruise*, ITV, *Nil Borough Slice*, pilot TV comedy, *Seventy Seven Beds*, short film, *Layer Cake*, film, *His Dark Materials*, RNT.

RADA STAGE MANAGEMENT GRADUATES 2003

ESTHER ARMSTRONG, production manager, Sam Wallace Film Company. PETER CARNELL, theatre technician, RADA. ANNA COTTRAY, freelance scenic artist. CHRIS EVANS, working for Unusual

Rigging. CASSIE CALLAGHER, DSM, small scale tour. CLAIRE JOWETT, stage management, Jermyn Street Theatre, London. NATALIE JACKUBIEL, AD training and props buyer for Red Cap productions, SM on two operas, SM tutoring for Roundhouse Youth Group, DSM (book cover) on *Chicago*, SM on Fringe production. ELIZABETH KEEBLE-WATSON, technician, Queen's Theatre, Hornchurch. BENJI LEVESON, ASM, Derby Playhouse. JESS MORRIS, ASM, Opera North. TARO NAKAMURA., ASM, *Hamlet*, Sadler's Wells. EMILY PEAKE, DSM, Birmingham School of Speech and Drama. ALEX STAMP, technician, The Place, London. LUCY SUMMERS, stage crew, *Thoroughly Modern Millie*, stage crew/ASM cover, *Calamity Jane* in West End.

RADA ACTING GRADUATES 2002

AMBER AGAR, *Revolving Door*, Teatro Technis, *Soul Reader*, Etcetera Theatre, *Murder Squad*, Granada TV. KIRSTY BESTERMAN, *King Lear*, RSC Academy, London, BBC. SIAN BROOKE, Juliet in *Romeo & Juliet*, Cordelia in *King Lear* for the RSC with Matthew Rhys. MARK BUCKNER, *Midsomer Murders*, *Doctors*, ITV, *D Day*, BBC. JESSICA CLAIRE, playing Martha Crimp in *Cruel & Tender* European tour. SIMON DELANY, *Blown*, Theatre Royal, Plymouth. LISA DILLON, *Bright Young Things* feature film. ADAM GRAYSON, national tour of *Romeo & Juliet*. EDWARD HOGG, *Into the Blue*, BBC. CATHERINE JOHNSON, *Terra Nova* Theatre in the Round Minneapolis, USA, *Independence* Gremlin Theatre MN, *Seed The Storm*, Minneapolis, USA, *Dusk*, Outward Spiral Theatre Co. OLIVIA LUMLEY, *Between the Sheets*, ITV. SIBU MAMBA, writing attachment with RNT. CAROLINE MARTIN, *Byron*, *He Knew He was Right*, BBC, *Poirot*, ITV, played Desdemona in *Othello* Cheek by Jowl World Tour. SINÉAD MATTHEWS, *He Knew He was Right*, *Bingo Club*, BBC. FRED MILLS, *Cruel Summer Two*, for TV, *Revolving Door*, Teatro Technis. GERRARD MONACO, *Into the Blue*, BBC, will be appearing in Mike Leigh's new film (2002). MARTIN REA, *Lonely Baby*, national tour. KATE SISSONS, role play therapy with The Bridge. REBEKAH STATON, *The Crucible*, Crucible Sheffield, *Simplicity*, Orange Tree Richmond. MARTHA SWANN, *As You Like*

It, English Stage Company, Holland Park Festival. JAMES TOPPING, *Blood Brothers*, Phoenix Theatre. GARY TUSHAW, *As You Like It*, English Stage Company, Holland Park Festival. MARK WELLS, *Hamlet* in Los Angeles, Acting Shakespeare Company, *Steven's Last Night in Town* and *Games People Play*, Edinburgh Festival, *World of Tomorrow*, film for WOT Productions, *Stephen Hawking*, BBC, *Sahara* Paramount film. ANNABEL WRIGHT, *Revolving Door*, Teatro Technis.

RADA ACTING GRADUATES 2001

LEO BILL, *Spooks*, BBC, *Canterbury Tales*, BBC1. ELLIOT COWAN, *Jonathan Creek*, BBC. O T FAGBENLE, *Top Dog Under Dog*, Royal Court, *Poppies*, film, *As If*, Carnival Films, *420 Seconds of Love*, Carlton TV, *EastEnders*, BBC, *Romeo & Juliet*, English Touring Company, *Fallout*, Royal Court, *Christmas Carol*, Lyric Hammersmith, *Ragamuffin*, UK Arts International, *Aladdin*, Theatre Royal Stratford East, *My Mister Right*, Theatre Royal Stratford East, *Les Blancs*, Manchester Royal Exchange. LAURENCE FOX, *Island at War*, ITV, *Othello*, Cheek by Jowl World Tour. KATHERINE KELLY, *Prime Suspect*, ITV. HELEN LONGWORTH, *Twelfth Night*, BBC Radio 4, *The True Story*, ITV. CHARLOTTE LUCAS, *Bad Girls*, ITV. MEREDITH MACNEIL, *Ultimate Force*, ITV.

RADA ACTING GRADUATES 2000

THOMAS ARNOLD, *Flee As A Bird To The Mountains*, BBC Radio 4, *Mourning Becomes Electra*, RNT. CLAUDIA HARRISON, *Suspicion* for ITV. JASMIN HYDE, *Coast of Utopia*, RNT, *The Mill on the Floss*, BBC Radio 4. AOIFE MCMAHON, *Holy Cross*, BBC1, Beauty in *Beauty and The Beast*, RSC. NORMA SHEAHAN, *The Wire*, BBC Radio 3. ELAINE SYMMONS, *Duck Out of Joint*, Abbey Theatre and Royal Court, *As If*, Channel 4.

RADA ACTING GRADUATES 1999

NICHOLAS AARON, *Hamlet*, Edinburgh Lyceum and European Tour. EVE BEST, *Coast of Utopia*, *Three Sisters*, *Mourning Becomes Electra*, all RNT. LUCY DAVENPORT, *Frankenstein birth of a Monster*, BBC1. DANIELLE KING, *Ultimate Force*, ITV. BRENDAN MACKAY, *Red on Blue*, BBC, *Holy Cross*, BBC1. SARAH QUIST, *Come Out Eli*, Arcola Theatre.

FENELLA WOOLGAR, *Beethoven's Third Symphony*, BBC, *Bright Young Things* film (nominated for Best Newcomer Award in the British Independent Film Awards).

RADA ACTING GRADUATES 1998

CANDIDA BENSON, *The Four Twins*, Citizens Theatre. GARY CARGILL, *Merseybeat*, BBC1. JAMIE DE COURCEY, *Poirot*, *Midsomer Murders*, ITV. VIS ELLIOT, *Leili and Majnour*, Riverside Studios. AMANDA HABERLAND, *Single*, ITV. SALLY HAWKINS, *Byron*, BBC2. JAMES HILLIER, *Silent Witness*, *Playback*, BBC. RYAN McCLUSKEY, *The Stone Diaries*, BBC Radio 4. JOANNA PAGE, *Love Actually*, film. SIRINE SABA, *Cinderella* at the Bristol Old Vic.

RADA ACTING GRADUATES 1997

INGRI DAMON, co-producer and writer of film about Tolstoy and his wife for Norwegian film, *The Woman in My Life* Film. JOSHUA HENDERSON, *The Bill*, ITV. CARLI NORRIS, *Murder in Mind*, BBC. ISOBEL POLLEN, *Top Girls*, Library Theatre Manchester. CLAIRE WILLIE, *Girls in Love*, ITV.

AND MANY OTHERS

ROBERT ALDOUS (55), *Trap For A Lonely Man* on tour. JUSTIN AVOTH (93), *The Wrestling School* on tour, *Edward II* the Globe Theatre. JUNE BAILEY (53), *Strange*, BBC, *One In A Million*, film, *Importance of*

Being Earnest, Leatherhead Theatre. STEVEN BEARD (75), *Good Person of Sezechuan*, Citizens Theatre Glasgow, 2003 Rep season, Chichester Festival Theatre. STEPHEN BECKETT (90), *Oedipus*. MARK BENTON (90), *Early Doors* and *Swiss Tony*, BBC, *Booze Cruise*, ITV, *Taking Charlie and The Cooking Group*, BBC Radio 4, *King of Fridges*, ITV, *Bard to Verse*, BBC, *Catterick*, BBC. JOY BLAKEMAN (87), *Murder in Mind*, BBC, *But Are You Sure Its Educational*, BBC Radio 4. CAROLINE BLAKISTON (57) *My Fair Lady*, Theatre Royal Drury Lane, *A Woman of No Importance*, Theatre Royal, Haymarket. KEN BONES (73), *Heartbeat*. DANIEL CERQUEIRA (87), *Spooks*, BBC. LOLITA CHAKRABARTI, *Forty Something*, Carlton TV, *Holby City*, BBC. JASON CHAETER (91), *A Touch of Frost*, ITV. JOHN PAUL CONNOLLY, *Playboy of the Western World*, Manchester Royal Exchange, *The Bill*, ITV. MATTHEW COTTLE (90), *Miss Marple*, BBC2, *Holby City*, BBC1, *Way Upstream*, Stephen Joseph Theatre Scarborough. RICHARD DORMER (91), *Holy Cross*, BBC1. AMANDA DREW (92), *The Bill*, ITV, *Madam Bovary*, Citizens Theatre Glasgow. IOAN GRUFFUDD, *King Arthur*, film. LIZ HOPLEY (96), *Punch and Judy* with Simon Callow in the West End, commissioned to write a play for BBC 4, *Abigail's Party*, national tour, new *Bridget Jones* film. LLOYD HUTCHINSON (89), *Sherlock Holmes in Trouble*, Manchester Royal Exchange.

MORGAN JONES (90), *Giles Hambley Hogg Goes Off*, BBC Radio 4. WARREN KIMMEL, *Private Lives* in South Africa. IAN KIRKBY (92) *Dangerville*, ITV. PASCAL LANGDALE (97), *Ultimate Force* for ITV. ADRIAN LESTER (89), *Up on the Roof* feature film. ANDREW LINCOLN (94), *Love Actually*, film, *Canterbury Tales*, BBC1. DUGALD BRUCE-LOCKHART (94), *Midsomer Murders*, ITV. STEPHEN MANGAN (94), *The Man Who Knew Everything*, BBC Radio 4. MICHAEL MATUS (89), *The Taming of the Shrew*, Theatre Royal Plymouth. MAIREAD MCKINLEY, *Playboy of the Western World*, Royal Exchange, Manchester. DIDO MILES (93),

LYN'S LATE WIN

News from Down Under of a veteran graduate still working. Lyn James (then Marilyn) was a student at RADA from 1947-49 and won the RADA Special Award at the 1949 public show. After graduating, she toured in the theatre and appeared on television and continued working, as she still does, when she and her television director husband, Eric Tayler, emigrated to Australia in the 1960s.

She recently received what must have seemed a highly improbable blast from the past, being voted Best Actress in a UK online poll of Aussie soap fans for her role in *The Young Doctors* – one of the earliest examples of the genre, which ended 20 years ago! Lyn played Helen Gordon, Dr Denham's secretary, throughout the six-year run.

The surprise was sprung on her recently at lunch in a Sydney restaurant with her British theatrical agent, Darren Gray, who produced Alan Coleman, the soap's writer/director/producer, to hand over the award and a camera to record the event.

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