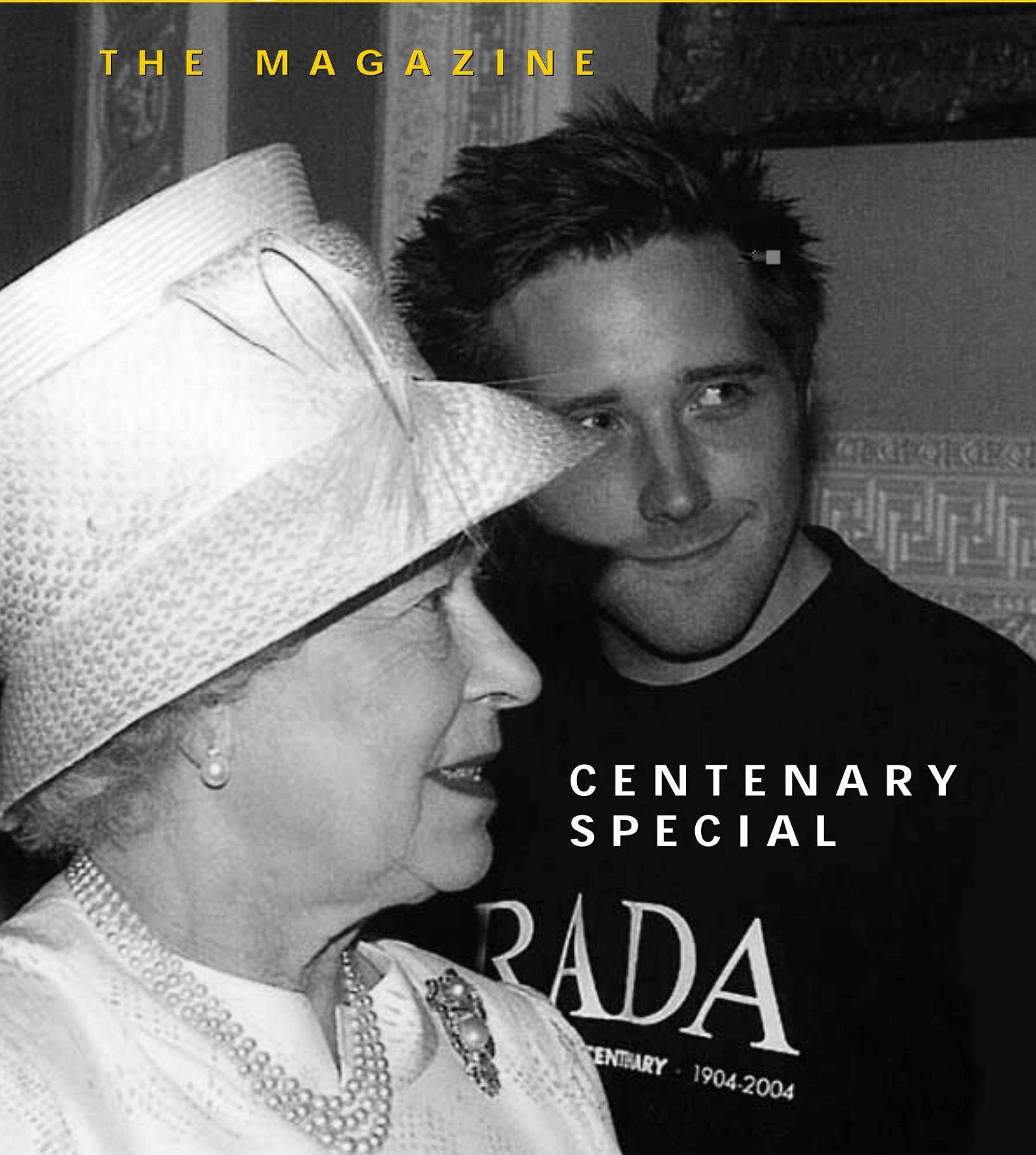


RADA

RADA
1904-2004

THE MAGAZINE



CENTENARY
SPECIAL

PRADA
CENTENARY 1904-2004

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RADA

THE MAGAZINE

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RADA PRODUCTION PHOTOS: Mick Hurdus



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A ROYAL TOAST

On 8 June 2004, HM The Queen was guest of honour at a lunch to celebrate RADA's Centenary

One hundred years and forty-two days after Herbert Beerbohm Tree launched his Academy of Dramatic Art in his own His Majesty's Theatre, Her Majesty Queen Elizabeth II rose to her feet in the Mansion House, grandest of the City of London's historic venues, and herself proposed the toast to the Royal Academy of Dramatic Art.

It was a crowning moment and one which celebrated not just RADA's Centenary but also the enduring interest of the royal family. It was King George V who, in July 1920, granted the Academy its Royal Charter and his eldest son, then Prince of Wales, who that December opened its first purpose-built theatre. In November 1931, the Duchess of York, accompanied by her husband, opened the rebuilt Gower Street premises and soon after the Duke ascended the throne, as King George VI, in

1936, Queen Elizabeth agreed to become RADA's Royal Patron.

She was to visit Gower Street, with both her daughters, in the hard times of war and to give much prized support in the post-war years, attending several fund-raising events as the Academy fought to find the resources for rebuilding after the bombing that had destroyed the theatre. As HM The Queen Mother, she opened the new Vanbrugh Theatre in December 1954, then returned to Gower Street in January 1956 to mark the retirement of Sir Kenneth Barnes as Principal.

She retained her interest for the rest of her life and at one point in the 1990s the Queen Mother and the Queen were both patrons of RADA, while HRH Diana, Princess of Wales, had succeeded Sir John Gielgud as its President. It was of course HM The Queen who, in November



Members of the RADA Chorus watch the proceedings from the gallery

PHOTOS: CLIVE TOTMAN

2000, formally reopened the Academy's totally rebuilt Gower Street/Malet Street site.

On this classic summer's day in June 2004, with the sun streaming through the brilliantly coloured windows of the Mansion House and the reception rooms lined with the resplendent pikemen, 280 guests assembled for a convivial lunch. They included RADA graduates of many generations, spanning some 65 years, including an array of famous faces, together with many other distinguished guests and supporters.

After a seasonal lunch – wild smoked salmon, English lamb, summer pudding with a Pimm's sorbet, and fine wines to match – Lord Attenborough, RADA's President, and the Lord Mayor of London, Alderman Robert Finch, celebrated RADA and its value to the City and Her Majesty offered the toast to the Academy. The assembled

guests were then treated to music from the gallery above by the second-year's RADA Chorus, directed by Andrew Charity, and to an entertainment, based on memories of RADA's 100 years, given by a distinguished cast of graduates: Eve Best, David Harewood, Ben Whishaw and Richard Wilson.

Another fine and memorable royal date for the annals.



(Clockwise from top left) RADA Principal Nicholas Barter and Robert Lindsay; Kenneth Branagh, June Whitfield, Richard Briers; HM The Queen and Lord Attenborough; Ellis Jones, creative director, RADA Enterprises, Nicholas Cooper, Robert Lindsay; David Harewood, Imogen Stubbs; Richard Wilson, Ben Wishaw; Ellis Jones presents RADA students Cleo Maynard, Andi Spowart, Nataniel Martello-White, Emily Bennett to HM The Queen

DAME IRENE'S MOMENT

The National Film Theatre screening of a 1917 silent movie celebrated a turning-point in RADA's history. Peter Fiddick tells the 'Masks and Faces' story

When the Great War broke out in 1914, the Academy of Dramatic Art founded by Sir Herbert Beerbohm Tree just ten years earlier was flourishing, already producing fine talent – Athene Seyler, Miles Malleon, Fabia Drake, Robert Atkins, Cedric Hardwicke – and even planning its first theatre. Yet by 1916, it faced closure. Student numbers had plummeted as air-raids battered London and young people volunteered for war work; the half-built theatre was boarded up; the ADA's principal, Kenneth Barnes, was in the Army.

It was Council's sole woman member who held the line. Irene Vanbrugh, at 44 a West End star for 20 years, Pinero's leading lady of choice, was also Barnes' elder sister and determined he should have a job to return to. They needed, she was told, a daunting £2000 to keep



“ Perhaps one day this film will be shown at RADA and still hold its value ”

afloat. Someone suggested that a film producer might put that up for an all-star project. It was Vanbrugh who, through 1917, pulled it off.

Masks and Faces, written for the stage in 1851 and a proven money-spinner, embroiders a romantic melodrama around the real Peg Woffington, the magnetic Irish-born actress who in 1740 had taken London theatre by storm. With its light touch, glamorous setting and numerous not-too-long parts for famous faces, it is easy to see why the head of Ideal Films, Rowson, saw his £2000 as a good investment.

Irene got him his all-star cast. She played Peg, with fellow Council member Sir Johnston Forbes-Robertson as the romantic male lead, H B Irving, Gerald du Maurier, Gladys Cooper. The Academy's contribution ranged from the 13-year-old Fabia Drake to its most experienced actor-teachers: Fisher White, Lyall Swete, Helen Haye, West End veterans all.

The production had its own dramas – filming almost complete, a rival producer, Samuelson, demanded the total removal of Gladys Cooper, under contract to them. A compromise was reached. Filming was finished. *Masks and Faces* went on public release, including probably the first royal premiere. So, thanks to Vanbrugh's energy, the theatre's top talents and the emergent movie business's acumen, the Academy of Dramatic Art was saved. The theatre was built. And in 1920, King George V granted the charter that created the Royal Academy of Dramatic Art.

Dame Irene (as she became in 1941) always retained a soft spot for the film. In the 1930s, after Ideal Films gave RADA a copy, she tried unsuccessfully to get her Council colleagues to throw a party for its surviving cast. In her memoirs a few years later, she wrote: 'I saw this funny old film a few months ago – rather dilapidated but, I am told, the only copy existing. I could not but admire it, just as one would admire an old-fashioned dress... Perhaps one day this film will be shown at the Royal Academy of Dramatic Art and be treated with reverence and still hold its value'.

How fitting, then, that for RADA's Centenary 'this funny old film', transferred to 35mm stock and far from dilapidated, should be brought from the British Film Institute's archive and presented to a gala audience at the National Film Theatre, a highlight of a season of RADA-linked movies. More, it was adorned, in true silent-movie style, by an original score, sadly the late Michael Kamen's last composition, given a virtuoso rendering on piano and harpsichord by Malcolm Greenhalgh.

From the stage beforehand, Lord Attenborough acknowledged the debt owed to the film and to Dame Irene, one of his predecessors as President of RADA. The audience did indeed recognise its value with their applause. And, 70-odd years on, she got a party for it too.

Peter Fiddick's history of RADA's first 100 years will be published by Oberon Books in Spring 2005.



(Clockwise from top) Alan Rickman, Anthony Mingella; veteran film director Jack Cardiff; James Griffiths, Bardy Thomas, RADA's dean of studies; Siân Phillips



RADA's President Lord Attenborough, Chairman John Whitney and Sylvia Syms

AMERICA CELEBRATES TOO

The American RADA Network's celebration of the Centenary was a great leap forward, as RADA Associate Tara Hugo reports

On the evening of Sunday 16 May, the American Rada Network (ARN) held a historic and memorable Centenary Celebration in New York for full RADA graduates and staff who live and work in North America. Around 50 of us gathered at the Abingdon Theatre in mid-town Manhattan for a reunion, following a private viewing of the 1917 silent film that saved RADA, *Masks and Faces*.

ARN's primary purpose is to support RADA graduates beginning their careers in the US and Canada and our membership includes actors, stage managers, directors, producers, agents, casting directors, writers, lawyers, professors, teachers, fight directors, dialect coaches and make-up artists. But the network also offers possibilities for social and professional exchange and the Centenary Celebration in New York was a step forward for us.

It came about after Ron Bagden, Mary Monroe and I made an appeal via post, telephone and email for names and addresses of RADA alumni living in the Americas. As a result, we located 120 graduates spanning nine decades and four principals, including (thanks to Peter Fiddick, RADA's historian) 97-year-old Evelyn Ross in California, who

attended RADA as a 'juvenile' in 1922. Evelyn and others living in LA, Canada, Central America, Hawaii and London, sent regrets that they could not attend but responded enthusiastically and are now listed as members on our website. Jill Tanner and Barbara



Kitty Carlisle Hart, 93, actress, singer and widow of Moss Hart (RADA '30s)

Caruso, who both arrived at Gower Street in 1960, provided current details of many alumni from the '50s and '60s.

Most of the graduates who attended the celebration live in the New York area and included: Justin Adams, Ron Bagden, Laurinda Barrett, Jude Calder, Barbara Caruso, Jarlath Conroy, Vicky Constan, Lisa Eichhorn, Ben

Gotlieb, Nicky Henson, Peter Francis James, Robert Kaliban, Pilar Limosner, Peter Phillips, Gordana Rashovich, Richard Rivas, Andrew Seear, Joan Shepard, Noble Shropshire, John Steiner, Doug Stender, Richard Willis, Nick Woodeson, and Pamela Payton-Wright. Also attending were Lanny Lutz from Chicago and Amy Pell from Los Angeles. Amy

accompanied Eve Shapiro who directed at RADA for many years and now directs at the Julliard School in New York.

Ron Bagden, the evening's host and head of the American RADA Network in New York, introduced the film and welcomed graduates, extending a special welcome to Kitty Carlisle Hart, 93, actress and widow of Moss Hart. He said:

'This evening is an historic event for RADA, in that never before have so many alumni and staff of the Royal Academy who live and work in the United States and Canada been assembled in one place. It's absolutely fantastic that this is happening – and happening in conjunction with RADA's Centenary. There have been attempts over the years, to no avail, to put together this kind of network – the ARN has grown from 40 members to 130 in just two years'.

At the reception after the film, old classmates were reunited and

alumni from different decades met for the first time. Miss Hart, from the 1930s, was the oldest former student to attend and Justin Adams, 2003 graduate, the youngest. (Other recent graduates welcomed to ARN include Justin Adams, Abigail Ramsay, Rachel Siegel, Catherine Johnson, Nathan Hosner, Ash Knight and, as of July 2004, Pepper Binkley and Nyasha Hatendi who on graduating flew to New York to take part in the Council of Drama Schools (CDS) Showcase.)

The response to both the film and the reunion was heartfelt. Richard Rivas said: 'Seeing the film really affected me. I would see the big portrait of Irene Vanbrugh every day in the main hallway at RADA and seeing her in this film really connected me to her and to the experiences I had on the Vanbrugh stage named after her. And seeing George Bernard Shaw, whose death mask is at RADA – to see them very much alive – it all made me feel connected in such a deep and profound way'.

The audience provided surprises too. 'I didn't expect to see people from my class,' says Barbara Caruso. 'I was just starting to sit down to watch the film when I heard my nickname, "Ba!" I look over. "Johnny!" There was John Steiner from my class... one of my best mates and the very person who had given me my nickname that has been used by everyone since! John had flown in from California on business and heard about the celebration and decided to stop by before catching his flight back to LA. The whole evening was very

PHOTOS: STEVE GUILLAUME



Left to right: Gordana Rashovich, Barbara Caruso, Jarlath Conroy and Andrew Seear

“ Never before have so many alumni and staff of RADA who live and work in the US and Canada been assembled in one place **”**

enjoyable but especially so for seeing John again.'

We are grateful for the many people who helped, but those who made the event possible are Kim Sharp and the Abingdon Theatre (www.abingdon-nyc.org), David Spaltro, Peter Phillips and the CPR Institute for Dispute Resolution (www.cpradr.org) and Peter Fiddick in London. Astor Wines & Spirits (www.astoruncorked.com) sold us



Stage Management graduate Amy Pell, a Los Angeles producer talks to Ron Bagden, New York actor and the evening's host

good plunk at cost. We also thank RADA for their help.

Most of all, ARN applauds Mary Monroe and Ron Bagden – Mary, for endless hours put towards the celebration while continuing to run our website and Ron for his time and energy in organising one hell of an event in New York!

See the American RADA Network link at www.rada.org

PLEASE BE UPSTANDING...

Michael Simkins finds RADA's Centenary celebrations get him reminiscing - and tracks down the Royal Toilet

Every summer I normally take a few moments to stop what I'm doing and raise an imaginary glass to the fact that I'm still acting for a living. Mime has never been my strong suit however, so it was a refreshing change to do it for real recently during the Mansion House celebration to commemorate a hundred years of the Academy.

After twenty-six years of clinging on to the greasy pole I feel nearly as old as the building itself: but this was not an occasion to dwell on aches and pains. On the contrary, the sun shone, the guests sweltered happily and the mood was one of celebration. Quite apart from HM it seemed as if almost everyone who was anyone was there and during the meal itself I found myself within bread roll-throwing distance of Sir Cameron Mackintosh, the Blackburn Football club manager Graeme Souness, and the chairman of John Lewis PLC. (Question: what have John Lewis and my acting performances in common? Answer: They're both never knowingly undersold...)

I've recently written extensively about my two and a half years at RADA during the mid-seventies in my book, *What's My Motivation?*. The summer of 1976 when I commenced my training was the famously hot one everybody remembers - the one with the minister for drought and guardsmen keeling over during the trooping the colour - and it still remains vividly in my own imagination, though for very different reasons. I was just 18 at the start of the course and already

looking worryingly like a young Clare Rayner, courtesy of growing up in a sweetshop in provincial Brighton. And yet a precious berth at the world's most famous acting school was now mine.

And I was totally unprepared for it. I was still a virgin, still wore a tie, and still associated Meatloaf with something you had with chips and peas. Worse still, I assumed that everyone else on the course would be like me, namely white, middle class and with a fondness for cricket, the operas of Gilbert &

“As graduation approached, Tim Spall tried to persuade me that changing my name to Tarquin Blood would benefit my chances”

Sullivan and highly polished shoes. I was thus in for a profound shock.

In fact I was the first to arrive at the academy for the induction meeting on the morning of Monday 17 May. Far from being the gleaming campus I assumed it would be, RADA was actually no more than a couple of crumbling houses linked by a rusting fire escape. Twenty-one tubular chairs were arranged in a semi-circle in a dingy room, fringed by grimy

mirrors and greasy ballet rails. And it was empty. Eventually the door swung open and I was joined by what I assumed to be the academy's maintenance man, a chubby teenager wearing army denims, a stained olive coloured t-shirt and a pair of electric blue shoes, carrying what appeared to be a toolbag. It was as if Wackford Squeers had enrolled on a plumbing course. Only when the principal Hugh Crutwell arrived a few seconds later and introduced the maintenance man as Timothy Spall did it dawn on me that the following seven terms were going to be a steep learning curve.

They were. In fact within minutes I was beginning to view Tim as rather old-fashioned. A menagerie of individuals from different backgrounds, ages and opinions streamed into the room and most of them were people I'd normally have crossed the street to avoid: Irish, Scottish, Turkish Cypriot, South African, three from the United States and one from Canada and my second only ever encounter with a black person.

Over the following two and a half years we were destined to spend almost every moment of our entire waking (and in a few cases sleeping) time with one another, much of it spent in ballet tights or wearing crepe beards and sagging tights. It was obvious to me even then that Tim Spall was the one really special talent, and yet there were a couple of others who also seemed destined for sure-fire dramatic success. The rest of us jostled for position mid table. In fact for much of the course

I felt very much the back marker. Only in the final weeks of the course did I sense myself beginning to find my feet, although this was as much to do with the fact that I finally lost my virginity, removed my tie and stopped commuting home to Brighton every night as anything I learned during classes. As graduation approached Tim tried to persuade me that changing my name to Tarquin Blood would benefit my chances of getting noticed in the profession. I never took his advice and have wondered to this day how I'd have fared if I had.

I left the Academy with an embossed certificate plus the William Poel Award for best performance in a Shakespeare speech. But what now? I distinctly remember waking up the morning after graduation and wondering what I was supposed to do next. Help out behind the counter in my dad's sweetshop? Get a job in one of the sea front hotels? Sign on the dole? Or simply hang around Leicester Square: not a very sensible option even then.

Luckily I was soon away and out of the traps. Early the following week I got an offer to 'Play as cast' a nineteen week season at the Marlowe Theatre, Canterbury. Within a couple of years my time at RADA was becoming a distant memory. From time to time I'd bump into one of my classmates on a street corner: a few hurried greetings, a hasty exchange of phone numbers on a scrap of paper, a promise to meet up for a coffee, and we'd both vanish into our respective

distances. After all, we both had interviews to fail.

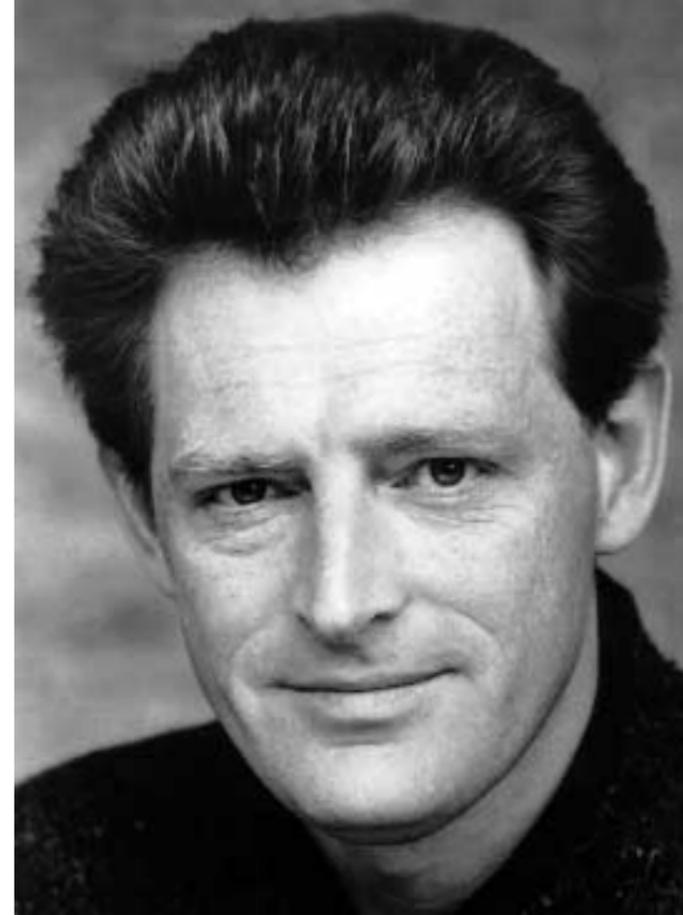
During the past twenty-five years I appeared in over a hundred plays, did spells at the National Theatre and the RSC and appeared in a trillion TV dramas, usually as experts or unsuspecting husbands. I've had my name in lights once (the play closed after three weeks) and done role-play classes for sewage workers in the East Midlands. And I'm now on the RADA Associates Committee, deputy to the thoughtful and diligent Mike Reed, a graduate from the early '60s who has pursued a successful career in business. As for my own contemporaries from the class of '78, their subsequent journeys certainly bear testimony to the difficulty of sustaining drama as a career. A few are still acting. Most are not. And none has changed his name to Tarquin Blood.

Travelling home on the tube at the end of the Mansion House event, I was finally able to delve into the special commemorative booklet presented to us all as we left. A memoir from Spall was included within and, like the man himself, it didn't disappoint. His fondest memories of his time at the old place were apparently his clandestine sojourns in the Royal Toilet: the special cubicle at the side of the Vanbrugh dress circle

reserved for the principal and visiting dignitaries, but to which Tim gained regular access. If his story is to be believed, Tim spent some of his most productive hours sitting on the coveted porcelain bowl, where he would 'run lines, think about characterisation and meditate on life...'. He ended his reminiscence by speculating on what might have happened to the toilet itself.

Well, I can tell him. The toilet bowl lies in the garden of a house in Woodford, Essex. My fellow associate Mike Reed purchased the item in auction during the Vanbrugh redevelopment. It now contains a selection of summer bedding plants and, Tim, if you're reading this, Mike is happy to let you sit on it once more for old times' sake. As long as you don't squash the peonies.

Michael Simkins' acclaimed memoirs of an actor, What's My Motivation?, is published by Ebury Press (£9.99).



2004 PRODUCTIONS

SPRING TERM



**JERWOOD VANBRUGH
THEATRE**

THE SCHOOLMISTRESS

by Arthur Wing Pinero
Directed by William Gaskill
Designed by Douglas Heap



**JERWOOD VANBRUGH
THEATRE**

MARIUS

by Marcel Pagnol
Adapted and translated by
Joseph Blatchley
Directed by Joseph Blatchley
Designed by Janey Gardener



THE GBS THE TRIAL

by Steven Berkoff
Adapted from the novel by
Franz Kafka
Directed by Gari Jones
Designed by Sara Perks



THE GBS FAIR LADIES AT A GAME OF POEM CARDS

by Peter Oswald
Based on an original by
Chikamatsu Monzaemon
Directed by Tim Carroll



**JOHN GIELGUD
THEATRE**

BERNICE BOBS HER HAIR

by John Gardyne and
Matthew Miller
After a short story by
F. Scott Fitzgerald
Directed by John Gardyne



**JOHN GIELGUD
THEATRE**

THIS TIME IT WILL BE DIFFERENT

by Luigi Pirandello
Translated by Felicity Firth
Directed by Andrew Visnevski

SOPHOCLES NOW!

Theatre and Technical Arts student takis has brought a unique event to RADA. Hilary Tagg charts its course

RADA, famous for a hundred years for producing some of the finest actors in the world, is less well known for its Theatre and Technical Arts course, though in the specialist field of stage management it is held in equally high regard. Neil Fraser, the course leader, each year accepts 25 students who, with the guidance of the technical teaching team, will learn the skills necessary to create a production which presents itself to the audience as a seamless and cohesive whole. ‘Team-work’, ‘imagination’ and ‘inspiration’ are qualities which feature often as Neil describes what he looks for and nurtures in his students.

One particularly remarkable member of Neil’s current team, now in his second year, is a Greek student called takis. For the first time, a student has been given the responsibility of designing a third year production – *Bernice Bobs Her Hair* – a play adapted from a short story by F. Scott Fitzgerald. ‘We’ve changed the concept of the Gielgud,’ Neil explained. ‘In one sense we’ve made it more like a fringe theatre. For this production the budget was cut by two-thirds and we did not employ a professional designer, so the team have had to rely on each other to come up with the right combination of ideas to create a coherent whole.’

‘It’s experimental,’ he continued. ‘It means a student with a particular aptitude for design can really get his teeth stuck into the project. It’s also the kind of team challenge which has drawn on individual talents and specific skills within the group.’

His background made takis an obvious candidate for the stage design role. With a first degree from Bucharest in costume and set design, experience in choreography, costume and set design working in theatres and opera houses in Germany, Italy, France and Greece, takis already had an unusually rich career before coming to RADA in 2002. ‘I’ve wanted to be in the theatre for as

“ A remarkable view of the great plays in a contemporary context and a new, inventive use of the Vanbrugh ”



long as I can remember,’ he says, adding that he hopes to do a PhD in opera design at Central St Martins when he has completed his two years at Gower Street. ‘takis is full of ideas, new perspectives and different positions,’ Neil explained. ‘He always wants more and – in the nicest possible way – demands more. It is my job to open the right doors for all my students, to help them realise their ambitions.’

The confidence that has been placed in takis so early in his career stems from a combination of his experience and enthusiasm. An installation which he produced in 2002 called ‘Mythological Installation Oedipus’ is a physical manifestation of both: in collaboration with the Romanian Ministry of Culture and its Modern Art Museum, takis created a unique exhibition in Bucharest. To celebrate the 2500th anniversary of the birth of Sophocles and RADA’s centenary, he brought it to the Academy, intending ‘to make it even better!’

He invited writer-director Nona Shepphard, composer Stamatis Kraounakis and soprano Victoria Tagouli to collaborate with him and expand the installation. Together, they then created a remarkable new piece of theatre from the installation, inspired by Sophocles’ Theban Trilogy, with some of RADA’s third year actors, theatre technical students and specialists. *Installation 496 – Part 1* (the installation) and *Part 2* (the theatre piece) were given, to striking effect, in RADA’s Jerwood Vanbrugh theatre in late May and early June.

For the installation, the Vanbrugh

was in its ‘in-the-round’ mode, with the stalls seating stripped out and floor raised to the level of the stage. The whole area was then surrounded with high white gauze drapes and the visitor entered this circle to see monumental costumes hanging, representing 14 characters, and to experience an intense combination of music, lighting, aromas and other imagery.

In *Part 2*, the theatre audience, too, at first were guided through the drapes into the installation space, where now they found a display of ‘statues’ – the actors, classical costumes sweeping the ground but grouped on pedestals of different heights. As the performance approached, the ‘statues’ came to life, the audience were guided back out to their seats, half the drapes were pulled down to let them see the stage... and what followed was Nona Sheppard’s penetrating compression of the whole Theban trilogy – *Oedipus Rex*, *Oedipus at Colonus*, *Antigone* – as given by a troupe of actors in increasingly alarming conditions in what we come to realise is a gallery in a museum: the museum of Baghdad, 2003, with the bombers overhead and the looters at the gates.

Played without interval, it was both a remarkable view of the great plays in a contemporary context and, with stage levels shifting to bring the understage into play in the course of the action, a new, inventive use of the Vanbrugh.

When takis was presented with the opportunity of designing the set for *Bernice Bobs Her Hair*, he asked if he could do the lighting as well.



‘He runs so far ahead of me,’ Neil declares, with a broad grin suggesting he enjoyed every minute of his association with this remarkably gifted student. ‘My job is to spot people’s strengths and allow each individual to develop in the most profitable way. takis not only loves costume design and thrives on contriving the set to show it off, he also loves the period in which the play is set – the 1920s. I’ve got many really excellent students on the course at the moment – as a group they gel very well. They each contribute their bit, learning from each other as they go.’ Neil described the enthusiasm with which they went about their work as infectious. ‘There is a real buzz going. The creativity of successful team-work in theatre can be truly intoxicating.’

RADA has run stage management courses of various kinds since 1962. The current Theatre and Technical Arts course extends over two years and includes lighting, sound, props, wardrobe, stage management and scenic design, combining lectures,

practical work and plenty of hands-on experience with the students’ productions. ‘It is a fabulous course,’ says Neil proudly. ‘We have a very open and creative approach. We listen to each other’s ideas, learn from each other’s experience and talk about it *all the time!* We’re steeped in the whole thing – each production is driven by the most enormous enthusiasm and talent.’

Both qualities are apparent as takis describes his work: ‘I wanted to make the space look bigger, warmer and friendlier,’ he explained, describing the challenge of working in the relatively small Gielgud Theatre on *Bernice Bobs Her Hair*. ‘I don’t like naturalism in theatre. I prefer interpretation. Film is good for naturalism – I want to do something more interesting.’ The thought led him on to the Sophocles project: ‘The play isn’t the whole, nor is the lighting, design, or music, but together they make a whole which requires all the senses to experience to reveal its full potential.’

RADA 40 YEARS ON

Peter Fiddick reviews the BBC Radio 4 documentary series marking the Academy's Centenary, a rich sound portrait made by RADA graduate (class of '66) Merylin Harris

Precisely forty years ago, Merylin Marshall had just finished her first year as a student at RADA and was beginning to enjoy it, despite having spent her first term in a state of terror, trying to hide behind the rest of the class to avoid being picked out by a teacher and asked to do something. She was not the only one. Richard Wilson admits to having spent most of his first term feeling positively unwell, starting from day one: 'I think I was quite ill – all my tension goes to my stomach'.

But two years later, they both graduated and duly became professional actors. Richard Wilson went on to a career that was to bring him national prominence as star of a hugely popular television comedy, *One Foot In The Grave*, but also wide professional respect as both actor and director. Merylin acted for just five years before opting to become a full-time mother. Her last stage appearance, in 1970, was with the Ipswich repertory company as the ingenue Childie in *The Killing of Sister George*. Also in the cast, as 'the lady from the BBC' was an actress called Sylvia Barter.

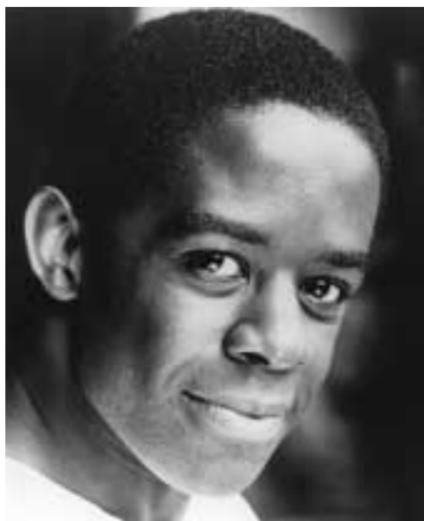
When she returned to work it was using her married name and into a new craft. Merylin Harris herself, she wryly observes, became a 'lady from the BBC' and made an extensive career as a documentary maker for Radios 3 and 4. Forty years on from her student days, seeing a familiar date approaching, she came up with a new project: *RADA 100 Years On*.

In the course of making it, she would find herself taking her microphone and recorder back to

Gower Street and interviewing not just her student contemporary Richard Wilson but also her director – and the son of her co-actor – from that swansong performance in Ipswich, Nicholas Barter: the one now a Council member of RADA, the other its principal.

RADA 100 Years On, a series of three half-hour programmes aired on Radio 4 to match precisely the Centenary at the end of April, brings a rare vitality and span to the record of the Academy's work from the earliest days to the latest. Not that it attempts a chronology, nor a dawn to dusk account of Gower Street today; but it paints a vivid picture by deftly juxtaposing two sets of material, old and new.

One is an invaluable set of recordings made in the 1970s by Charles Lefeaux, a graduate of 1928 who went on to become a noted BBC drama producer. Having retired and being a RADA Associate, Lefeaux sought out the oldest graduates he could find and taped



Adrian Lester: aptly low-key

their memories for the archive. The most senior of them was the much loved Athene Seyler, who arrived at Gower Street in 1908, just four years after the launch of 'Tree's School', garnered the Bancroft Gold Medal and a clutch of other prizes and went on to damehood, the Presidency of RADA and her own centenary.

The new contribution to RADA's history is provided by the lady from the BBC herself. Given privileged access to Gower Street's classes, students and staff, Merylin Harris was able not just to garner the thoughts and memories of some of those involved but to create a sound picture of the Academy at work, from the phone ringing in reception, through snatches of voice, singing, movement classes ('Keep your trousers up, Phoebe, for heaven's sake!', 'Did you have some chewing gum there, Tom – spit it out please') to a chat outside the students' favourite pub.

As well as Richard Wilson's memories, there are contributions from other famous alumni, their experiences spanning the decades from the '40s to the '80s – Lord Attenborough, Richard Briers, Glenda Jackson, Kenneth Branagh and Adrian Lester, who also delivers Merylin Harris's discreet linking script in appropriately low-key style.

What gives *RADA 100 Years On* its freshness, however, and its sense of continuity across the century is its ability to link the voices of those early students such as Athene Seyler and Fabia Drake, from the Academy's first decade, with those of today. The first two programmes meet a pair of students, Yvonne

“When I was recording it was as if the past forty years had just vanished. I had such fun”

Wandera and Richie Riddell, in their first and second terms, while the third focuses on two third-year students, Georgina Rich and Daniel Rigby, as they prepare for the professional showcase of the Tree programmes and face the imminent prospect of the 'real world' of the profession.

Thus, we hear the memories of Fabia Drake, who came to Gower Street in 1913 as an extraordinarily talented 9-year-old – 'One does not play at acting at the Academy of Dramatic Art, one is entering the world of the professional artist' – chiming with Nicholas Barter's description of the way even the by definition talented students who pass through today's rigorous audition and workshop process must adjust to the realisation that they are no longer big fish in small pools and that life and work at RADA is not about competition, 'it's about pulling the best from each other'. There comes a point, he says, in the first five terms, where confusion sets in, then they begin to realise where they are going.

Kenneth Branagh relives his sense of the first year, with its constant physical activity from morning to night and the feeling that Hugh

Cruttwell, then principal, and his staff were throwing everything at them, alongside Yvonne and Richie comparing notes in their second term, she feeling the effects of a late-night rehearsal, he admitting that he could go to sleep right now.

Richard Briers evokes vividly the sense of being on the cusp of social change in the mid-'50s, as RADA accepted both him, the inhibited middle-class London suburbanite, and the likes of Albert Finney, the beefy working-class lad from Salford. 'I felt rather old-fashioned... I felt rather unattractive'. He also felt he couldn't move, but the new principal, John Fernald, first said 'Don't worry, you've got very eloquent eyes', a piece of flattery which swiftly restored his confidence and unlocked his limbs, then frequently paired him with Finney in the same roles, to learn how such very different actors could find their own interpretations.

Across the years, a strong sense emerges that the Academy combines a capacity for trenchant criticism (notes from William Gaskill, says one of his student cast, 'can hit you like hot needles at times') with the support needed for serious work. Sue Arnold, the *Observer's* radio critic, praising this 'fascinating documentary', wrote:

“Those who can, do; those who can't, teach”, is not a maxim that applies to RADA. What came over loud and clear in *RADA 100 Years On*, Radio 4's new three-part series to commemorate the centenary of the famous stage school founded by actor manager Sir Herbert Beerbohm Tree, was the capacity of



Merylin Marshall in RADA days

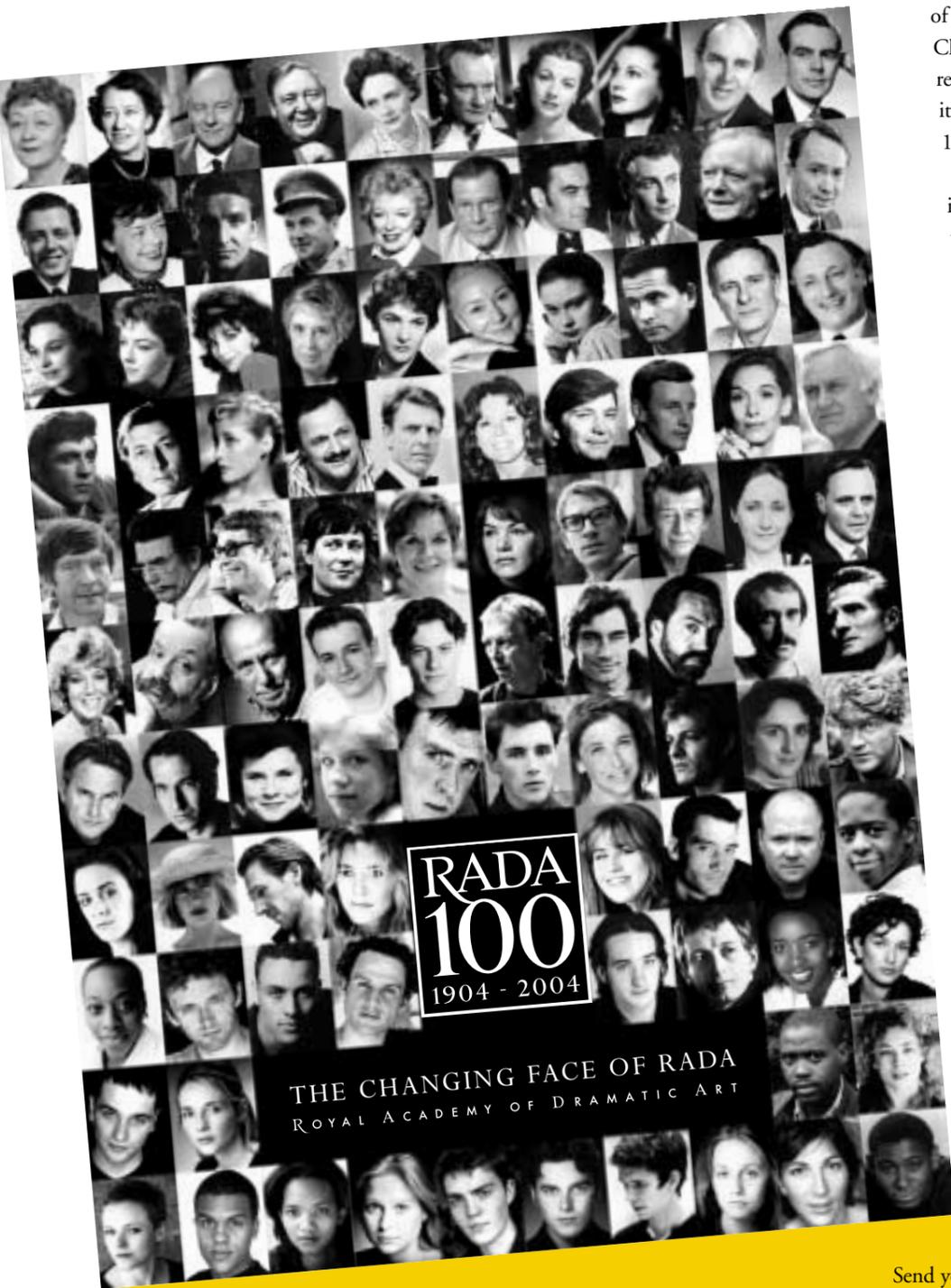
the teaching staff to lead by example'.

Merylin Harris does not appear in her own programmes, but her own experience from forty years ago evidently alerted her as to what to watch out for. 'I couldn't sing, so I wasn't given singing lessons, whereas today everybody gets singing lessons. Apart from that, classes seem very much the same. People are still doing "To sit in solemn silence..." in voice classes. Of course, the surroundings are very much posher after the refurbishment, but the essence of what goes on is very much the same. When I was recording it was as if the past forty years had just vanished. I had so much fun with all the students and staff in making the programmes.'

There was perhaps another emotion underlying the project. Approaching her 60th birthday, the formal retirement age for BBC staff, *RADA 100 Years On* was Merylin's final project in that role. 'Going back to my alma mater – it couldn't have been a better ending.' But as one door closes, another opens: she is already back in action as a freelance programme-maker, doing work for the BBC through an independent production company. 'Like all good actors, I am not retiring!'

BE A FRIEND FREE!

Buy our Limited Edition poster, play the 'Who's Who?' game - and support tomorrow's talent



To celebrate RADA's Centenary, we have produced a limited run of this star-studded poster: The Changing Face of RADA, reflected in the faces of 100 of its graduates throughout the 100 years.

We are now happy to offer it for sale, price £15, with the proceeds devoted to the RADA Centenary Appeal.

And to add a little fun to the good cause we are offering a competition with a valuable prize. Identify as many of the 100 actors as you can and send us your list. The entry with most correct names will be the winner. (In case of a tie, the winner will be drawn from the traditional hat.)

And the prize: a 10-Year Honorary Membership of the Friends of RADA - normal subscription, £175.

The closing date for entries is 1 October and the winner will be announced in the next issue of *RADA The Magazine*.

So send or call for your poster now - and get star-spotting!

The Changing Face of RADA poster (40" x 30") is available through the RADA Box Office, price £15 (p&p inc).

Tel (credit cards): 020 7908 4800.
Post (cheques payable to RADA):
The RADA Centenary Poster,
RADA, 62-64 Gower Street,
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Send your Competition entry, marked 'Poster Competition', to: Patricia Myers, Registrar, RADA, 62-64 Gower Street, London WC1E 6ED.

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

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 2004

JOTHAM ANNAN, *Hamlet* (Horatio), Old Vic. EDWARD BENNETT, *Charleys Aunt*, Northcott Theatre, Exeter. ANITA BRIEM, lead role in Filmmax film *The Nun* currently being shot in Barcelona. AMY BROWN, *Summer Lighting*, Northampton. ADAM CAMPBELL, *Commando Nanny*, USA sitcom. NICOLE CHARLES, *Alice Through The Looking Glass* London Bubble Company, *Macbeth*, Out of Joint Theatre Company. PHIL CHEADLE, *As You Like It*, Exeter. MIRANDA COLCHESTER, *Summer Lighting*, Northampton. CLAIRE-LOUISE CORDWELL, Jane Hall's *Big Bad Bus Ride*, ITV. GUGU MBATHA-RAW, *As You Like It* (Celia), Exeter, *Car Thieves*, Birmingham Rep studio opening in september. ELIZABETH NESTOR, *Doctors*, BBC1. RHIANNON OLIVER, *Sleeping Beauty* production directed by RADA graduate Rufus Norris staged at the Barbican and the New Vic Theatre, New York. JULIAN STOLZENBERG, *Gumpers*, Arcola Theatre. MICHELLE TERRY, *Blithe Spirit*, Trevor Nunn production.

RADA STAGE MANAGEMENT GRADUATES 2004

PANAGIOTIS CHATOUPIS (TAKIS), Designer, Edinburgh Festival, Designer, Contact Theatre, Manchester. KJETIL FALKUM, Company Manager, National Touring Theatre of Norway, *Mary Poppins*, West End. ELEANOR LAGNADO, Stage Manager, Garden Opera Company. KATE MCDOWELL, Stage Manager, Edinburgh Festival, Stage Manager, *Biloxi Blues*, RADA. ROBERT MILLS, Construction Workshop, Royal Opera House. SENARIA RAOUF, Dresser, *The Phantom of the Opera*. ANDI SPOWART, Technician, Unusual Rigging. KIM VERSTAPPEN, Film Director Course, Universal Studios, Los Angeles. PHILIPPA WHITTALL, Assistant Company Manager, British Youth Opera. JOHN WOODLEY, Technician, tour of *Romeo and Juliet*, Maidstone Theatre.

RADA ACTING GRADUATES 2003

KWAKU ANKOMAH, *Batman*, film, *Macbeth*, Arcola Theatre. JONAS ARMSTRONG, *The Skin Of Our Teeth*, Young Vic, *Island At War*, ITV. NICK BARBER, *Julius Caesar*, Menier Chocolate Factory, *The Brief*, ITV, *The Gentleman from Olmedo*, Watermill Theatre, Bagnor.

BETHAN BEVAN, *The Second Quest*, ITV, *Blithe Spirit*, *The Turn of The Screw*, UK tours. LORRAINE BURROUGHS, *The Kindness of Strangers*, Liverpool Everyman. BERTIE CARVEL, *Hawking*, BBC2. CHIPO CHUNG, *The Mayor of Zalamea*, Everyman Theatre, Liverpool. LOUISE COLLINS, *The Pull of Negative Gravity; When the Bulbul Stopped Singing*, Edinburgh Festival Traverse Theatre with Lee Haven-Jones (RADA graduate 2000). TRYSTAN GRAVELLE, *Hamlet*, RSC. EDMUND KINGSLEY, *As If*, Channel 4. JACK LASKEY, *Hamlet*, Old Vic. CHRISTOPHER LOGAN, QM2 RADA Company. KATE MILES, *Hustle*, BBC1. ANTHONY SHUSTER, *Tristan and Betet*, Neehigh Theatre Production. JOHN WARK, *Pedro The Great Pretender*, RSC. BEN WHISHAW, *Rome* (Octavius), HBO, *Hamlet*, Old Vic.

RADA STAGE MANAGEMENT GRADUATES 2003

ESTHER ARMSTRONG, Freelance Props Buyer. PETER CARNELL, Theatre Technician, RADA. ANNA COTTRAY, Freelance Scenic Artist. CHRIS EVANS, Technician, Unusual Rigging. CASSIE GALLAGHER, Deputy Stage Manager, Wolsey Theatre, Ipswich, Deputy Stage Manager, Queen's Theatre, Hornchurch. GURSEN HOUSSEIN, Freelance Electrician. NATALIE JAKUBIEL, Deputy Stage Manager, *Chicago*, West End. CLAIRE JOWETT, Assistant Stage Manager, Royal Exchange Theatre Manchester (Studio Theatre). ELIZABETH KEEBLE-WATSON, Sound Technician, Queen's Theatre, Hornchurch. BENJI LEVESON, Assistant Stage Manager, Derby Playhouse. EVEN MANGSET, Sound Engineer, sound & lighting company in Norway, owns record label @BPM Productions. JESS MORRIS, April 2004, Chichester Festival Theatre. TARO NAKAMURA, Theatre d'Complicité. SAM LE NOURY, Shareholder Services, Bank of Bermuda, Freelance Lighting and Sound, Joy's Production Services. EMILY PEAKE, Deputy Stage Manager, Birmingham School of Speech and Drama. RICHARD PUNYER, Construction Workshop, Royal National Theatre. JOHN SLEVIN, Lighting Technician, Bridgewater Hall, Manchester. ALEX STAMP, Technician, The Place, Freelance Technician, Royal Opera House and Lyric Theatre, Hammersmith. LUCY SUMMERS, Assistant Stage Manager, West

End. JONATHAN VIVASH, Lighting Technician, Gordon Craig Theatre, Stevenage.

RADA ACTING GRADUATES 2002

AMBER AGAR, *Age Sex Location*, Riverside Studios, *Murder City*, ITV1. KIRSTY BESTERMAN, Cheek by Jowl, tour of *Othello*. SIAN BROOKE, *Romeo and Juliet*, *King Lear*, RSC. TOM BURKE, *Romeo and Juliet*, Shakespeare's Globe Theatre. CAOLAN BYRNE, *King Lear*, RSC, *Romeo and Juliet*, RSC. LISA DILLON, *Hawking*, BBC2. EDWARD HOGG, *Loot*, Theatre Royal, Bristol. ASH KNIGHT, *A Midsummer Night's Dream*, *The Count of Monte Cristo*, Stratford Festival of Canada. NICI LYONS, QM2 RADA Company. CAROLINE MARTIN, *He Knew He Was Right*, BBC1, Cheek by Jowl, tour of *Othello*. JAMIE PARKER, *The History Boys*, National Theatre, *The Gondoliers* (Giuseppe Palmieri), *Holes In The Skin* (Dominic), *The Coffee House* (Eugenio), Chichester Festival Theatre. KATE SISSONS, *The Courtroom*, television drama. REBEKAH STATON, *Life Begins*, ITV. FREDDIE STEVENSON, *Northanger Abbey*, Theatre Royal, York. GARY TUSHAW, *Les Miserables*, West End Palace. ANNABEL WRIGHT, *Pippi Longstocking*, Jacksons Lane Theatre, QM2 RADA Company.

RADA STAGE MANAGEMENT GRADUATES 2002

JULIAN BROOKS, Deputy Electrician, Everyman Theatre, Cheltenham, Stage Electrician, English National Opera. ANNIE HARGREAVES, Freelance Scenic Artist. ROZI HOGGER, Freelance Wardrobe Supervisor. MARK HOWLAND, Freelance Lighting Technician, Soho Theatre, Battersea Arts Centre. JANE LAWRENCE, Art Handler, RADA. KARA MACEY, Freelance Scenic Artist. FRED RAYMENT, Freelance Lighting Technician. DEBORAH TAYLOR, Freelance Wardrobe Supervisor. MARK TWEED, Scenic Carpenter, Royal Opera House.

RADA ACTING GRADUATES 2001

EMMA DARWALL-SMITH, *England Expects*, BBC1, *We Happy Few*, Gielgud. OT FAGBENLE, *As If*, Channel 4. LAWRENCE FOX, *Island At War*, ITV. NAOMI FREDERICK, *Measure for Measure* (Isabella), National Theatre. KATHERINE HEATH, West

Game Plan (Sorrel), Manchester Library Theatre, *The Shell Seekers*, National Tour. SOPHIE JAMES, *All My Sons*. KATHERINE KELLY, *Tamar's Revenge*, *Pedro The Great Pretender*, RSC. HELEN LONGWORTH, *Heartbeat*, ITV, *Bitter Pill*, *I Was A Stranger*, BBC Radio 4, *As You Like It* (Rosalind), Hoghton Tower, Preston. CHARLOTTE LUCAS, *Bad Girls*, ITV1. MEREDITH MACNEILL, *Measure for Measure*, National Theatre. LAURA MARTIN-SIMPSON, *A Paradise for Exiles*, British Embassy, *Rom and Bash*, Judi Dench Theatre, Crouch End, *A Midsummer Night's Dream*, Hampton Court. CHRISTIAN MCKAY, *Rosebud*, The Nokia Assembly Rooms, Edinburgh. ELEANOR MONTGOMERY, *Hay Fever*, Northcott Theatre, Exeter. CAITLIN MOTTRAM, *Strange Orchestra*, Orange Tree, Richmond, *Wire in the Blood*, ITV. WILLIAM NORRIS, *Biloxi Blues*, RADA Jerwood Vanbrugh Theatre.

AND MANY OTHERS...

NICHOLAS AARON, *A Long Time Dead*, New York. ISRAEL ADURAMO, *Casualty*, BBC1. BARRY AIRD, *Fallen*, ITV1. GERALDINE ALEXANDER, *Holy Terror* (Kate), Duke of York's Theatre. JOHN ALDERTON, *He Knew He Was Right*, BBC1. DIANE BECK, *Making Waves*, ITV1. MARK BENTON, *Murphy's Law*, BBC1. SOPHIE BOLD, *Henry IV*, Regents Park. PETER BOWLES, *The Old Masters*, Comedy Theatre. CHRISTIAN BRADLEY, *Paradise*, Royal Theatre, Northampton. CAROLINE CATZ, *In Denial of Murder*, BBC1, *Murder in Suburbia*, ITV. KATY CAVANAGH, *A Line in the Sand*, ITV. SIMON CHADWICK, *Holby City*, BBC1. LOLITA CHAKRABARTI, *William and Mary*, ITV, *Amnesia*, ITV. JOHN PAUL CONNELLY, *Romeo and Juliet*, Shakespeare's Globe Theatre.

More from a long list in Issue 26.

FRIENDS REUNITED?

Two graduates now living overseas have taken the opportunity to renew contact with the Academy and are very keen to make contact with other graduates from their year: **Roberta Grant** is now living in Australia and is keen to make contact with members of the class of 1972. Her Email address is: rgra2553@mail.usyd.edu.au **Joan Diamond** (now Joan Steinberg) graduated in 1961. She revisited the Academy with her husband who is the president of Long Island University in August and she is also keen to make contact with other graduates from her year. She can be contacted at jsteinbg@liu.ed

LILIAN BAYLIS AWARD WINNER

The winner of the 2004 Lilian Baylis Award was RADA Technical Theatre Arts student Paul Rhodes, seen receiving his cheque.

Awarded annually in memory of the legendary creator of the Old Vic's tradition of classic theatre at popular prices, the award aims to assist a final year student from one of 12 participating London drama schools.



CORRECTION

The cover picture on our Issue 22 was of Annabel Wright in *Splendour* (Gielgud Theatre, March 2001) and not as credited. Our apologies to Annabel.

SUCCESS AT THE SAVOY

The second annual RADA In Business lunch, organised by RADA Enterprises Ltd and held at the Savoy on 9 July, raised the handsome net total of £105,000 for the Academy. Sponsored by Nicholas Cooper, chairman of Sterling Insurance Group, Council member and chairman of REL, it found forty companies from the insurance industry buying tables and enabling their guests to meet the notable RADA figures at each one, including Lord Attenborough, John Whitney, Alan Rickman, Richard Wilson, Richard Briers, Sylvia Syms, Adrian Lester, Mel Smith, Jonathan Pryce and many others.

Greeted on arrival by Lord Attenborough, guests mingled in the River Room for pre-lunch drinks then were welcomed by third-year students with a rousing rendition of *Company*. Nicholas Parsons, once again a skilful host, organised a riotous game of True or False, based on questions about RADA, which was won by Jonathan Pryce – who perhaps had an unfair advantage. The auction included fantastic items such as a holiday in Mauritius, a cruise on the QM2, lunch with Lord Attenborough, a visit to the set of Harry Potter with Alan Rickman and many other exciting donations from RADA alumni, and the afternoon was rounded off with more songs and entertainment from third year RADA students.

RADA Enterprises can be contacted on: 0207 908 4860.



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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 on 020 7908 4728 or patriciamyers@rada.ac.uk

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 from £1 upwards. Donations can be

directed towards the support of individual students to contribute to the fees or term time living costs in the following ways:

- £680 per year to cover student travel card costs during term time
- £630 per year to provide meal vouchers for a two course lunch in the Academy Refectory during term time
- £895 per year to provide meal vouchers for breakfast and lunch in the Academy Refectory during term time
- £250 per year for a third year acting student to cover additional costs of photographs and mailings to agents and casting directors
- £3980 per year provides the balance on a student's fee account between the cost of the course and the grant received
- £1150 per year provides the mandatory student fee contribution for a graduate ineligible to receive LEA support
- £7800 per year provides a student with £150 per week towards rent, bills, travel costs and food
- £2750 per year provides the balance between the maximum student loan available to a student living in London and the minimum £7800 we estimate is required to cover the BASIC living costs during term time.

Five and ten year membership of the friends of RADA.

All long term subscriptions are held on deposit and the interest is used annually to provide a Friends of RADA bursary to a final year student.

RADA

ROYAL ACADEMY OF DRAMATIC ART