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# RADA BAR

**The RADA Bar – the new, 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's open 10am – 8pm Monday to Friday; 10am – 11pm Monday to Saturday in the production seasons. Why not enjoy the new RADA's welcome?**

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.

And this cheering new facility is a venue in itself: the home, during non-production weeks, of a season of new events featuring RADA graduates and guests. Already up and running, plans include play-readings, open mic nights, cabaret and video showings. Friends will find advance notice of them in the termly production brochures.

The RADA Bar is run for the Academy by the highly successful catering company Sodexho, already a major presence in West End theatres and elsewhere. We are very grateful for their support and expertise. Help guarantee the success of this wonderful new facility by making regular use of it throughout the term. Drop in for morning coffee or lunch. Meet friends for a drink and tapas after work. Enjoy the pre-theatre suppers when you come to RADA productions in our three new theatres.

Bon appétit!

Please pre-order your theatre supper, to ensure there is seating available, using the form in the termly production brochure sent to all Friends. If you are not yet a Friend of RADA (see page 27), please ask Carrie Brooke-Mellor at RADA for a brochure.

Subject to availability, RADA's three theatre spaces, its sound studios and the RADA Bar are available for private hire for presentations, productions and conferences. All enquiries for theatre or RADA Bar hire bookings should be made to Teresa Fitzgerald.



PAGE 4-14

PAGE 22-24

## CONTENTS

- 4-14 A ROYAL OPENING**  
*On 29 November 2000, HM The Queen declared the new RADA open. Introducing our 11-page record of her visit, Lord Attenborough, Chairman of RADA, recounts the story of the rebuilding – and thanks those whose talents and commitment made it possible*
- 15 PREMIERE**  
*The Jerwood Vanbrugh Theatre, RADA's new showpiece, opened with a play by Howard Brenton. Peter Fiddick reports*
- 16-17 SERGEI'S WAY**  
*Naomi Frederick reports on the RADA students' experience of a pioneering joint production in St Petersburg*
- 18-19 AUTUMN TERM 2000 PRODUCTIONS**  
*A glimpse of RADA's students' public performances*
- 20-21 GOLDEN GLOBE**  
*Mark Rylance, artistic director of Shakespeare's Globe, talks to Peter Fiddick about the experience so far*
- 22-24 LIFE OUTSIDE**  
*Actor Sebastian Harcombe talks to Juliet Rufford*
- 24-25 SHAKESPEARE ON FILM**  
*Rob Whitelock interviews Harriet Walter on taking Lady Macbeth to the screen*
- 26 BOY TOM**  
*Tom Courtenay's memoir of his youth fascinates on several levels*
- 27 FRIENDS OF RADA**
- 28-29 STAGE MOVES**  
*Our Who's Where of RADA graduates*
- 30-31 RADA THANKS ITS GENEROUS DONORS**  
*A word for our sponsors*
- 32 CAN YOU HELP RADA'S WORK?**

# RADA

THE MAGAZINE

Friends of RADA, 62 - 64 Gower Street, London WC1E 6ED. Tel: 020 7636 7076.

EDITOR: Peter Fiddick  
COVER: HM The Queen and Lord Attenborough watch *A Clandestine Marriage* in the GBS Theatre  
COVER PHOTO: Simon Annand

**BOOK NOW  
FOR RADA'S  
STAR SHOW**

**S**unday, May 13, 7pm, in the RADA Jerwood Vanbrugh Theatre: that's the date to put in your diary for an entertaining and convivial evening out – and one which will also help ensure that the Academy can continue to give places to the best student talent, regardless of their ability to pay.

The RADA Associates – graduates and supporters from the very top of the profession – are busy preparing a gala evening in support of their Student Hardship Fund, which has already done valuable work in easing the financial pressure experienced by a number of the students.

Some of the best-known names in the business are donating their talents in creating this unique evening's entertainment – and will be joining in the congenial atmosphere of the new RADA Bar after the show.

Tickets for the evening will cost £35 and a full 200-seat theatre will give the hardship fund a tremendous boost in maintaining RADA's tradition of choosing the best.

For the latest details and booking forms contact: Michael Reed, chairman of the RADA Associates committee: 0208 504 1378 (phone/fax); mjjreed@hotmail.com (email).

BOOK NOW!

# A R O Y A L O P E N I N G

*On 29 November 2000, HM The Queen, with the words on the right, declared the new RADA open. Introducing our 11-page record of her visit, Lord Attenborough, Chairman of RADA, recounts the story of the rebuilding - and thanks those whose talents and commitment made it possible.*

This issue of the magazine is largely devoted to the opening of RADA's new premises on 29 November 2000. We are most grateful to our Patron, Her Majesty The Queen, for performing the ceremony which marked this major milestone in our history which took no less than 16 years to bring to successful fruition.

Starting with the acquisition of a single Bloomsbury town house in 1905, RADA's teaching facilities had grown piecemeal around this original site until they were contained in two separate, back-to-back buildings, one fronting on Gower Street, the other on Malet Street; linkage between the two was provided by a series of open fire escapes. Although previous generations of students, myself included, remember this ramshackle arrangement with great fondness, from 1941 onwards both structures continued to suffer from severe bomb damage inflicted during the Blitz. By 1984, despite continual running repairs, it had become evident that the Academy desperately needed to modernise and expand.

And so began a quest to relocate RADA, under the leadership of the then principal, Oliver Neville. However, after considering various moves in great detail, we ultimately came to the conclusion that the Academy would be best served by remaining in Bloomsbury. This decision was largely prompted by the availability of a handsome annexe at 18 Chenies Street, just around the corner from our existing premises, which we were able to purchase in 1990 with the help of a generous donation from the Foundation for Sport and the Arts.



HM The Queen arriving, with the Mayor of Camden and Lord Attenborough

Five years later, two adjoining buildings, 20 and 22 Chenies Street, also came on to the market. Their purchase was made possible by a grant from the Arts Council of England Lottery Board which, in assessing and approving our earlier application for capital funds, had urged RADA to be both ambitious and visionary in our master plan for the future.

Without the Board's timely and most welcome intervention it is quite possible that the Academy would have been forced to close. We were simply finding it impossible to afford the upkeep of the original blitzed buildings while obliged, at the same time, to support our own students due to the almost total lack of local education authority grants.

So, in 1995, encouraged and part-funded by the Arts Council of England, we embarked on a £32m rebuilding project on the main Gower/Malet Street site. Our aim was to create specialist teaching facilities that could justly be called 'state of the art'. But, under the terms of the ACE lottery grant, we had to find 25% of this substantial capital cost ourselves.

After some quite tough discussions, we were allowed to raise the requisite £8m at the rate of £2m annually between 1996 and the Millennium.

For this decision, which spread an almost impossible task over a more feasible period of time, we are grateful to Jeremy Newton, then ACE national lottery director. Other ACE officers who supported and helped us immeasurably during the reconstruction period were Prue Skene, former chairman of the Lottery Board, and the present director of capital projects, Moss Cooper.

Amassing £8m was, to say the least, an extremely daunting undertaking since we were well aware that we were not launching the type of appeal which was likely to attract wide public sympathy. Nevertheless, under the distinguished chairmanship of Sir Michael Bishop and Sir Evelyn de Rothschild, we formed a fund-raising committee of influential and enthusiastic supporters and slowly, over the specified four year period, we did manage to fulfil our partnership funding undertaking. For this achievement, our thanks are due to our very many generous benefactors and, of course, to the members of our Appeals Committee.

I fear I am guilty of failing to mention individually here many to whom our profound gratitude is due. However, one outstanding benefactor must again be singled out. Alan Grieve is chairman of the Jerwood Foundation and, as I wrote in the previous issue of this magazine, he proved to be a true friend to RADA at our time of greatest need.

In recognition of his very substantial support, which allowed us to accomplish our partnership funding target, Council decided to mark the Foundation's generosity by naming our totally new principal performance space the Jerwood Vanbrugh Theatre.

Technical facilities incorporated in the Jerwood Vanbrugh were determined by the input and experience of stalwart acting members of the Council, armed with invaluable professional advice from the renowned Ian Mackintosh. For all the hard work that resulted in this handsome and infinitely flexible theatre I should like to thank Michael Attenborough, Peter Barkworth, Richard Briers, Joanna David, Thelma Holt, Sylvia Syms, John Thaw and particularly Alan Rickman, together with our Deputy Principal, Ellis Jones, and, of course, Nicholas Barter.

Overall responsibility for the eventual form of the Jerwood Vanbrugh - and of course for the entire building - rested with our architect, Bryan Avery. Despite an incredibly difficult brief, requiring him to house no fewer than three theatres plus teaching and

administrative facilities within an exceptionally long and narrow site, Bryan quite properly received outstanding plaudits when his courageous and brilliant design solution was recently reviewed by the media.

He would, I know, be the first to acknowledge the major contributions made to the RADA project by his colleagues at Avery Associates, most notably John Dawson, Amanda Henderson and Gary Reynolds. While praising our magnificent new premises I must also mention Lea Jagendorf and Andrea Speidel, the Royal College of Art graduates who conceived and executed the unique style of signage, incorporating quotes from well known plays, which is employed most amusingly throughout the building.

Bryan Avery would, I am sure, also join me in expressing gratitude to Laings, our builders. The quality of their workmanship is superb and, from their chairman, Sir Martin Laing, through Mike Routledge who nursed the whole construction into being with such care and efficiency, to their dedicated and highly qualified staff, we could not have asked for a better team.



HM The Queen signing the visitors' book

“

Thank you, Lord Attenborough, for your kind words of welcome.

Having been Patron of the Royal Academy of Dramatic Art since 1952, it is a great pleasure to be able to come here this afternoon to open these redeveloped buildings. I have particularly enjoyed meeting both staff and students and having the opportunity to see excerpts from your productions and something of the work that goes on backstage.

Since the Academy's foundation in 1904, RADA's graduates have regularly become household names the world over. Britain has a proud heritage in all the arts, but none stands higher in worldwide reputation and acclaim than our theatre and acting profession.

My mother opened the Gower Street Buildings some seventy years ago. As joint Patron it gives me great pleasure to follow her today to open these magnificent new premises. I am certain that they will ensure that this great institution maintains its internationally recognised tradition of excellence into the twenty-first century and beyond.

”

HM The Queen and Nicholas Barter, principal of RADA



The Academy tenders its profuse thanks to this exceptional construction firm for a building that was completed on schedule – an achievement, I am led to believe, which is something of a rarity among comparable projects.

Laings, I am certain, would be the first to acknowledge that a very particular accolade is also due to Geoff Heppell of Buro Four, our project manager. His ability to meld and reconcile the demands of a complex major construction with the world of theatre and the very particular needs of a drama school has been remarkable.

Geoff's commitment throughout has been tremendous, his loyalty absolute and his personal care and concern without limit. We have been fortunate indeed to have his services.

Having written thus far on behalf of the Council, I would like to close with some personal observations. The Council itself, during this very fraught and testing period, has been remarkable in its devotion to the officers of the Academy. Without the unequivocal backing of this body, together with that of the hard working Project Committee chaired by Richard Hurst, we would never have overcome numerous obstacles, some of which were inevitable and some which could and should have been avoided.

The staff in its entirety has been



HM The Queen with Lord & Lady Attenborough

“The quality of RADA's training never faltered during the whole operation”

exemplary. Maintaining our high teaching standards over three 'decant' years in the makeshift and unfamiliar accommodation set up in Kennington cannot have been easy. I am, however, able to bear witness that the quality of RADA's training never faltered during the whole time its operation had to be split between these temporary premises and our Chénies Street annexe, six miles away. Organisationally, this required phenomenal effort on the part of the administrative staff. Ellis Jones, the indefatigable Pat Myers, Anne Russell, Shirley Matthews, Kate Jones, Sally Power and many others performed miracles, somehow managing to cope with unimaginable upheaval while still ensuring the smooth running of the complex activities which constitute the normal routine of the Academy.

As I said initially, this edition of the magazine commemorates the opening of our new building and we would never have reached this point were it not for Giles Favell. Thanks to Bo Barton, who assumed an overload of work and responsibility, permitting his total involvement with the reconstruction, Giles was able to oversee the whole project as RADA's representative. We would not, I am certain, have opened on time without his expertise, energy and boundless enthusiasm.

The undoubted success of the actual

opening ceremony must be credited to the most recent member of our senior staff. The skill and knowledge that Teresa Fitzgerald brought to the organisation of the whole event was exemplary and our faith in her was amply justified. The afternoon went without a hitch.

Final responsibility for the expansion and regeneration of RADA these past years has, of course, rested inevitably with the principal. The Centenary Project concept, its execution, the maintenance of high quality teaching and the morale of staff and students have been – and of course remain – vested in Nicholas Barter.

The workload he has shouldered since taking up his post in 1993 has been both demanding and unrelenting. He seemed never to have any respite. Indeed, there have been times when I believed we were asking far too much of one man and I feared for his health. Yet, almost unbelievably, he has remained calm and steadfast throughout.

May I therefore close by saying: “Nick, the building and the future of its phenomenal students and staff are in your hands. I and the entire Council thank you for giving so unstintingly of yourself during these past years. Your reward, and ours, is that you now have a new headquarters building that is truly worthy of your limitless skill and devotion.”

## “ INTO THE 21ST CENTURY AND BEYOND ”

One of the most momentous landmarks in RADA's 96-year history was celebrated on Wednesday, 29 November, 2000, when Her Majesty the Queen formally opened the Academy's newly refurbished headquarters, its home since 1905, and set its face towards its second century.

Describing the new premises as “magnificent”, the Queen declared: “I am certain that they will ensure that this great institution maintains its internationally recognised tradition of excellence into the 21st century and beyond”.

Greeted at the Gower Street entrance by Lord Attenborough and Nicholas Barter, RADA's chairman and its principal, the Queen met a group of the leading guests, including the Secretary of State for Culture, Media and Sport, Chris Smith, the architects Bryan Avery and John Dawson, project manager Geoff Heppell and the chairman of the building contractors, Sir Martin Laing, before going down to the new GBS Theatre to watch an extract from the third-year students' production of *The Clandestine Marriage*.

She then went on a tour which showed her the new RADA at work, meeting staff and students in the spacious new basement workshops, then soaring in the new lift system to the fourth floor. Here she saw work on a tumbling project in one of the new teaching rooms and inspected the costume and wardrobe space before going down a floor to the new hi-tech sound studios.



### The arrival

Left: HM The Queen followed by the Mayor of Camden arrives at the Academy to begin her tour

Below: Geoff Heppell (Buro Four), John Dawson and Bryan Avery (Avery Associates) and Sir Martin Laing (Laings)



Lord Attenborough, Culture Secretary Chris Smith, HM The Queen, Ellis Jones (vice principal of RADA) and Richard Hurst (chairman, centenary project committee)

Down another flight to the second floor, where she met a voice class in Acting Room 1 before passing to the new Council Chamber. Among those introduced here were senior members of staff – Ellis Jones, vice principal, Pat

Myers, registrar, Anne Russell, bursar – and the leading members of the profession who are currently on Council.

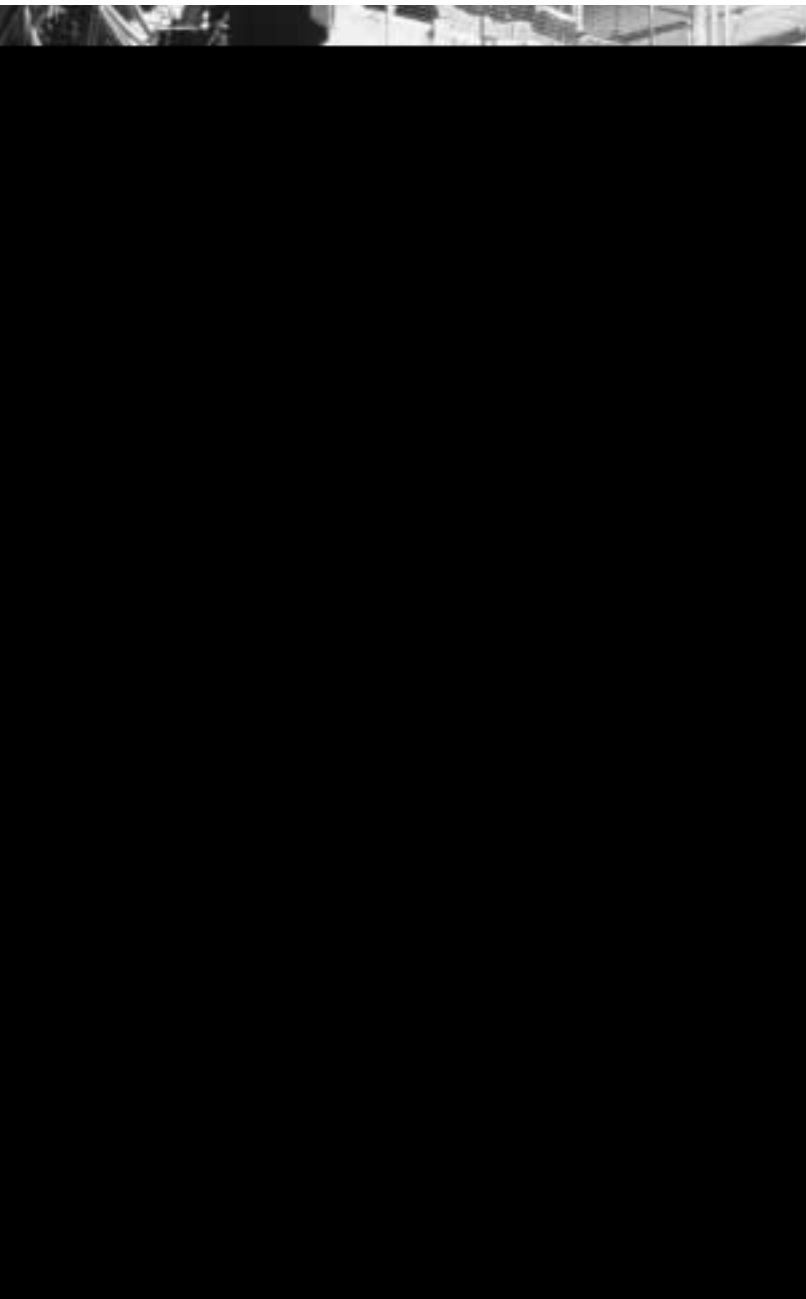
After chatting informally here, the Queen went first to the John Gielgud Theatre, smallest of the



## The building

Left: HM The Queen on the stairs with architect Bryan Avery

Below: HM The Queen in the re-modelled Gower Street entrance hall



Malet Street facade

Left: Jerwood Vanbrugh Theatre interior



Left: Lord Attenborough, HM The Queen, Sir Michael Bishop and Sir Evelyn de Rothschild (joint chairmen, centenary appeal committee)

Below: HM The Queen, Lord Attenborough and James Newman (Sodexo)



Alan Grieve (chairman, the Jerwood Foundation), Lord Attenborough, Bryan Avery and HM The Queen



David Seditas, Keith Harte (BBC) and HM The Queen

new trio, then to the largest, the Jerwood Vanbrugh, where she took her place in the stalls circle for an extract from the other current third-year production, aptly, *Shaviana*.

Finally, down the stairs from the theatre to the gleaming new Malet Street foyer, where meanwhile staff, guests and Council members had been gathering, champagne in hand, to hear and applaud the inaugural speeches from Lord Attenborough and Her Majesty, who unveiled the plaque marking the occasion before making a characteristically relaxed walkabout, chatting to many of those present.

The elation so evidently felt by Lord Attenborough, Nicholas Barter and everyone at RADA who has laboured at the Centenary Project

“ Everywhere there are slits, slants and chutes of light, cut-outs through stairwells together with a lightwell in the heart of the building ”

for so many years is understandable to anyone who knew the old building and now steps into this light, elegant interior, with its subtle lines.

The RADA team, in turn, are wholehearted in their praise of Bryan Avery and his team of architects, of Laings, the builders,

and not least of project manager Geoff Heppell from Buro Four, for the commitment, far above the letter of the contracts, they have put into the achievement.

But perhaps the most telling judgment comes from an objective, outside observer. Jonathan Glancey, the respected architecture writer of *The Guardian*, in an enthusiastic review of the new building and its fitness for its purpose, wrote this: “The rebuilt site is a model of dramatic constraint. It has fronts on two streets – Malet and Gower – and yet, although essentially a long and narrow construction, it is awash with daylight and never once feels claustrophobic. It is almost hard to fathom how Avery has squeezed so much accommodation into so tight a site.



HM The Queen and guests watch the third year production of *The Clandestine Marriage* in the GBS and (Right) RADA principal Nicholas Barter introduces her to Peter Oyston, director of *The Clandestine Marriage*, and cast



Left: Sally Power, Kate Jones and Charlotte Roch were among the RADA staff on parade

Below: HM The Queen, Nicholas Barter, Lord Attenborough and Teresa Fitzgerald (development director)



“There are three theatres... a public café, an abundance of classrooms, rehearsal rooms and dressing rooms. There are big, factory-like workshops for making stage scenery, a TV and radio studio, places for students to perch when learning lines. The Academy is as densely packaged as the human body it frames.

“Yet everywhere there are slits, slants and chutes of light, cut-outs through stairwells together with a lightwell in the heart of the building, that make this compact package of brick, concrete, steel, timber and glass a relaxed and easy place to be.”

For Glancey, the mix of past and present, of tradition and modernity, at the heart of RADA’s acting training – every year – “34 lucky students – all of them able to perform the classics whether they end up as stand-up comics or screen villains in years to come” – are best represented in the new Jerwood Vanbrugh Theatre, designed by Bryan Avery with Iain Mackintosh’s Theatre Projects consultancy.

“This superb, 200-seat, multi-purpose space for teaching, rehearsals and social events as well as performances may well be ultra-modern, yet its provenance is not too hard to recognise: in proportion, dimension and spirit, this is the ideal theatre that Inigo Jones built for William Davenport in 1683. In essence, its form is two spheres – stage and auditorium – that intersect at the proscenium.

“The result is a small theatre that still feels grand and ennobling for both actors and audience.”



HM The Queen meets Sir Christopher Frayling, rector of the Royal College of Art, and RCA students Lea Jagendorf and Andrea Speidel



Mike Routledge (Laings) and HM The Queen



HM The Queen and Ian Bradshaw (executor of the Gielgud estate)



HM The Queen, Ian Mackintosh (Theatre Projects) and Prue Skene (formerly chair of the capital advisory panel of the Arts Council of England Lottery Board)

**All star line-up**

Right: HM The Queen, Peter Barkworth and Ralph Fiennes

Below: HM The Queen, Anne Russell (bursar), Juliet Stevenson, Alan Rickman and Kate Jones (principal's assistant)



Lord Attenborough, HM The Queen, Michael Grade, BBC director general Greg Dyke and Sylvia Syms

Right: HM The Queen, Lady Putnam and Dame Diana Rigg

Below: HM The Queen meets Richard Briers and (below right) Peter Fiddick, editor of RADA, The Magazine



Colin Leslie, Michael Reed (outgoing and incoming chairs of the RADA Associates) and HM The Queen



Geraldine McEwan, former RADA principal Hugh Cruttwell and HM The Queen



Margaret Wolfit, Bryan Avery and HM The Queen

## 'Backstage'

Right: Wolf Christian directs second year students Alonso Ruizpalacios and Shereen Ibrahim in a combat class

Below: Nicholas Barter, HM The Queen and stage management students Katie Fitzjohn, Marie Lee and Esther McDonald



Second year students Rebekah Staton, Jamie Parker, HM The Queen and senior voice teacher Robert Palmer



Brenda Hawkins (head of costume), HM The Queen and Carolina Espirito Santo



Bo Barton (director of technical training), HM The Queen, Tim Blaikie (deputy head of scenic construction) and Giles Favell (RADA's production manager)

ROYAL VISIT PHOTOS:  
Simon Annand and Scot Myers

# P R E M I E R E

*The Jerwood Vanbrugh Theatre, RADA's new showpiece, opened with a new play by Howard Brenton. Peter Fiddick reports*



**R**ADA's splendid new Jerwood Vanbrugh Theatre opened in the most fitting style – with the premiere of a new Howard Brenton play, commissioned by the Academy through the Arts Council of England's commission award scheme. To the agents and other talent-spotters who regularly attend the final year student productions were added those from leading theatre companies hoping the latest work from Brenton might be added to their repertoires.

*Kit's Play* certainly deserves that wider audience. In its first part a satire of the movie industry, drawing in politics, corruption, MI5 and the top brass of the BBC, part two apparently time-warps the central characters, a film producer and her estranged, Hollywood-based director husband, four centuries back to the eerily similar court and artistic intrigue surrounding the life and violent death

of Christopher 'Kit' Marlowe.

So on top of the wildly entertaining text, Brenton gives his actors some meaty parts which combine hip, media-cred contemporary with full-blooded Jacobean swagger. And on top of that, the student cast had the rare experience of having the author-craftsman at the first week's rehearsals, watching, listening and, if necessary, changing the script to fit.

But it emerges, talking to the production's director, Roland Rees, that *Kit's Play's* RADA connection goes deeper than just the commission – and that the audience's experience could have been mightily different.

Rees and Brenton go back a long way. As co-founder and artistic director of the pioneering Foco Novo Theatre Company, Rees commissioned and directed Brenton's 1984 play *Bloody Poetry*. More

recently, he produced it at RADA and it was he who brought RADA Principal Nicholas Barter the idea of a new work.

Knowing that the writer was working on a Kit Marlowe screenplay, Rees took him to the Master Shipwright's House on the Thames in Deptford, near to where Marlowe died, which has bits from Tudor times onwards and belongs to RADA voice teacher William Richards. Inspired by the place, Howard Brenton devised his Marlowe play to be specific to the site, its different scenes moving around the house.

So the original concept was for the modern first part to be performed in RADA's temporary home in Kennington, then – just as its main pair are lured to Deptford for part two – to bus the audience out with them!

In the event, the Jerwood Vanbrugh did very nicely.

# SERGEI'S WAY

Naomi Frederick reports on the RADA students' experience of a pioneering joint production in St Petersburg

The bright blue sky and dazzling sunshine that impressed us so much that first September afternoon, as we stood outside St. Petersburg airport breathing in the freshness, was to continue through our two-week stay.

The photographers amongst us wanted to get snapping immediately. Everything seemed huge: monster buildings, streets the width of motorways, statues three times the size of Nelson, the glittering gold domes of so many churches... We were already getting a sense of a nation full of pride and confidence, adoring of splendour and ignorant of half-measures.

No doubt thoughts were starting to flit to our roles in the play: in four weeks' rehearsing George Bernard Shaw's Anglo-Russian comedy, *Great Catherine*, this was our most valuable character work yet.

Arriving at the hostel brought us rapidly to our senses and closed the door on scenic beauty. It was a dark, slightly dank place, four floors up in an old building above the St Petersburg Puppet Theatre.

Having dropped bags, we were escorted by one of the Academy representatives to a small café on the corner of our street for an introduction to the Russian cuisine. Our inability to recognise any but one of the dishes on display meant that, unadventurously, we ordered chicken kiev all round. But if there was no novelty in the cooking, then there certainly was in the price – only £1 a head and the discovery that a typical bottle of Russian beer averages 15% alcohol!

Perhaps because of the time of

day, our 9pm reception at the Academy felt more like being welcomed to a boarding school than to the Russian equivalent of RADA, but 21 beaming faces greeted us: we were honoured that all our director Sergei Tcherkasski's students had turned up for the occasion, not just the six who would join us on *Great Catherine*.

Acting ability was called upon earlier than expected: the communication techniques of charades and Pictionary proved

“Hardly a shady landing or crumbling hallway was not being used for some impromptu rehearsal. It was a privilege to be a part of that culture”

much more useful than any language-based exchange, although speaking French was discovered to be a worthwhile compromise.

Much chomping of crisps and swigging of beer aided the exercise, and there was always the option of dancing to the disco music when words and sign-language ran out.

Our efforts were rewarded by a 10-minute puppet show performed by the Academy Puppet Master and one of the students, employing just a saucepan, two ladles and a t-shirt.

This short performance confirmed what we had already begun to identify in Sergei's direction, that there is little the Russians do not know about how to create something out of nothing.

Another treat was in store for us at 10am the following morning when the Russian students performed for us the puppet show that was to feed into *Great Catherine* between Scenes 3 and 4. With every London performance, as soon as the music for the puppet show started, we would draw a kind of second-hand pleasure just from imagining the audience being spell-bound as we were when we watched the show unfold for the first time.

The importance of the puppet culture in Russia speaks for a delight and a devotion to pure art that one does not often find in the West. We witnessed the dedication of the drama students in every corridor of the Academy: between 9am and midnight there was hardly a shady landing or crumbling hallway that was not being used for some impromptu rehearsal. It was genuinely a privilege to be a part of that culture for the two weeks we were there.

Sergei's style of direction undeniably came as a shock to most of us. It followed the lines of 'This is what I want: now do it'. The Russian students proved far more adept at responding to this 'do as you are told' approach, their whole attitude to Sergei summed up by the fact that they would always refer to him as 'Sergei Dimitrivitch', while we stuck with plain 'Sergei'.



Director Sergei Tcherkasski gives a note to Naomi Frederick as (l-to-r) Colin Adrian, Leo Bill and William Norris look on



Left: Elliot Cowan meets the art of puppetry

Below: Director Tcherkasski shows the way with (l-to-r) choreographer Galina Kondrashova (his wife), Emma Darwall-Smith and Colin Adrian



This concept of the all-powerful, all-knowing director is of course by no means unique to Russian theatre: there are plenty of directors all over the world and in all branches of the media who say what they want and leave it to the actor to find a way of getting there.

Where Sergei's approach differed, however, was in the way that, having told us what he wanted in one rehearsal, he would then add a further layer of detail in the next rehearsal, and the next, and the next, each layer being added before one had properly got to grips with the first.

Such an approach points to the fact that in Russia actors are trained for a different kind of career. In this country, actors need to be able to switch quickly from theatre, to TV,

to film, and once the run of a play is over, that is the end of it. In Russia there is still a strong repertory system, with plays running for years and years, so that the obvious way to keep them fresh is to update them continuously with new detail.

Apparently Sergei had expressed concern that there would be *only*

eight weeks rehearsal before *Great Catherine* opened in London, and remained unconsoled when told that RADA shows in general only rehearse for four weeks. Any of the cast will tell you, however, as, hopefully, will any member of the audience, that pressure of time did not suppress Sergei's appetite for detail in the slightest.



A nation adoring of splendour and ignorant of half-measures

PHOTOS: Elliot Cowan

# AUTUMN TERM 2000 PRODUCTIONS



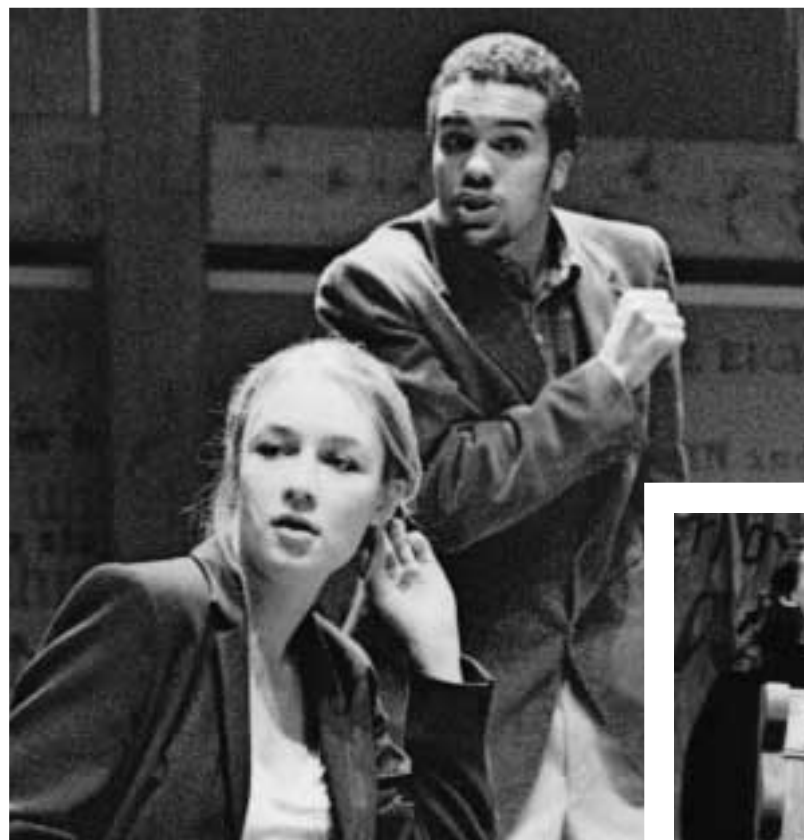
JOHN GIELGUD THEATRE

## ENGAGED

by W. S. Gilbert

Directed by Stephen Hollis

Designed by Janey Gardiner



JERWOOD  
VANBRUGH  
THEATRE

## KIT'S PLAY

by Howard Brenton

Directed by Roland Rees

Designed by Sue Mayes



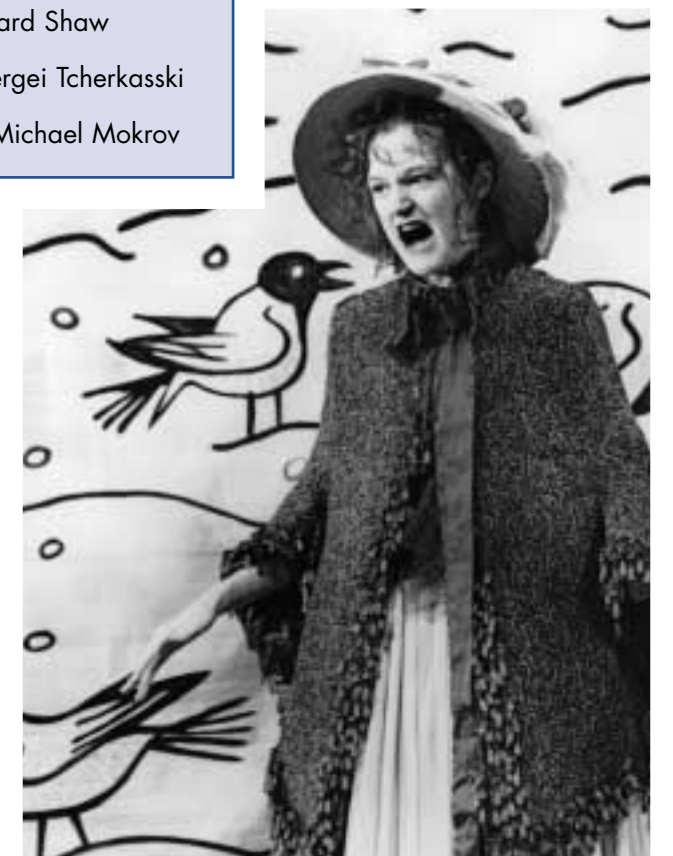
THE GBS

## GREAT CATHERINE

by Bernard Shaw

Directed by Sergei Tcherkasski

Designed by Michael Mokrov



PRODUCTION PHOTOS: Mick Hurdis

Looking back, Mark Rylance realises that his first involvement in the remarkable project of which he is now artistic director dates back to 1985. Five years out of RADA, he and five other ex-RADA students formed the Theatre of Imagination and mounted a production of *Othello* which they played to RADA's students in the GBS.

"We were looking for a venue in London and Patrick Spottiswoode, the director of education here at Shakespeare's Globe, had started a series of performances in the Bear Gardens and we came and played for six weeks.

"I didn't get further involved then, but then in 1991, the same company, now called Phoebus Cart, did our *Stone Circle Tempest*. We were looking for an outdoor site in London and read that the Globe had the same 100-foot diameter as the stone circle we were playing in. So we asked Sam Wanamaker if we could come and play here on the site – it was in the basement, just a big hole in the ground then.

"I learnt later that the project had really ground to a halt at that time.

Sam said, 'Yes you can, if it doesn't cost me anything!' And I think because we didn't

I didn't

Actor Sebastian Harcombe talks to Juliet Rufford

It was always clear that Welsh-born actor Sebastian Harcombe was going to be a performer of some kind. Extremely musical, he spent long hours closeted away in practice cells which he finally abandoned in favour of the more collaborative experience of drama. Winning a scholarship to RADA, he went to London and graduated in 1993.

Since then he has worked for BBC television and Radio 4; in the Christopher Hampton film *Carrington*; and in numerous theatre productions notably at the RSC and the RNT, the latest of which has been *The Oresteia*. Frank and relaxed, he talked to me about training, tragedy, director Katie Mitchell and the critics.

*JR: How easy is it to make the transition from RADA into work? It's a highly competitive field – but are the opportunities there for the determined?*

SH: Less and less so in film and TV, until you're established, because there seems to be this idea now that it's got to be 'the real thing'. There's a tremendous sense of fear in those areas and what is wanted is for the *character* to walk through the door. It's part of a gradual dumbing down of the craft that can be frustrating at the beginning of a career. If you're going to succeed you *must* find a way of coping with that.

*You are more drawn to theatre, aren't you?*

I've done more theatre than either TV or film because that's the way it went but I do feel quite lucky in

that the theatre has stretched me and provided greater variety.

For me, the idea that you can do something and it will be caught in a moment, irreparably, is alarming. With theatre, you never feel that it's perfect. There's always the chance to try and improve on a performance and one of the strongest points about the RADA training's emphasis on Stanislavski is that you're made aware that no two performances are going to be exactly the same. That keeps it fresh.

*Did you feel that your training at RADA stood up to the rigours of the RSC and the National?*

Yes, definitely. About three or four years ago there was a lot of talk in the press about drama students not being able to speak verse. But that's precisely what you learn! It is not an ability that just comes out of thin air – it takes a lot of practice. What's frustrating about comments like that is that students at colleges like RADA *are* receiving verse training but if the companies don't actually use them then what can anyone expect?

*What sort of back-up did you receive from professionals whilst working in the big theatres?*

At the RSC there's a fairly hefty schedule of work with the voice department and an emphasis on verse-speaking but, mostly, it depends on the director. Some directors don't like 'interference.' I've had directors actually *accuse* me of doing a voice warm-up, so you learn to be flexible (or secretive!) On the other hand, in spaces like the main stage at Stratford, which is a really huge area, you can do real physical damage by not warming up. My experience of working on *The Oresteia* was different again because the Cottesloe is a small space and as such requires a different approach.

*It's Katie Mitchell's visual images that are so immediately striking. How interested was she in text and character development?*

She did a huge amount of work on the text. That's her passion, I suppose. She works harder than anyone I've ever known on preparation and, through improvisation, she allows her cast the freedom to develop their characters themselves. Her focus is the action that takes place between those characters but the characters themselves grew right up until the end of the run.

*She's been quoted as saying that she thinks emotion is cheap and that she wants to make her audiences think.*

Her approach is intellectual and it seems to me that that's very much the mood of the times. Quite a few of the directors that I've worked with

have been less interested in character development and in the emotional quality of an actor's journey than in the 'issues' but that's as it should be: we're doing different yet complementary jobs. Katie is dismissing a *certain type of* experience. The flip side of the coin is that people fed on a diet of pared-down, hyper-realistic TV and film acting dismiss the dynamic of a classical play as archaic. But that kind of emotion is an aspect of theatre that an audience both expects and likes. And, incidentally, it isn't so cheap when you're the one supplying it!

Katie's work is at its best when the intellectual and the emotional are operating alongside each other. Harnessing those two things was what excited me, because her understanding of the issues in the text is phenomenal.

*I've been told that she's a formidable lady...*

She is certainly a taskmaster! You get notes after every performance – a bundle of them – but that's testimony to her level of interest. I did a production once that was very badly received and the director just ran off. That's a terrible thing when you've still got another hundred or so performances to do. What I like about Katie is that her involvement is absolute and constant. What is refreshing about her is that she doesn't expect a finished product... it was more a kind of work in progress. Anyone who came to see *Home Guard* towards the end saw a different piece of theatre from the one we started with. It was fantastically liberating not to be

Sebastian Harcombe as Aegisthus in *The Oresteia* – Part 1 – *The Home Guard*

working towards a deadline, although, some of the critics sneered. I think someone made the remark that *The Home Guard* had the longest preview period in history because, of course, Katie wanted the two parts reviewed at the same time and she held them off until Part Two.

*What were the rewards and difficulties of being cast as a member of the Chorus?*

One of the chief problems was to sort out the balance between comment and involvement. We decided it would be interesting to include some individualisation although naturalising the chorus to the extent that we did brings its own complications... stylisation sometimes makes their function easier to grasp. People within the cast had wildly different views about what should be our role at any given moment but you have to try and find a way of working as a team. We had the same

problem at RADA when we were doing *The Bacchae*. You work and work and work on trying to reach an understanding and, in the end certain compromises have to be made.

*Did you feel that the references to Bosnia and to Northern Ireland were appropriate?*

It strikes me that it's terribly important to comment on the connections between then and now. There are some very cynical views about why directors are so keen to do this but Katie has always been concerned to draw out the parallels between what she's working on and the political problems that we're living with. The idea is to get people to realise that if they can respond to the situation in an ancient play, then maybe they should reconsider problems that are being faced by those all around us now.

*continued overleaf*

# SHAKESPEARE ON FILM

*But precisely because we are surrounded by tragedy in everyday life, critics of the production have felt that to spell out the connections is both unnecessary and undesirable.*

Unfortunately, you sometimes have to spell things out. Before Cassandra dies, the Chorus say they don't want to get involved – they justify their non-participation, their lack of fellow-feeling. What it boils down to is apathy. Hopefully, during the run, their attitude will have highlighted for the audience, as it did for the cast, their tendency to stop caring because they feel that they've reached saturation point over something.

Especially with the RSC and the National, the audiences are perfectly capable of getting it without that sort of help but they tend to remain detached from a lot of social or political problems because they lead privileged lives.

Some people still want to be able just to sit there and enjoy a night out at the theatre without being affected by the play they're seeing and so you have to be relentless, even if that means that your reviewers accuse you of heavy-handedness. What was encouraging was that there was such a large number of people who appreciated what we were doing and it's those people (and not simply the critics) that we were playing to.

*Juliet Rufford is taking the RADA/King's College, London, MA in Text and Performance Studies.*



“ I didn't feel at the end of it that we all knew it was going to be great, but we all knew that we'd had a wonderful, exciting experience ”

*Rob Whitelock interviews Harriet Walter on taking Lady Macbeth to the screen*

September 1999 and I receive a call from my agent telling me that Greg Doran has offered me a part in his upcoming production of *Macbeth* for the Royal Shakespeare Company. The parts I'm offered are Donalbain and Young Seward – not huge, but the chance to work with Greg again and the fact that Anthony Sher and Harriet Walter are taking the leads compels me to accept.

Cut to August 2000. We've had a sell out run in Stratford-upon-Avon, Bath, Brighton, London's Young Vic, the Tokyo Globe and the Long Wharf, Connecticut. Sterling performances from Tony, Harriet and supporting cast have had the critics on both sides of the Atlantic heralding our *Macbeth* as the best since Sir Ian McKellan and Dame Judi Dench.

In fact the interest is so great that Channel 4 have commissioned the filming of it.

Cut again to October 2000 and I'm interviewing Harriet about her experience of filming our production.

*RW: What were your fears about taking our very successful stage version of Macbeth and putting it on to film?*

HW: I was nervous to begin with because I'd suddenly realised that one of the preconceptions about Lady Macbeth is the towering 'Ellen Terry' like woman with the long red plaits, and that in fact when you play the human being you can only be the scale of a human being, particularly if you are doing it in the way we're doing it, which was stylistically quite plain. You couldn't have a lot of huge hair or dominant clothes.

So by going into an area of my voice range which I like an excuse to use but

don't often, I thought that I got somewhere towards the scale of the woman. And the very act of anybody standing on a bare stage and saying the most powerful words, the stage endows them with power and people listen – it's a very powerful place to be. I found that I derived that power from what she said, the depth of her passion and commitment and by emanating in a vocal way.

But that thing that you harness and ride through the tempo and the course of the play is out of your hands when you're filming because it's going to be down to the cutting. We kept the pace up in the play but there's still a way that could be undermined if it was cut differently.

Because we were doing things really intimately I felt, "I'm not going to have the power – she's only going to be an ordinary woman – I'm not going to have this other dimension that the stage by its nature gives you." So that was my main fear and I don't know if that was resolved.

And film has a way of running away with you. Suddenly you say, "Oh hell was that it? Have I done it? That's the last time we're going to do that scene – that's it!" You suddenly realise that after a year of doing the play in the theatre that's the last time you're going to say those lines, whereas in a run you're thinking, well I'll get it right tomorrow. So that was a bit unnerving too.

*What about the differences in acting for the stage and screen?*

Because we were in small spaces we always thought we were doing quite filmic acting, but we weren't. There's every difference. We were still projecting out on stage and on film you

shouldn't be demonstrating anything. You're just inhabiting. That transition is the big gulf to get over between filming and acting on the stage.

*Did the monologues present a problem?*

Each soliloquy was very carefully thought about, with Ernie (Vincze – Director of Photography) involved. Tony talked to the camera and sometimes the camera caught him thinking intimate thoughts. I always felt uncomfortable talking to the audience in my character because I never felt that her soliloquies were confidences that she was sharing.

I felt she was very isolated, cut off and didn't have friends, living totally through her husband. She's not anybody's buddy and I felt that was how I related to the character. If I started chatting to the audience by talking directly to camera it felt wrong; it felt as if Shakespeare hadn't intended her to do that, whereas with *Macbeth* he had.

I felt quite jealous of Tony in the film, which I didn't on stage, in that I felt that I wanted the audience to understand me as well. Why can't I talk into the camera? And yet I absolutely didn't want to because it wouldn't have been in character.

*What do you think now it's all over?*

I don't know what it'll look like – I didn't feel at the end of it that we all knew it was going to be great, but we all knew that we'd had a wonderful, exciting experience.

*Harriet Walter's autobiography, Other People's Shoes, is now in Penguin paperback.*

# BOY TOM

Tom Courtenay's memoir of his youth fascinates on several levels

Tom Courtenay shot to fame in the early Sixties with a string of successful films – *The Loneliness of the Long Distance Runner*, *Billy Liar* and *Dr Zhivago* to name but a few. Since then he has worked mainly in the theatre, but has also starred in *One Day In the Life of Ivan Denisovich*, created the part of Norman in *The Dresser* on both stage and screen, performed solo in the brilliant Russian dissident play *Moscow Stations* in Edinburgh, London and New York, created the role of Serge in the original West End production of *Art*, starred in BBC2's *A Rather English Marriage*, and played King Lear at the Royal Exchange Theatre, Manchester. *Dear Tom* (Doubleday, £16.99) is his first book.

And what a book. It is, in part, a memoir of a now famous actor's beginnings, through to his early stardom, carried on the wave of young working-class hero roles that hit the British stage and screen in the late 50s and early 60s and could have been custom-built for the fish dock painter's boy from Hull and for Albert Finney just ahead of him. (Though Finney, Courtenay teases his now long-time friend, wasn't really working class at all – his dad was a bookie.)

It is also, in part, a vivid and not unself-critical account of his student days, both at University College, London, where he won't have been the first or last student to have flunked his academic studies through not being able to turn down the next part in the latest drama society production, and then at RADA.

That progression was not accidental. Madeline Blakeney,



John Thaw and Tom Courtenay in Faust, RADA 1960

“opposite whose Emma I had given my Mr Knightley” at school, had told him that UCL was in the same street as RADA, which settled his choice of university, even though it meant getting a Latin A Level.

What follows can be read for its account of a student's life, the classes, the teachers, the triumphs and set-backs, friends and rivals, the holiday jobs to bridge the funding chasm. Leaving RADA, he is instantly offered Constantin in *The Seagull* at the Old Vic – so long as he gets his teeth fixed. His account of the Butcher of Wimpole Street and his struggle against his new gnashers, until he finally gets them fixed again elsewhere, is a mini-saga in itself.

But in the end, all that becomes just the passing show against which the heart of the book is set. The star of *Dear Tom* is not Tom Courtenay but Annie Eliza Courtenay, his mother, she whose letters to her student son give the book its title and its unique intimacy. A working-class housewife whose native wit

outran her education and opportunities, she dabbled in limping poems but wrote prose with the sort of eye that brought fame to those whose characters Tom would play.

Dip in anywhere. “Your father and me were talking about TV Friday night. He seems to think he can get one that gradually reduces to 1/- a week. So we nearly ended up arguing. I thought I would go to bed. I was just getting undressed when our Phyllis trips upstairs to say she'd left home. I wished her in hell. I offered her a bed but she preferred to take a taxi to our Alice's.”

Her son, filling out the space between her letters, paints a frank and warm picture of the mother-son relationship, not sparing the young man's tardiness in writing back. The book ends with Annie Eliza's death, just a couple of years into his burgeoning career. He clearly needed to write this moving tribute, but may his first book not be his last.

Peter Fiddick

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## RADA ACTING GRADUATES 2000

THOMAS ARNOLD, *The Crashed Plane*, Radio 4. BENJAMIN FARRY, *Pearl Harbour*, feature film. TOM FOSTER, *Witch of Edmonton*, Southwark Playhouse. CLAUDIA HARRISON, Lucy in *Attachments*, BBC2. LEE HAVEN JONES, *Love in a Cold Climate*, BBC. JOHN HOPKINS, *Love in a Cold Climate*, BBC, *King John* and *Julius Caesar*, RSC. JASMINE HYDE, *Mrs Kilmansegg and her Precious Leg*, *Angel Story* and *Rolling Home*, Radio 4. SOPHIE JAMES, *Pinter's Remembrance of Times Past*, RNT. STEPHEN KIRBY, understudying Marcellus, Bernardo and the Grave Digger in *Hamlet* and Sebastian and Sir Toby Belch in *Twelfth Night*, on tour with Birmingham Rep. DANIEL MAYS, *In Deep*, BBC1, *Pearl Harbour*, feature film. JONATHAN RACE, tour of *Hobson's Choice*. LAURA ROGERS, *The Sins*, BBC1, *Tales of Pleasure Beach*, BBC1. SUSAN SALMON, *Arms and the Man*, Orange Tree. NORMA SHEAHAN, *Bed Bound*, Dublin Theatre Festival – won Best Actress award. GEOFFREY STREATFIELD, *Love in a Cold Climate*, BBC1, *Henry VI*, RSC. ELAINE SYMONS, *Love in a Cold Climate*, BBC, *Wexford Trilogy*, Tricycle. ALAN TURKINGTON, Rodolpho in *A View From the Bridge*, Harrogate Touring Theatre Company.

## RADA ACTING GRADUATES 1999

EVE BEST, *Emma*, Radio 4. LUCY DAVENPORT, role in new Martin Scorsese film. NIA GWYNNE, *Top Girls*, New Victoria Theatre, Newcastle-under-Lyme. DAMIAN KEARNEY, *The Fitz*, BBC2. WENDY KWEH, *The Bill*, ITV. LISA McNAUGHT, *The Country Wife*, Sheffield Crucible. SARAH MILLER, *Taste of Honey & Sweetheart*, Salisbury Playhouse. DREW MULLIGAN, *Peak Practice*, ITV. ABIGAIL RAMSAY, *Leave to Remain*, BAC, *Feng Shui and Me*, BBC Radio, currently recording *Somewhere in*

*the Desert*, BBC Radio. FENELLA WOOLGAR, Celia in *As You Like It*, *Bring Me Sunshine*, Royal Exchange Manchester, *Breakfast*, BBC Radio 4, *The Miser*, Salisbury Playhouse.

## RADA ACTING GRADUATES 1998

ANDREW BONE, *Under the Doctor*, opening in Bromley in January, transferring to the Comedy Theatre. JAMIE DE COURCEY, *Another Country*, by Julian Mitchell, Oxford Playhouse. AMANDA HABERLAND, *A Touch of Frost*, ITV, *Attachments*, BBC2. JAMES HILLIER, *Longtime Dead*, feature film for Working Title Films. POLLY MABERLY, *Under the Doctor* opening in Bromley, transferring to the Comedy Theatre. RYAN McCLUSKEY, *Rumblefish*, tour. MAXINE PEAKE, *Jonathan Creek*, BBC1, *The Cherry Orchard*, RNT.

## RADA ACTING GRADUATES 1997

DIANE BECK, RSC *Macbeth* filmed for Channel 4. ELIZABETH DERMOT-WALSH, *Love in a Cold Climate*, BBC. LISA DULSON, *Beast*, BBC1. MARTIN JENKINS, tour of *Lady Windermere's Fan* and a short film *Hop Frog*. EMMA KAY, *The Bill*, ITV. GABRIELLA MARKS, part of Victorian Season on BBC2. CARLI NORRIS, *The Beast*, ITV, *The House that Jack Built*, ITV.

## RADA ACTING GRADUATES 1996

CLARE BLOOMER, *Crossing*, Riverside Studios. NEIL D'SOUZA, commissioned by Granada TV to develop new pilot comedy series, film in Berlin *My Sweet Home*, *The Bill*, ITV, *Happiness*, BBC1. ELIZABETH HOPLEY, *Randall and Hopkirk Deceased*, ITV. BRUCE MCGREGOR, *A Likeness in Stone*, BBC1, *Peak Practice*, ITV. STEPHEN MANGAN, Adrian Mole in *The Cappuccino Years*, BBC1. VANESSA MILDENBERG, *Crossing*, Riverside Studios. MATTHEW RHYS, *Sorted*, feature film. PHILIPPA STANTON,

*Hard Times* at the Watermill, Hermia in *The Dream* at Shakespeare Festival in Neuss, Germany. ZOE WAITES, *Love in a Cold Climate*, BBC. ROBERT WHITELOCK, *The Magic Castle*, Radio 3, *Peak Practice*, ITV, RSC *Macbeth* filmed for Channel 4. POLLY WISEMAN, Assistant Director, *Goodbye Roy*, Theatre Upstairs, Royal Court.

## RADA ACTING GRADUATES 1995

LINDA ARMSTRONG, *A Touch of Frost*, ITV, *Rough Treatment*, ITV. IOAN GRUFFUDD, *Soloman and Gaenor*, Channel 4, *Very Annie Mary*, feature film, *102 Dalmations*, feature film. KATY KAVENAGH, *Peak Practice*, ITV, *A Likeness in Stone*, BBC1. AMANDA RYAN, *Attachments*, BBC2. INDIRA VARMA, *The Country*, Royal Court Downstairs, *Other People's Children*, BBC1, *Attachments*, BBC2, *Interpreter of Maladies*, Radio 4.

## AND MANY OTHERS...

GRAHAM AGGREY, *Cracker*, Channel 4. JUDE AKUWUDIKE, *A Likeness in Stone*, BBC1. STEPHEN BECKETT, *Coronation Street*, ITV. MARK BENTON, *Career Girls*, Channel 4. ELEN BOWMAN, TV series *Mind to Kill*, directing Euripides' *Andromada* at Teatro Technic. KATE BUFFERY, *Trial and Retribution*, Lynda La Plante, ITV. RICHARD WILLS COTTON, *Always and Everyone*, ITV. JACQUELINE DEFFERARY, *Comedy of Errors* and *The Rivals*, RSC. JOE DIXON, Jacques in *Mummy II*, Universal Pictures. AMANDA DREW, *Tough Love*, ITV. COLIN FARRELL, *Touch of Frost*, ITV. KEN FARRINGTON, *Doctors*, BBC1. ELLIE GARNETT, *A Likeness in Stone*, BBC1. IAIN GLEN, *Glasgow Kiss*, BBC1. LLOYD HUTCHINSON, Friar Lawrence in *Romeo and Juliet* & Troll King in *Peer Gynt*, National Theatre Ensemble, *Rebel Heart*, BBC1. LOUISE JAMESON, *Eastenders*, BBC1, presenting *Open University*, writing *Friends with*

*Shakespeare*, Radio 4, with Pam Fraser Solomon. MARIANNE JEAN-BAPTISTE, *Cracker*, Channel 4, *Mr Jealousy*, BBC. THUSITHA JAYASUNDERA, *Holby City*, BBC1. RICHARD JOHNSON, filming *Tomb Raider*, feature film, *The Whistle Blower*, BBC TV. GEMMA JONES, Bridget's Mother in *Bridget Jones' Diary*, feature film. RUTH LASS, *Coupling*, BBC2. ADRIAN LESTER, *Maybe Baby*, feature film, Peter Brook's *Hamlet* at Vienna Festival. ADAM LEVY, *Hotspur* in *Henry IV Part I*, RSC. ANDREW LINCOLN, *A Likeness in Stone*, BBC1, *Teachers*, Channel 4. CLIVE MANTLE, Mike Barratt in *Holby City*, BBC1. STEPHEN MAPES, *Doctors*, BBC1. PAUL MCGANN, *Fish*, ITV. NEIL MCKINVEN, *Glasgow Kiss*, BBC1. SEAN MCKENZIE, *Casualty*, BBC1. DESMOND MCNAMARA, filming *Lucky Break*, Miramax/Channel 4 co-production, dir. Peter Cattaneo. JANET McTEER, *Velvet Goldmine*, Channel 4 film. DIDO MILES, *A Likeness in Stone*, BBC1. TANYA MOODIE, *Always and Everyone*, ITV, leading role with Peter Brook at the Bouffes du Nord in Paris, tour of *Le Costume* in Brazil, London, France and Vienna Festival. DAVID MORRISSEY, feature film, *Captain Corelli's Mandolin*. GRESBY NASH, *Hope and Glory*, BBC1. SOPHIE OKONEDO, *Never, Never*, Channel 4. RICHARD OLDHAM, *Dalziel and Pascoe*, BBC. CLIVE OWEN, *Return of the Native*, BBC2, *Second Sight*, BBC. LLOYD OWEN, Mortimer, *Edward II*, Sheffield Crucible. JUDY PARFITT, *The Hunt*, Carlton TV. HUGH PARKER, *Monarch of the Glen*, BBC1. MARK PEPPER, *Dalziel and Pascoe*, BBC. ELIZABETH POWER, *Brief Encounter*, Lyric Theatre Shaftesbury Avenue. RACHEL POWER, *Anna Karenina*, Channel 4, *A Touch of Frost*, ITV, *Jonathan Creek*, BBC1. PAUL RHYS, *I Saw You*, Carlton, *Innocent*, ITV. JOELY RICHARDSON, *Maybe Baby*, feature film.

DAVID RINTOUL, Brachiano *The White Devil*, Lyric Theatre Hammersmith. SIMON ROBSON, *A Busy Day*, Bristol Old Vic. JOANNA ROTH, *Two Thousand Acres of Sky*, BBC1. MIKE SIMKINS, *I Saw You*, Carlton. SOPHIE STANTON, *Tough Love*, ITV. JOAN STEINBERG, CD *Sing for Your Supper: Songs of a University President's Wife*. JULIET STEVENSON, filming *The Search for John Gissing*, feature film dir. Mike Binder. AL STOCKS, *The Sins*, BBC1. LIZA TARBUCK, *Passport to the Sun*, BBC1, *League of Gentlemen*, BBC2, *Linda Green*, BBC. ABIGAIL THAW, *Peak Practice*, ITV. WILLIAM TAPLEY, *The Bill*, ITV, *Peak Practice*, ITV. PHILIP VOSS, Prospero in *The Tempest*. DAVID WESTHEAD, *My Fragile Heart*, ITV. JONATHAN WRATHER, Matrevis and other roles, *Edward II*, Sheffield Crucible.

## RADA STAGE MANAGEMENT GRADUATES 2000

LAURA BENEDICT, Stage Manager, The String of Pearls Festival, Royal Opera House, Stage Management Team, *Mamma Mia!*, DSM, The Royal Court Young Writers Season, exhibition of paintings at St. George's Theatre, North London. JEMMA GARDNER, Production Assistant at the Royal National Theatre. OLIVER JAMES, freelance electrician for the Swansea and Cardiff Festival, Production Manager for the Steel Wasp Theatre Company Welsh tour. RICKY MARK, ASM Hampstead Theatre. MARY O'HANLON, ASM Ludlow Festival.

## RADA STAGE MANAGEMENT GRADUATES 1999

LEANNE ARCHBOLD, ASM/Co-Designer *Children's Hour*, Mountview Theatre School. PAUL BAMFORD, ASM, Sherman Theatre Cardiff, Birmingham Repertory Theatre, British Youth Opera, DSM Clarion Music Theatre. KATIE CRAGGS,

ASM, *Stage Door* Mountview Theatre School, Production Assistant Down Town Pictures Film Company, Project Manager Concepts Group, Assistant Producer Sam Gainsbury Fashion, Producer, Stage Manager 'DA' Riverside Studios. NICOLA EVANS Wardrobe Assistant Royal Shakespeare Theatre. LOUISE MANSFIELD, Stage Management, Millennium Dome, Stage Manager Etcetera Theatre. CATHERINE MAXWELL-HOLLAND, Production Assistant Soho Film Company, Company Manager and Stage Manager Mountview Theatre School. LORNA SEYMOUR, SM/Designer, Pentameters Theatre Company ASM '4 Plays: 4 Weeks' Season Soho Theatre Co, Stage Manager Exploration of Opera Process Seminar ENO, Stage Manager *So Sing Already* New End Theatre. BRIGITTE STIPHOUT, ASM Mountview Theatre School. LINDA WISE, ASM Royal Exchange Theatre *Prize Night*, *A Woman of No Importance*, *Snapshots*, *The Ghost Train Tattoo*. JENNY VILA KARPE, ASM New York Fringe Theatre Festival, DSM/LX Designer Meltdown Festival in the Southbank.

## RADA SPECIALIST TECHNICAL COURSES GRADUATES 2000

ANDREA BOND, Scenic Artist at Kimpton & Walkers currently working on *The King and I*. Stanley Gould, Stage Carpenter/Prop Maker at the Miskin Theatre, Dartford. PETER HARRISON, Touring Stage Electrician Welsh National Opera. RICHARD JENNINGS BRAMLY, Scenic & Stage Carpenter at the Royal Opera House. CLARE JOSE, freelance Scenic Artist. PATRICIA PRIETO, Book Illustration. JONATHAN ROUSE, Chief Electrician & Technical Stage Manager Soho Theatre and Writers Centre. GWEN THOMSON, Sound Technician, Royal Exchange Theatre.

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## SCHOLARSHIPS IN PERPETUITY

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The Friends of RADA Scholarship  
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The Arts Council of Ireland  
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## CHARITABLE DONATIONS

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## STUDENT

# CAN YOU HELP RADA'S WORK?

**T**he demise of Local Education Authority funding for drama training and the limitations of the Department of Education and Employment's new Dance and Drama Awards have increased the need for the Academy to offer Scholarships/Bursaries to students in genuine financial need who are unable to raise sufficient funds through either their family or sponsorship.

The Academy is therefore becoming increasingly dependent on raising new funds each year through its own fundraising activities. Legacies are an important means of the Academy ensuring that it can maintain the required level of Scholarship support required by the students in the future. **A bequest to the Academy**, as a registered charity, 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 in the favour of the Royal Academy of Dramatic Art, please contact the Registrar.

The Academy welcomes the opportunity of entering into **partnership with companies** to support a wide range of its activities, including student productions, short courses, special projects and *RADA, The Magazine*.

Charitable Trusts, Foundations and philanthropic individuals are playing an increasing part in ensuring that the Academy can continue to provide Scholarship and Bursary

support to those students in genuine financial need. It is only with this support that the Academy can maintain its broad selection policy and continue to offer places on the basis of an individual's ability to act and not the ability to pay. For this we are extremely grateful: see pages 30-31.

Throughout its history the Academy has been fortunate in benefiting from the support of individual donors, both named and anonymous, who have made substantial contributions to the **Student Scholarship and Bursary Funds**. The need for financial support for our students has never been greater. Should you wish to make a contribution to the Student Scholarship/Bursary Fund there are various opportunities available:

**Life Membership of the Friends of RADA** All Life and Corporate Membership subscriptions are held on deposit and the interest is used annually to provide a Friends of RADA Scholarship to a third year acting student.

**Gift Aid** 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 the Gift Aid scheme whether £1 or £1000. Donations can be directed towards the support of individual students towards their fees or maintenance costs and the Academy can claim tax relief from the Inland Revenue.

# RADA

ROYAL ACADEMY OF DRAMATIC ART