

The Terence Rattigan Society

President: Princess George Galitzine MBE
Vice-Presidents: Michael Darlow, Greta Scacchi,
David Suchet CBE, Geoffrey Wansell
Chairman: Barbara Longford



AWARD FOR A NEW PLAY FOR THE THEATRE

MEDIA PACK

The Terence Rattigan Society is pleased to announce a first prize of £2,500 plus a guaranteed production in a professional theatre for the best new play written for the theatre.

FINAL JUDGES

Judges of the final shortlisted plays are **Thea Sharrock**, **Julian Fellowes** (Lord Fellowes of West Stafford), **Professor Dan Rebellato** and **David Suchet, CBE**.

"Terence Rattigan opened a new world of playwriting for me. The structure and precision of his writing; his understanding of how theatre works; and above all his innate sensitivity to the human soul was a revelation to me. To aspire to write parts for women with the delicacy and understanding of Rattigan is a gift for any playwright". **Thea Sharrock**

"Terence Rattigan is one of England's greatest playwrights whose light was hidden under a bushel for far too long before his recent rediscovery. An award in his name, dedicated to finding new talent and bringing it out of the darkness for the public to enjoy, seems only fitting." **Julian Fellowes**

"Rattigan is increasingly recognised as one of the finest playwrights of the twentieth century; how fitting that his name should be used to support new plays and playwrights in the twenty-first." **Professor Dan Rebellato**

"I'm thrilled that the Terence Rattigan Society is offering an award for a new play in his name. As one of this country's true masters of the dramatists' craft, it is a fitting tribute to his enormous contribution to the theatre". **David Suchet**

The Terence Rattigan Society

AWARD FOR A NEW PLAY FOR THE THEATRE

SUCHET AND FELLOWES TO JUDGE NEW RATTIGAN PLAY AWARD

Poirot actor **DAVID SUCHET** and Downton Abbey creator **JULIAN FELLOWES** are amongst four judges for a new play award to honour Sir Terence Rattigan's unique contribution to British drama.

The Terence Rattigan Society Award is one of the few given for a new play for the theatre. The award winner will receive £2,500 and the play will be guaranteed a professional production of no less than six performances at the Sarah Thorne Theatre in Kent in the Summer of 2017. Equally attractive is the second prize of £1,000 and a guaranteed rehearsed reading. The other judges are director, **Thea Sharrock** and academic and Rattigan expert, **Professor Dan Rebellato**.

David Suchet will be hosting the formal announcement of the award at **1.p.m. on Tuesday 26th January, 2016** at the Jermyn Street Theatre.

Welcoming the award, David Suchet said: *"I'm thrilled that the Terence Rattigan Society is offering an award for a new play in his name. As one of this country's true masters of the dramatists' craft, it is a fitting tribute to his enormous contribution to the theatre"*.

His fellow judge Julian Fellowes commented: *"Terence Rattigan is one of England's greatest playwrights whose light was hidden under a bushel for far too long before his recent rediscovery. An award in his name, dedicated to finding new talent and bringing it out of the darkness for the public to enjoy, seems only fitting."*

Notes for editors:

1. The award is administered by the Terence Rattigan Society. For enquires on matters concerning the competition and this pack please contact Roger Mills. on 01243 430138 certainly@ntlworld.com
2. Formal announcement of the award took place on **Tuesday 26th January, 2016** at the Jermyn Street Theatre, 16b Jermyn Street, London SW1Y 6ST. The launch was hosted by the Society's Vice-President, **David Suchet**. Also attending were the President of the Society **Princess George Galitzine, MBE**, Vice-Presidents and Rattigan's biographers, **Michael Darlow**, and **Geoffrey Wansell**, judge, **Julian Fellowes**, TRS Editor, **Giles Cole** and Chairman, **Barbara Longford**.
3. This media pack is also available for download in a variety of formats at www.rattiganaward.com Materials in this booklet may be freely used but please attribute any quotations from the biography on page six to Michael Darlow. A digital version of this booklet in both pdf and text versions is also available from the website. For high resolution images of any pictures please also contact Roger Mills.

The Terence Rattigan Society

AWARD FOR A NEW PLAY FOR THE THEATRE

The Terence Rattigan Society Award

RULES

The competition is open to persons of any nationality, age or gender resident in the UK. The award is for the best original full-length play written in English, properly typed and formatted, and submitted to the judges subject to the following terms and conditions:

1. The play shall have a running time of not less than 75 minutes, preferably with an interval.
2. It shall be performable by no more than six actors with doubling allowed.
3. In making the award the judges will take the following into account:
 - (i) suitability for commercial production (e.g. in the West End of London)
 - (ii) reasonable production costs
 - (iii) care and skill of dramatic construction
 - (iv) originality of the playwright's voice (and certainly no copies or pastiches of the Rattigan style).
4. Plays that have already won any other prize or award or have had a public performance other than workshops or readings in the course of development shall not be eligible for the award.
5. The entry shall not incorporate or be adapted from copyright material not owned by the writer unless a binding contract has been entered into permitting the use of such material, which contract shall be submitted with the entry.
6. Each writer may submit up to two entries and each entry must be submitted in both a clearly typed hard copy and an electronic copy and must include a list of characters, a description of the setting and a one page summary of the action, together with a completed entry form to The Terence Rattigan Society. Entries will be judged anonymously. Only the title of the play should appear on the script itself without the name of the writer or any other form of identification.
7. Entry forms shall be obtainable from, and scripts shall be submitted to, The Terence Rattigan Society at both the web and postal address stated on the form. The closing date for entries for the award is 31st August 2016.
8. The awards offered shall be:
 - (i) A first prize of £2500 together with a production of not less than six performances presented by the Sarah Thorne Theatre Company in Broadstairs, Kent. Entry to the award shall constitute permission for such a production.
 - (ii) A second prize of £1000 together with a public reading of the play to be arranged by The Terence Rattigan Society. Entry to the award shall constitute permission for such a reading.

The judges may at their discretion decline to award one or both of these prizes or combine the two sums to be shared proportionally between two or more winners. The result of the competition will be announced by 31 January 2017. The judges' decision is final and no correspondence will be entered into.

The judges of the final shortlisted plays will be writer Julian Fellowes, director Thea Sharrock, drama professor Dan Rebellato and actor David Suchet. It should be noted that The Terence Rattigan Society will retain production rights in any plays receiving a prize for a period of two years from the announcement of the results and, in the event of further productions in whatever medium, a percentage of the rights subject to negotiation.

9. Committee members of The Terence Rattigan Society are not eligible to enter the competition.

The Terence Rattigan Society

AWARD FOR A NEW PLAY FOR THE THEATRE

Office use- Entry Number

Before completing this form please read the rules on page three which should be retained for reference. Complete this entry form with care following the instructions exactly. If any details are missing the entry will be rejected. A maximum of two scripts can be entered for the competition but please complete a separate application form for each script and treat each as a separate entry. Before starting ensure you have both a print copy and digital copy of the script in the same format. You will also need a one page synopsis outlining the characters, settings and plot again in both hard and digital forms. Acceptable digital formats are rtf, pdf, MS Word. All scripts should carry the title given below but no names or other personal details.

Title of Play (This should also be the file name for the electronic copy submitted.)

Entrant's Name

Address

Telephone

(This will be used for queries only.)

Email (This should be the email used to send all communications. If you change your email after entry please inform us.)

Declaration

I confirm that the play entered for this competition is my own work save where indicated clearly in the script and that permission has been obtained for the use of any other copyright owner's material. I confirm that the script has not received a public performance except as specified in paragraph four of the competition rules. I confirm that the script had not received any prize or award before the date of this application. I agree to abide by the rules of the competition and understand that the judges' decision is final.

Signed _____ Date _____

Now send the script, synopsis and this form securely packed and carrying the correct postage to:

Rattigan Society Award. PO Box 67787, London. W14 4FB

At the same time please email a digital copy of script and synopsis to:

script@rattiganaward.com

using the title of the play as the message header and including your name and address as above in the body of the email. ***The script and synopsis should be sent as attachments with the play's title as the file name.***

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The Terence Rattigan Society

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THE JUDGES

Thea Sharrock

Director of two successful Rattigan revivals – *The Deep Blue Sea* (Bath 2003) with Harriet Walter and *After the Dance* at the National in 2010 – Thea Sharrock became the youngest artistic director in British theatre when she was appointed to the Southwark Playhouse in 2001 aged 24. An ex president of OUDS, she read Philosophy and French at Corpus Christi, her early theatrical experience was gained at the Anna Scher School while she later spent a gap year working in theatre administration. Like Rattigan she left Oxford without completing her degree taking a director's course at the National Theatre before mounting a production of *Top Girls* which made her name. Aside from Southwark Thea has been artistic director at the Gate Theatre. Her directorial credits include *Cloud Nine* (Almeida Theatre) *Happy Now?* (National Theatre 2007), the West End revival of *Equus*, *As You Like It* (Shakespeare's Globe) and a new version of Moliere's *The Misanthrope* (Comedy Theatre). A supporter of Rattigan, Thea ran a successful masterclass on scenes from *The Browning Version* for students at Central School in 2012 under the auspices of the Society.

Julian Fellowes (Lord Fellowes of West Stafford)

Coming to prominence for his successful creation the television series *Downton Abbey* Julian Fellowes has had a long career as an actor, novelist, film director and screenwriter. His acting roles include Neville Marsham in Danny Boyle's *For the Greater Good*, Claud Seabrook in the 1996 BBC drama serial *Our Friends in the North* and George IV as the Prince Regent - twice. His films include *The Scarlet Pimpernel* (1982), *Jane Eyre* (1996), *Tomorrow Never Dies* (1997), *Regeneration* (1997) and *Place Vendôme* (1998). Stage work includes Samuel Taylor's *A Touch of Spring*, Alan Ayckbourn's *Joking Apart* and a revival of Noël Coward's *Present Laughter*. He appeared at the National Theatre in Dusty Hughes' *The Futurists*. He wrote the book for the West End musical *Mary Poppins*, and his screenplays include the Oscar winning *Gosford Park* and *The Young Victoria*, starring Emily Blunt. Aside from novels under his own name, he wrote romance novels under the pseudonym Rebecca Greville in the 1970s.

David Suchet CBE

Vice president of the Terence Rattigan Society David Suchet is probably best known for his portrayal of Agatha Christie's Belgian detective Hercule Poirot. He trained at LAMDA and started his acting career at the Watermill Theatre in Berkshire before joining the Royal Shakespeare Company in 1973. Although he has had a successful stage career - he recently played Lady Bracknell in a revival of the *Importance of Being Earnest* - Suchet is probably best known for a series of highly successful television roles including Edward Teller, Sigmund Freud in the 6-hour mini-series *Freud*, Cardinal Wolsey and notorious press baron Robert Maxwell in *Maxwell*, for which he won an International Emmy Award for Best Actor. Other awards include Royal Television Society's Best Male Actor for *A Song for Europe* in 1985, two Variety Club Awards one for David Mamet's play *Oleanna* at the Royal Court Theatre the other for Antonio Salieri in a revival of *Amadeus* and a Lifetime Achievement Award at the RTS Programme Awards 2013 for his outstanding performance as the eponymous *Poirot*. David is vice-president of the Lichfield and Hatherton Canals Trust and chairman of the River Thames Alliance. He is a Patron of the River Thames Boat Project.

Professor Dan Rebellato

Dan Rebellato is Professor of Contemporary Theatre at Royal Holloway University of London, where he is Head of the Department of Drama and Theatre. Dan Rebellato has written extensively on Terence Rattigan and has edited – so far – 12 volumes of his plays for Nick Hern Books. He has published widely on contemporary British theatre and philosophy, *Suspect Culture*, David Greig, Sarah Kane, Mark Ravenhill, Tim Crouch, duologues, violence, and authorship. His books include *1956 and All That*, *Theatre & Globalization*, *Contemporary European Theatre Directors*, *The Suspect Culture Book*, and *Modern British Playwriting 2000-2009*. He is co-editor, with Jen Harvie, of the *Theatre &* series for Palgrave Macmillan and is currently writing *Naturalist Theatre: A New Critical History*. He is also a playwright and his plays for stage and radio – including *Here's What I Did With My Body One Day*, *Static*, *Chekhov in Hell*, *Cavalry*, and *My Life Is A Series of People Saying Goodbye* – have been performed internationally. Amongst his most recent work was a major adaptation of Zola's *Les Rougon-Macquart* for Radio 4.

The Terence Rattigan Society

AWARD FOR A NEW PLAY FOR THE THEATRE

TERENCE RATTIGAN

Terence Mervyn Rattigan was born in London on 10th June 1911. His passion for the theatre was ignited when, aged six, he was taken by an aunt to see *Cinderella*. He was entranced, caught up in a completely new kind of excitement: "I believed implicitly in everything I saw on that stage."

He experienced his first, fleeting brush with success in 1933 while an undergraduate at Oxford when a play written with a fellow undergraduate, *First Episode*, opened in Kew. A serious comedy about the lives, love affairs and drunken parties of a group of university students, it opened to generally favourable reviews and a flurry of scandalised newspaper headlines. "STAGE SHOCK FOR OXFORD" trumpeted a typical headline in the News Chronicle. Calls for a ban from the Public Morality Council resulted in a rapid transfer to the West End.

Emboldened, Rattigan promptly left Oxford without a degree to become a professional playwright. When just weeks later *First Episode* closed, a penniless Rattigan returned home where his father agreed to pay him a small allowance to live at home and write plays on condition that if, after two years, he had not succeeded as a playwright he would take whatever job could be found for him. All six plays turned out during this period were rejected. So, with the two years up, Rattigan took a job as a lowly member of a team of hack screen-writers employed by Warner Brothers at Teddington Studios.

Then, a few months later, his fortunes changed dramatically. In November 1936 *French Without Tears*, about students studying at a crammers in France, opened as a cheap stopgap at the Criterion Theatre. An unexpected smash hit, running for 1,000 performances, it made author and young cast – including Rex Harrison, Roland Culver and Trevor Howard – into stars. After this came a hiatus, including what Rattigan later described as a nervous breakdown, resulting in just two plays. *Follow My Leader*, co-written with a friend from Oxford, a satire on Hitler and British appeasement, was banned by The Lord Chamberlain on the grounds that it might offend Hitler. A drama, *After The Dance* opened in June 1939 to good notices but, with the approach of war, closed after just sixty performances.

Advised by a psychiatrist to join up and experience active service, Rattigan became an air gunner/wireless operator in RAF Coastal Command. The fierce concentration, shared danger and camaraderie of life in the RAF cured Rattigan's 'writer's block'. Now, writing in his off-duty hours, hit after hit, comedies and dramas, flowed from his pen – *Flare Path* (1942), *While The Sun Shines* (1943), *Love In Idleness* (1944), *The Winslow Boy* (1946), *The Browning Version* and *Harlequinade* (1948), *The Deep Blue Sea* (1952), *The Sleeping Prince* (1953), *Separate Tables* (1954), plus more than a dozen film scripts.

By the early 1950s Rattigan was Britain's most successful practising playwright, both financially and critically. However, his almost uninterrupted flow of successes began to make him suspect. Surely, no playwright who was so consistently successful could really be that good? A repertory theatre manager told him: "We so like putting on your plays here, Mr Rattigan. They pay for the good ones."

A new, younger generation of actors and writers and above all the opening of John Osborne's *Look Back In Anger* in May 1956 sent Rattigan's fortunes into a dramatic reversal. Widely labelled as old fashioned, Rattigan was often portrayed as dated, out-of-touch with modern theatre and cut off from the realities of most ordinary people's lives - an impression heightened by Rattigan himself who wrote articles and gave ill-advised press interviews belittling the new theatrical generation and their work. Out of favour with the critics, he seemed to lose heart and devoted much of the rest of his life to writing highly paid film scripts. Even so, it was during this bleak, final period of his career that Rattigan produced three of his finest plays – *Man and Boy* (1963), *In Praise of Love* (1973) and *Cause Célèbre* (1977).

By the time of his death, in 1977, Rattigan's reputation was again on the rise. It has continued to rise ever since, with the result that today Rattigan, with his penetrating understanding of the joy and the pain of love and the need to be needed, is widely regarded as the English Chekhov. His plays, while firmly rooted in the times in which they were written, remain as true and emotionally engaging as at the time of their composition. His characters remain as real and their problems as deeply moving; the plays' themes, and the issues of fundamental principle and morality with which they deal, as relevant; and the comedies as hilariously funny, as ever.

By Michael Darlow author of *Terence Rattigan: The Man And His Work* published by Quartet Books

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The Terence Rattigan Society

AWARD FOR A NEW PLAY FOR THE THEATRE

THE TERENCE RATTIGAN SOCIETY

The Society was founded in Terence Rattigan's centenary year, 2011, when play productions, film screenings, television and radio programmes, exhibitions at the British Library and National Portrait Gallery led to a resurgence of his popularity. It is a completely separate entity from The Sir Terence Rattigan Charitable Trust, which is not involved with this Award in any way. The Society aims to promote Rattigan's work and reputation while offering members interesting and stimulating programmes of events and visits. Members receive regular copies each year of 'The Rattigan Version', our acclaimed colour magazine, with articles by playwrights, critics, actors, directors and others connected with the world of theatre. Also on offer are discounted members' group visits to Rattigan productions, both professional and amateur, often with an optional group dinner/ lunch at a nearby restaurant.



Each year the Society hosts a Birthday Dinner with memorable events at the Garrick and RAF Clubs. Past speakers include Ronald Harwood and Julian Fellowes. Other gatherings have taken place at Rattigan's birthplace in Cornwall Gardens, at Harrow School and the Albany set where he lived and at RAF sites with a Rattigan relevance. Members have been able to access the Rattigan archives at the V & A and the British Library. Regular Rattigan masterclasses

(Left) David Suchet after planting a memorial tree in the grounds of the Actors' Church Covent Garden. (Below) Geoffrey Wansell interviews Princess Galitzine on her friendship with Rattigan. (Bottom Left) Students Sam Ducane (Royal Central School) and Harriet Poole (Manchester School of Theatre) taking part in the Oxford Conference Masterclass in June 2015.

have been held at leading drama schools, past classes have been led by Thea Sharrock and Adrian Brown.

Aside from the Terence Rattigan Society Award, 2015 saw another major initiative when the Society organised a two day conference on Rattigan at his old college with lectures from Dan Rebellato, Geoffrey Wansell, Michael Darlow, Dr Holly Hill and the playwright's current literary agent Alan Brodie. A key part of the weekend



was a masterclass for acting students from drama departments across the country led by Ian Flintoff with the Society funding all the students' expenses and providing accommodation from amongst the membership. The class included scenes from various Rattigan plays and others for comparison. Members of the Trinity Players drawn from first year students of the College gave a rehearsed reading of *First Episode* Rattigan's first successful play. The year ended with a visit to a performance of *Harlequinade* followed by a question and answer session with Kenneth Branagh.



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AWARD FOR A NEW PLAY FOR THE THEATRE

Not Just the Money - Putting on the Winning Play with the Sarah Thorne Theatre Company

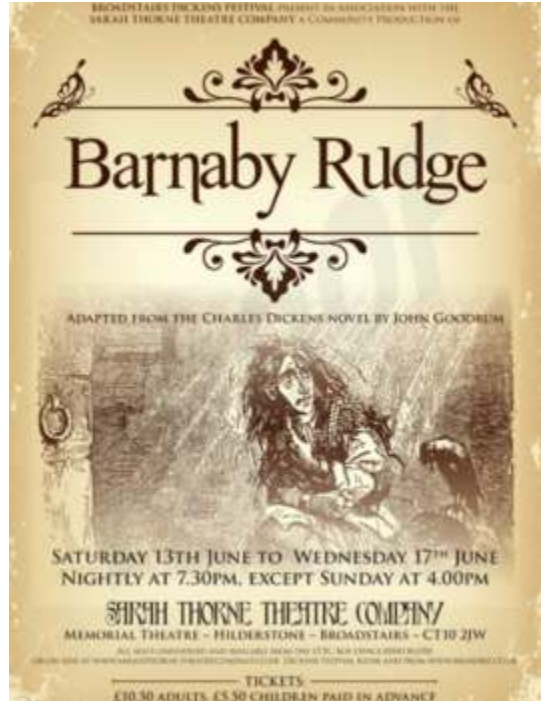
Talk to any aspiring writer and they'll tell you the biggest challenge is getting their work looked at by a potential audience. For playwrights the problem is even more acute – unless they run their own company or have been commissioned getting work performed is challenging to say the least. Which is why, in setting up the Terence Rattigan Society Award, the Society is determined to offer the winner a decent performance outing for their work.

Luckily amongst the members is Michael Wheatley-Ward ex-general manager of the Theatre Royal, Margate who now runs the Sarah Thorne Theatre Company - named after Sarah Thorne (1836–1899) an actress who ran Britain's first formal drama school in Margate.

Michael's company, which he describes as using a 'John Lewis Partnership' model as its business philosophy, was formed to present quality professional plays, music and theatre to East Kent and beyond, with the added purpose of restoring to full use the intimate Memorial Theatre, in St Peters Road, Broadstairs.

The theatre runs an annual pantomime, the Dickens Festival play and many one night presentations working closely with small commercial producers as a try out venue and constantly re-investing profits into the theatre's equipment and facilities. Seeing the Sarah Thorne business model as a way forward for smaller venues the current Chairman of the Arts Council, Sir Peter Bazalgette, is one of many people on the regular Newsletter mail outs.

Importantly Michael's Company runs the only professional Summer Repertory Company in Kent and the South East and the winning play in the Terence Rattigan Society Award will receive its presentation during their 2017 season.



The Sarah Thorne Company runs the local Dickens Festival Play, Dickens lived locally, and an annual pantomime.



Choosing Sarah Thorne as the company's name is particularly apposite as an actress manager she ran the Margate Theatre Royal for many years with the aim of offering the 'newest pieces approved in the metropolis as occasion permits' along with 'old and legitimate productions'.

Given this philosophy the Society is sure given her lengthy career in a theatre world which had to be commercial to survive and her commitment to the acting profession and its development Sarah Thorne would be delighted to be associated with The Terence Rattigan Society Award.

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