



Easter '06

# Offstage



A free magazine  
for Club members

*Right:* Four G.I.s  
from 'South Pacific',  
agreeing that there is  
nothing like a dame.

*Photo: John Linford*

## SOME ENCHANTED EVENING...

**Miles Otway** on 'South Pacific'

South Pacific was my final big show in Cambridge and the same for Messr's Pete Tovey and Alex Frost. We had worked as a team on large productions since our second year in 2003, rotating roles of TD, Master Carpenter and Chief Rigger on shows such as the 'Magic Flute', 'Noises Off' and 'Hair'. In every show we have tried, and I think succeeded, in pushing the boundaries of what can be done on the ADC stage. Having exhausted the 'conventional' things to do and by conventional I mean two storey rotating sets, flying bridges with actors on, flying temples etc., we were

determined to end on a high note and decided that something involving water was a suitable way to close our account of silly sets at the ADC. 'South Pacific' provided an ideal show for this.

The 12' waterfall and water section in the forestage that were the result went through several stages of re-design and were very carefully thought out and yet, probably inevitably, ended up with trips to B&Q to buy emergency roof seal, guttering and all manner of other means of containing a series of minor leaks. There were the expected 'Oh Christ its all going to go wrong and flood everywhere' moments, but in the end we were all very satisfied with

the result.

I am personally very proud of what we produced; lit from within, each of its four drops the waterfall looked fantastic and the set as a whole justified the hard work that had gone into it. More importantly, we managed to avoid the more dire predictions, mostly delivered in jest, of catastrophic theatre flooding, and put together a show which will be remembered for a long time to come. We pushed the envelope again for what is possible; I look forward to seeing the next generation of TDs and builders have a go at pushing it beyond. SP was a fitting & highly enjoyable end to a fantastic series of experiences at the ADC.

# ADC SUMMER GARDEN PARTY

2pm - 4pm  
Sidney Sussex  
Pimms. Be there.



**Sarah Brocklehurst**  
**President**

Enjoys the ocean, fine wine, Michael Jackson and dandelion tea.

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Enjoys Sondheim, Scrubs, Eternal Sunshine and The Great Gatsby.

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**Publicist**

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**Rebecca Pitt**  
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**Damian Robertson**  
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Enjoys Coupling, Iron Bru, Bob Dylan, Johnny Cash and Sherlock Holmes

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**M E A T E T E T H E A C O M M I T T E E**

# PRESIDENTIAL MUSINGS

Dear esteemed members,

It is with great pleasure that I welcome you to this term's issue of 'Offstage', the Amateur Dramatic Club's newsletter.

This year we celebrated our 150<sup>th</sup> anniversary, and as we approach the end of this landmark occasion, the incoming committee would like to take this opportunity to present the Club's newly designed logo. It seems fitting that having celebrated our glorious past during this academic year, we now also look forward to exciting theatre in the future. We hope that this logo will express our belief that we do not complacently rely on our illustrious past, but constantly strive to create future successes, by continuing to put on dramatic productions of the highest possible artistic merit. We also think that it's a really attractive logo.

The Club's future is already looking bright. As this re-emergence of 'Offstage' will detail, we are putting on a number of exciting productions this term: 'Our Country's Good', 'The Yalta Game/Sure Thing', 'States of Shock' and our Mayweek show 'The Jungle Book'. We are proud to pioneer the return of Cambridge's 'Town and Gown show': 'Fuente Ovejuna' which will be performed in July. Furthermore, we have an extremely exciting programme for the Edinburgh festival, with two productions: 'The Cabaret of Menace' and 'The Just', which will be performed at C Venues.

I hope that you will take the opportunity to watch some (perhaps all!) of the ADC's upcoming productions. I have no doubt that they will provide a wholesome and invigorating break from revision!

Last, but by no means least, I am thrilled to invite you to the Annual ADC Garden Party, which will take place from 2-4pm in Sidney Sussex College, on the 18<sup>th</sup> of June (Suicide Sunday). It is free to all Club members, and a wonderful summer's event.

So do come and celebrate (once more) 150 wonderful years of the ADC!

Have a great term,

Sarah Brocklehurst



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## Our Country's Good



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## States of Shock



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## Yalta Game/Sure Thing



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## The Jungle Book



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## Fuente Ovejuna

# FUENTE OVEJUNA



**Steve Siddall on this year's  
town and gown show**

The ADC welcomes an exciting new venture in the week of July 18th. Students join with a few older actors from the city for a production of Lope de Vega's most famous and tension-filled play: Fuente Ovejuna (The Sheep Well) written in 1613, tells the true story of a Spanish village that suffered brutal tyranny under its military commander and how the peasant community – led by its women – repaid violence with violence and took their case as far as the King of Spain. The play deals with moral

issues of honour and loyalty and contains scenes that are shockingly direct. The writing is very varied: vivid, lyrical, tense and often witty.

This will be an ensemble-style production directed by Stephen Siddall, whose 15 summer productions at The Arts Theatre have drawn excited audiences and glowing reviews for their interpretations of Renaissance plays.

Design and lighting are well under way (with Christina Elliott and Michael Nabarro)

and 15 talented actors are ready to begin rehearsals next month. 3 or 4 young men – of student age – are still required. Here's a chance to take part in a very special production and to help the ADC to revive their tradition of a summer season (only suspended in recent years to allow for the renovations).

The director is very experienced in accommodating actors who also have exams, so don't let that deter you from finding out more (phone 355853).

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'Fuente Ovejuna' is at the ADC from 18th - 22nd July 2006 at 7.45pm. Tickets cost £7/5 (Tue-Thu) £8/6 Fri&Sat

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# GOING DOWN UNDER



Dan Martin and <insert name here> rehearsing on the ADC Theatre stage

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'Our Country's Good' is at the ADC from 9th - 13th May 2006 at 7.45pm. Tickets cost £7/5 (Tue-Thu) £8/6 Fri&Sat

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**Oli Robinson** describes this exciting piece of work

In just over two week's time, the ADC theatre will play host to an enormous gravel pit for a brand new production of the Olivier award winning 'Our Country's Good'. This production will see the ADC transformed into an untainted Australia, against a backdrop of bright sky, night stars and golden sands. A brand new score composed by Cambridge student Luke Rogers fuses both aboriginal and eighteenth century European music and runs through whole production.

A unique combination of didgeridoo, string quartet and flute must surely be a first in Cambridge theatre! The story of a play within a play, 'Our Country's Good' asks questions about the nature of theatre, criminality, love and redemption.

From a good two months of rehearsals, believable and empathetic performances of both officers and convicts are emerging. The doubling provides both comedy and poignancy and questions just how easy it is to categorise people. This promises to be the perfect antidote to Cambridge exam term, and a fitting prequel to the start of summer.



# SHOCKING BEHAVIOUR

'States of Shock' is at the ADC from 17th - 20th May 2006, 7.45pm. Tickets £4/3, £5/4

"Torture. Barbarism of all sorts. Starvation. Chemical warfare. Public hangings. Mutilation of children. Raping of mothers. Raping of daughters. Raping of brothers and fathers. Executions of entire families. Executions of entire generations of families. Amputation of private organs. Decapitation. Disembowelment. Dismemberment. Disinternment. Eradication of wildlife. You name it... It's a question of destiny..."

## James Hurley explains all about this exciting play

When 'States of Shock', by Sam Shepard, opened in New York in May 1991 it sought to condemn both the American government's military invasion of Iraq in February of that year and the compliant and complacent reaction of the American public to that invasion. A deeply political play, Shepard's drama locates itself in the dream-like reality of a "family restaurant", where a belligerent colonel, a mutilated war veteran, a clumsy waitress, and two wealthy patrons trade blows (both physical and verbal) in a conflict of ideals born from the catastrophic results of war, repression and American imperialism.

Fifteen years after its premiere in the unsteady social climate of global politics today, States of Shock is still as relevant and provocative to its audiences as it was on its initial release.



Sam Shepard's play works on many levels and behind its experimental political dissent lies a poignant examination of human frailty and weakness. The central character of the Colonel – costumed in a mix of historical uniforms, memorabilia and combat gear – is ostensibly an archetypal military man and straight-forward symbol of war.

However, below this menacing exterior there is the fragile figure of a repressed father, struggling between doing the right thing for his paralysed son and the right thing for his oppressive nation. His mutilated companion (and son), Stubbs, has a similarly divisive purpose, both as a tragic symbol of lost youth and as a neglected child, striving to come to terms with his familial disinheritance. Indeed, everything in States of Shock is defined by this sense of duality; between the private and the public, the symbolic and the real, the clinical and the emotional.

We have striven with our production to bring the most out of these diversities in theme, setting and form. Our rehearsal process has focused, particularly in its early stages, upon allowing the actors freedom to experiment, both within the confines of Shepard's play and beyond it. Such flexibility will also be paramount for the success of the production when we reach the theatre, as Shepard's daring directions specify the use not only of a cyclorama but also of two live percussionists offstage, who must simulate many of the sounds and effects of war; a unique feature used rarely, if at all, before at the ADC. Most importantly, however, 'States of Shock' provides a challenge not just for its cast and crew, but also for its audience: a Late Show that is both thought-provoking and a visceral theatrical spectacle: that has to be watched and not just seen.

# PHOTOS FROM THE SHOWS



Greek



Crave



Crave



SP

Betrayal

Sound Box during SP



Editor: Adam Hopwood

Articles and photos belong to their respective creators.

Send any comments, suggestions, or articles for the Micahelmas edition to [comms@cuadc.org](mailto:comms@cuadc.org)