



cuadc.org

Cambridge University

Amateur  
Dramatic  
Club

# OFFSTAGE

THE ADC NEWSLETTER: EASTER  
2007

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## EDITORIAL

It may be exam term, but the ADC has certainly not been resting on its laurels! We're very happy to bring you news of our summer programme for the Edinburgh Fringe Festival, below - please do support our shows if you are planning on spending some time in Edinburgh during the Fringe.

We produced two ClubShows this term: Pinter's *A Slight Ache* in week 1, directed by Joe Hytner, and Shakespeare's *Merchant of Venice* in week 2, directed by Douglas Morse, who's given us some reminiscences on the show. Over the page are some of Damian Robertson's amazing photos from the highly acclaimed production of *Return to the Forbidden Planet* last term.

## THE MERCHANT OF VENICE

Just before the dress, the £1000 wig rented from the National Theatre went missing. A search party was mounted and after fifteen fruitless minutes, I went off in private to kick some chairs. Fortunately Portia's oft-mentioned blonde tresses were found, and the dress proceeded. If I had know the cliché that a rough dress leads to an excellent opening night - it did - I still would have been stressed.

Looking back, I think my favourite moments were in the odd rehearsal spaces we found. From the TV room in the University Centre, to the field of nettles next door, and even the ADC bar; these were where the play was discovered. Another cliché is that it's the process of creation, not

the end result, that matters. Although we were rewarded with a lot of laughs and intense silence during the run itself, looking back I realise that it was the making of the thing that did matter. Collaborating with set designers, costume designers, lighting, actors, and the entire production team, was frustrating, exhilarating and entirely rewarding.

Doug Morse



Bassanio swears never to part with Portia's ring. Screen-capture © Douglas Morse

## EDINBURGH FRINGE FESTIVAL 2007

This August, the ADC presents two productions at the Edinburgh Fringe Festival, both at **C Venues**. If you're going to be there over the summer, make sure you check both these shows out!

- \* *Apocryphal Tales Told in the Dark*, written & directed by Orlando Reade: 8.45pm, 1st-28th August, at **C Cubed**. See [www.srcf.ucam.org/mikado/](http://www.srcf.ucam.org/mikado/) for more information!
- \* *The Lion, The Witch & The Wardrobe*, by C.S. Lewis: 3.10pm, 1st-27th August (not 13th) @ **C+3**. More information at [www.aslanisonthemove.co.uk](http://www.aslanisonthemove.co.uk). And this, from the director, Charles Arrowsmith:

"Once there were four children whose names were Peter, Susan, Edmund and Lucy..."

These words signalled the start of a great adventure for me as a child, and its that sense of adventure that we are going to be looking to recreate with "The Lion, the Witch

and the Wardrobe" at this year's Edinburgh Fringe. The Fringe presents many different challenges to those posed by a regular Cambridge production. Aside from the need to publicise 24 hours a day, the audience demographic will be much more diverse, not least because we want lots of kids to come. This brings its own challenges: we have to appeal to parents as much as their children! A lot of nonsense is talked or thought about children's theatre, which we will be hoping to dispel by giving our production a harder, darker edge. Both worlds within the story are at war, and it would be wrong to "Disneyfy" a play that already has enormous potential twee factor. Our aim is to engender in audiences of all ages the same kind of excitement and trepidation that attended our initial childhood experiences of Narnia. While, of course, having a pretty smashing time!



Photo © Charles Arrowsmith

## How to MD the Lent Term Musical: a step by step guide by Hugh Greenish

- 1) **Be appointed MD [musical director].** Cambridge being arguably a little thin on MDs at the moment, and me having a fair bit of experience at putting rock bands together meant that those foolish producer / director types gave me the job.
- 2) **Make sure you know the show.** Return to the Forbidden Planet (hereafter rttfp) was the very first show I ever did in Cambridge (as Assistant MD) so is directly responsible for the fact that I will most likely never get a PhD.
- 3) **Get a cast.** This bit is kind of essential. Fortunately there are Directors and things to help out.
- 4) **Find a recording of the show.** For a "real" musical it should all be in the score; for rttfp, all the songs were lifted and rearranged from classic choons. Given that I wanted to emulate the originals (to an extent) rather than the cast recording, getting to know the original versions is a good idea. iTunes loves me now.
- 5) **Get a band and some scores.** Regardless of how much effort you put into this step, you won't have both in place by the time you want. Just accept it.
- 6) **Compare the scores to the recordings.** At this point you will realise that step 6a is necessary
- 6a) **Rewrite, correct, amend and extend the scores.** Yeah. We paid a lot for those scores...
- 7) **Learn to lead a band while playing the bass guitar.** Optional - the band almost certainly aren't looking at you. You don't *have* to play the bass guitar, but I recommend it, it's fun and the laydeez dig it.
- 8) **Rehearse Incessantly.** If you're not rehearsing the band you're rehearsing the leads; if you're not doing that you're rehearsing the chorus and if you're not doing that you're rehearsing the whole cast. If you're not doing any of those things then you probably should be.

### The new ADC Committee

On the 5th of March, the ADC committee held it's Annual General Meeting, at which voting was open for the committee of 2007-2008. The people you chose to represent you for this coming year are as follows:

**President:** Bethan Bide  
([president@cuadc.org](mailto:president@cuadc.org));

**Secretary:** Gus Booth-Clibborn  
([Secretary@cuadc.org](mailto:Secretary@cuadc.org));

**Junior Treasurer:** John Linford  
([jt@cuadc.org](mailto:jt@cuadc.org));

**Technical Director:** Rob Mills  
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**Director's Rep:** Oli Rose  
([director@cuadc.org](mailto:director@cuadc.org));

**Producer / SM Rep:** Joe Hytner  
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**Actors' Reps:** Marieke Audsley & Tim Checkley  
([actors@cuadc.org](mailto:actors@cuadc.org));

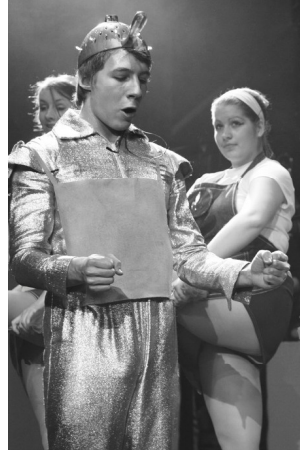
**General Members:** Jess Crawford  
([jess.crawford@cuadc.org](mailto:jess.crawford@cuadc.org)) & Ben Nicholls  
([ben.nicholls@cuadc.org](mailto:ben.nicholls@cuadc.org)).

Find out a bit more about us at <http://committee.cuadc.org>! You can email us separately, or send email to [committee@cuadc.org](mailto:committee@cuadc.org) to reach us all!

- 9) **Rehearse some more.** It's like that
- 10) **Get Ill.** Continue to rehearse. You should also go to the ADC dinner while pretty much hallucinating.
- 11) **Do a week of the run.** This is more enjoyable if you flirt with chorus girls.
- 12) **Stop being ill.** This is a good trick for making the second week go better. Also helps in the whole flirting with chorus girls stakes.
- 13) **Do a second week of the run.** Most people involved in the show will have no lectures or anything by this stage. Those people are the lucky ones.
- 14) **The End.** This is the point at which you realise that, in the preceding three months, for every e-mail about the show you have received you have written half a word of your thesis...



Above: The crew of the ADC-9 return safely from their voyage



Left: Caliban (Dan Martin) giving off "Good Vibrations".



Right: Lead guitarist Alister Bates: a musical is about the band as much as the cast and crew!

Photos © Damian Robertson