

A close-up photograph of a woman with long, dark, curly hair and bangs, singing passionately into a microphone. She is wearing a red, lace-trimmed top and large, ornate earrings. The background is dark with a warm, golden light source on the right, creating a bokeh effect. The text 'adc theatre' is overlaid in the top right corner.

**adc theatre**

**Annual Report 2021-2022**



# EXECUTIVE SUMMARY

After surviving two unprecedented years, the past twelve months finally provided the opportunity for a much-needed return to relative normality, and for the reconstruction and recovery of the theatre's operations and financial position. Whilst this report will show that the theatre has not yet returned to a state of financial profitability, the shows presented across both of our venues this year were certainly as artistically rich as ever.

Where the ADC could have chosen to stay 'safe' with its programming choices, prioritising only those shows that would be a guaranteed commercial success, we were able to deliver three diverse and artistically varied seasons which showcased the continued talents, ambitions and imagination of our theatrical community.

## 2021-22 Management Team

**Jamie Rycroft:** Theatre Manager  
**Luke Dell:** Operations Manager  
**Eduardo Strike:** Technical Manager  
**Lucia Revel-Chion:** Production Manager  
**Anna Perry:** Office Administrator  
**Lauren Sandall:** Box Office Administrator

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# WELCOME

After two turbulent years, it was a relief to finally get through all three student terms without another lockdown or (too many) performance cancellations. Whilst on the surface this year may have appeared as one of relative normality, the return from months of COVID-induced closure required a significant and concerted effort from the management team to re-train and support the next generation of students through the production process. Many of these students had not previously been able to step foot in the theatre, and instead had their prior theatrical activities limited to various - still valuable - online endeavours.

Whilst half of the management team were working hard to nurture and train hundreds of new participants in amateur student theatre, the rest were striving to secure a much-needed financial safety net. One of our core aims is to continue to ensure that participation in amateur theatre, both for those in production roles and for our audiences, remains affordable and accessible so that our local student and non-student communities can make the most of the theatre's unique resources.

2020-21 was - at its heart - a year of recovery. In spite of this, the ambition, creativity and

innovation of the student and wider local community was just as great, if not greater, than ever before. The ADC Theatre has always been the ultimate breeding ground for the nurturing and development of the brightest in upcoming talent in the performing arts. As ever, we have been able to continue to provide the opportunity for students and amateurs to learn about all aspects of theatre production, regardless of their previous levels of experience. Alongside this, the theatre welcomed a number of new members of casual staff to the team, with the unprecedented extension of many of the full-time management team's contracts allowing for some much-needed continuity during these turbulent times.

Our three seasons presented a rich and diverse variety of performance genres, encompassing a breadth of narratives from a multitude of cultures and geographies. From comedy and improv, to dance, drama and musical theatre: our programme continues to be as ambitious, experimental and - of course - theatrical as ever before.

Members of the ADC Theatre's alumni community continued to thrive. To name but a few: Emma Corrin starred as Diana, Princess

of Wales in the latest season of hit TV show, *The Crown*, on Netflix. Ex-Footlight Leo Reich performed a sold-out run at the Edinburgh Festival Fringe with his solo stand-up show, and Lucy Moss and Toby Marlow won a Tony Award for the international hit, *SiX*, which debuted at the ADC as a student production in 2016.

We were delighted to sell over 51,000 tickets to our shows across the last year and continue to be extremely grateful to our patrons, members and regular donors, and to everyone else who helps keep the theatre thriving. As our on- and off-stage communities continue to re-build after an incredibly disruptive period of repeated theatre closures, we hope you found something you enjoyed this year – maybe something you would not have previously thought to see – and that you will continue to enjoy what we have to offer in the years to come.

**Luke Dell**  
**Theatre Manager**



**KIPPS: The New Half a Sixpence Musical,**  
ADC Theatre (Photo by Liv Clark)

## ABOUT US



Great Mother - Iya Ayaba, Corpus Playroom (Photo by Clara Lattimer Walter)

The ADC Theatre and Corpus Playroom remain the central hubs of Cambridge's thriving drama scene. Productions at these venues are mounted entirely by students, amateurs and volunteers from our local community. From actors and technical crew, to directors and producers, everyone is united in a desire to enjoy and contribute to the creation of high-quality theatre.

Vibrant and varied programmes of drama, comedy, musical theatre and dance are presented at each venue by student groups during the University terms and by local groups during the long-vacations. Each venue stages up to two different productions each night.

Today we aim to provide opportunities for students and amateurs to experience and learn about all aspects of theatre, while presenting productions of the highest standard. We are one of the smallest departments of the University of Cambridge and the oldest University playhouse in the country. Activity at the ADC Theatre is led almost entirely by students, with no faculty involvement.

Training, learning and support are at the heart of everything we do and we are set up to encourage and to provide help and guidance to all who are interested in creating theatre: from the seasoned artists to the most inexperienced users.

All of this activity draws on a long tradition: plays have been presented on the site of the ADC Theatre since 1855 when the Cambridge University Amateur Dramatic Club (CUADC) was founded and the Club met and performed in the back room of the Hoop Inn on Jesus Lane. The coaching inn stood almost exactly where the ADC Theatre stands today.

At first the Theatre was run as a private members' club by the CUADC, but owing to growing financial difficulties, it was agreed in August 1973 that the Theatre would be leased to the University of Cambridge for 75 years. Although the Theatre continues to be owned by CUADC, it is currently run as one of the smallest departments of the University which has assumed responsibility for its management and maintenance. The CUADC remain one of the theatre's core resident societies.

The ADC Theatre has helped to launch the careers of many theatre luminaries, including Sir Ian McKellen, Olivia Coleman and Emma Thompson, through to more recent alumni including Jonah Hauer-King, and writers of the worldwide hit musical, *SiX*.

# RESIDENT COMPANIES



Singin' in the Rain, ADC Theatre (Photo by Becca Tyson)



There are several student societies resident to the ADC Theatre and Corpus Playroom. Not every show is produced by these companies, but the Theatre is the epicentre of their activities and their student committees are heavily involved in the programming of each season. Representatives of CUADC and Fletcher Players serve on the Theatre's Executive Committee and on the termly show selection panel.

## **CUADC**

The Cambridge University Amateur Dramatic Club is the oldest and largest student drama society in Cambridge. The first performances on the site were staged by the founders of the Club in 1855. The CUADC present a varied programme of Mainshows and Lateshows at the Theatre each season, bringing together some of the finest young theatrical talent in the country and providing unrivalled support for their productions. The ADC Theatre and CUADC are very close partners as the Theatre continues to be owned by the CUADC.

## **Fletcher Players**

The Fletcher Players are the drama society of Corpus Christi College and the resident company at the Corpus Playroom. The Fletcher Players are integral to the running of the Playroom, helping with programming and producing up to six shows

a term. Named after John Fletcher, alumnus of Corpus Christi College and Jacobean playwright, productions by the Fletcher Players showcase new writing, traditional classics, comedy and cutting-edge drama.

## **Footlights**

It is hard to think of a group that have had more influence on British comedy than the Cambridge Footlights. Their fortnightly Smokers, an original mix of sketches and stand-up, are the breeding ground for the finest new comedy talent. No other student society champions new talent and new writing more consistently, or provides as many opportunities to try out and develop new sketch and stand-up material.

## **CUMTS**

The Cambridge University Musical Theatre Society are the source of some of the very best musical theatre in Cambridge. In addition to their Mainshows, the society runs popular Bar Nights and a series of social events throughout the year. Its contribution extends far beyond showcasing existing onstage talent: it aims to encourage training in musical theatre and regularly invites experts and seasoned professionals in the field to run masterclasses for its members.

# ADC THEATRE



The Winter's Tale, ADC Theatre (Photo by Daniel Fry)

The summer of 2020 saw a significant easing of COVID-19 restrictions across the country. The Summer 2018 redevelopment of the theatre's auditorium paid off in spades, with the newly-installed ventilation system forming an essential part of the theatre's COVID safety risk assessments.

Last year the ADC was able to stage only 37 productions across our two venues. This year over 440 performances of 100 different productions were staged at the ADC Theatre alone.

Our year kicked off in a triumphantly theatrical fashion with the Pied Pipers' much anticipated production of the hit musical, **Grease**. This was not the only show postponed due to the pandemic, with performances of **KIPPS**, **Present Laughter** and **Nothing Great Is Easy** all finally getting the opportunity to be staged after many months of delay. **Once** and **Shakespeare in Love** went on to become some of the theatre's most successful productions of the year. A sell-out run of **Kinky Boots** from the Festival Players provided some much-needed glitz and glamour during the student exam period, proving that theatre really is 'the most beautiful thing in the world'.

Our student community worked hard to produce three fantastic seasons of high-quality amateur theatre at the ADC. In the Michaelmas term, CUADC's **Pass Over** was one of the most well-attended plays of the season, while popular favourites such as the return of **Dragtime!** continued to thrill Lateshow audiences. We saw a double bill of Caryl Churchill across our venues, with **Top Girls** celebrating a cast and crew almost entirely made up of female and non-binary performers and technicians.

The Lent term opened with the play version of the

world-famous, **Blood Brothers**, while an adaptation of Peter Shaffer's **Equus** stood its ground with inspired staging, lighting and set design. This term also saw a unique production of **The Winter's Tale**, where the action was transported to a circus, perhaps a fitting location for an 'exit pursued by a bear'. The Footlights presented their always-popular annual productions: **Footlights Presents** which showcases the brightest of upcoming comedic talent, and the **Spring Revue**, which celebrated the finest content from this year's cohort of graduating comedians.

Easter term opened with a hard-hitting production of **The Son**, offering a captivating drama despite its small cast. **Enron** charted the collapse of one of America's largest corporations as it became embroiled in a scandal of corruption. Meanwhile, **Vanity Fair** offered a more light-hearted exploration of romance, gossip, power and war, with Bridgerton-inspired modern staging. Over in the Lateshow slot, CUADC's unique production of **The Pied Piper**, performed entirely in mime, delighted audiences.

The year also saw some exceptional quality musical productions from the late Stephen Sondheim's **Company** and Jonathan Larson's **RENT**, to an all-singing, all-dancing production of **Singin' in the Rain**, featuring one of the year's most technically ambitious and extravagant sets, flooding the stage with a spectacular rain shower during the musical's title song. Our annual pantomime, this year a twist on the classic tale of **Rapunzel**, set the bar high with their sophisticated moving castle and intelligent lighting design. Not forgetting **Astrid** which transported us to the spaceship Mara, proving that the technical ambition of the student community is as strong as ever.

# CORPUS PLAYROOM



Partition, Corpus Playroom (Photo by Mara Postolache)

As we entered the Michaelmas term we celebrated our tenth year of managing the Corpus Playroom, our unique L-shaped fringe venue tucked away just off Kings' Parade. The Playroom proved as popular as ever, with performances averaging over 55% capacity, and over 12,500 tickets being sold for performances across the year. Performance slots at the Playroom continued to be some of the most competitive and sought-after during our termly show-selection process, and the student community came together to produce some excellent quality drama, comedy and more across more than 300 performances of 80 different events.

Dave Malloy's **Ghost Quartet**, an intoxicating song-cycle, brought some spectacular live music to the Playroom in the Michaelmas term, later followed by original musical **The Man Who Wouldn't be Murdered**, which showcased the musical theatre talents of this year's fresher cohort and performed to standing ovations night after night.

As always, the Playroom hosted a wealth of original writing from the student community, including **Great Mother – Iya Ayaba** set towards the end of the Biafran War in Nigeria, and CUADC's **The Calligrapher** which highlighted the importance of the artefacts with which our history is littered. The show went on to enjoy a successful run at this year's Edinburgh Festival Fringe.

The Lent term saw a unique staging of Henrik Ibsen's fantastical **Peer Gynt** featuring a live jazz band. **The York Crucifixion** offered one of the season's most unique productions: a short and brutally realistic dramatisation of the medieval titular event. Meanwhile **Not Even the Dogs** was a poignant devised production documenting authentic experiences of Jewish life in Warsaw during the Second World War.

At the end of the year, BAWDS kicked-off the Easter term with black-comedy **Consuming Passions**. The Fletcher Players presented Enda Walsh's farcical epic, **Ballyturk**, while **Queer Street** and **52 Monologues for Young Transsexuals** both presented exciting and intimate devised pieces exploring the experiences of the LGBTQ+ community.

Over the Christmas break the Playroom underwent some much-needed maintenance including significant technical improvements to the theatre's hard-power, with new signal cable installed to allow for the use of LED lighting within the rig, another step towards ensuring that the venue's technical infrastructure lines up with that of its sister venue.

“The ADC has provided, and continues to provide, a great deal of creative energy to professional theatre.”

Sir Peter Hall

“The ADC is where I learned about theatre.”

Miriam Margolyes

“Without the ADC Theatre I would never have become a director.”

Sam Mendes

“Few if any training grounds have contributed as much to the performing arts as the ADC Theatre.”

Michael Attenborough

“We learned the hard way about planning, budgets, cost control, box office, marketing, and the price of failure. For me and my contemporaries, working at the ADC Theatre amounted to an exhilarating contradiction, the most audacious and yet the most responsible time of our lives.”

Sir Trevor Nunn

## 2021-2022 IN NUMBERS

186

productions at the ADC Theatre and Corpus Playroom

1100

students involved in shows at our venues

51,000

tickets sold for events at the ADC Theatre and Corpus Playroom

10,000

audience members welcomed



**740**

performances at the ADC  
Theatre and Corpus Playroom

**2000**

students involved in Cambridge drama

**46%**

of available tickets sold at the  
ADC Theatre

# FINANCIAL PERFORMANCE

The theatre's annual accounts present a very clear picture. Whilst expenditure largely remained within budget, almost all of the theatre's primary trading income streams fell somewhat below their financial targets.

Theatre hire income for the ADC and Corpus Playroom reached 78% of its financial target, with the Playroom reaching an overall trading surplus of £18k. Whilst this is a significant improvement compared to the figures for the previous two years, it appears that some of our audience base are hesitant to return to see live theatre, especially those over 60. A few performances, most notably our annual pantomime and Lent Term Musical, **Singin' in the Rain**, had the end of their runs cut short following a wave of COVID illness throughout the winter and spring. However, despite this, student participation has grown substantially compared to pre-pandemic levels, with the number of student ticket sales increasing, and over 700 new students getting involved in theatre across our venues for the first time this year.

Average auditorium capacities were down from 58% to 48% relative to 2018-19, and total ticket sales down by 17%, explaining the reduced

income earned through our venue hire revenue streams. Despite reduced audience numbers, bar sales managed to reach 89% of its financial target generating a £60.6k trading surplus: a strong performance given the reduction in audience intake. The installation of new till units and software, including faster card machines, has significantly improved the efficiency of bar service and has allowed for better reporting and control of product profit margins.

Meanwhile, Box Office commissions exceeded their financial targets (£33.6k trading activity surplus), highlighting the intrinsic value of our external ADC Ticketing service, managed by the theatre's Box Office Administrator. Patrons of the ADC continued to generously support our activities, with donations sitting 6% higher than last year. Patrons also continue to subscribe to the theatre's Friends and new Fellows membership programmes.

Excluding some miscellaneous income reflecting reimbursement of previous COVID-related and capital expenditure, the theatre ended the year with a £43k deficit. The theatre should ideally break-even in its trading activities, with donations currently being used to prop up this deficit rather than support additional growth



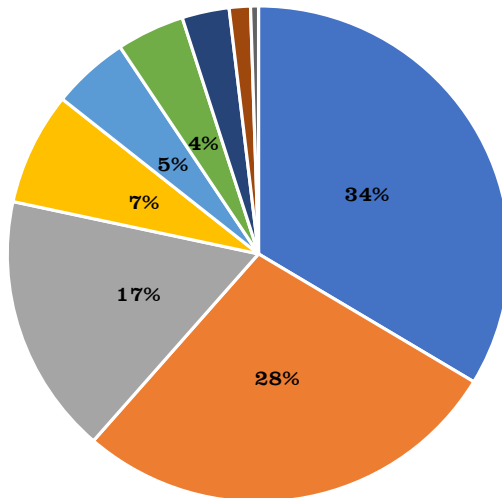
and development. However, this deficit is minor relative to the total value of the theatre's reserves which have been entirely exhausted over the previous years, indicating a slow financial recovery towards a model of financial self-sufficiency.

When factoring in the theatre's assets, liabilities and revaluations in its internal investments, the bottom line of the balance sheet has improved this year, sitting at an extremely modest albeit still positive value. Discussions have begun with the University's Finance Division regarding the replenishment of the theatre's otherwise fragile and depleted reserves, and the Executive Committee will continue to discuss the possibility of long-term fundraising to support the financial sustainability of the ADC Theatre's activity.



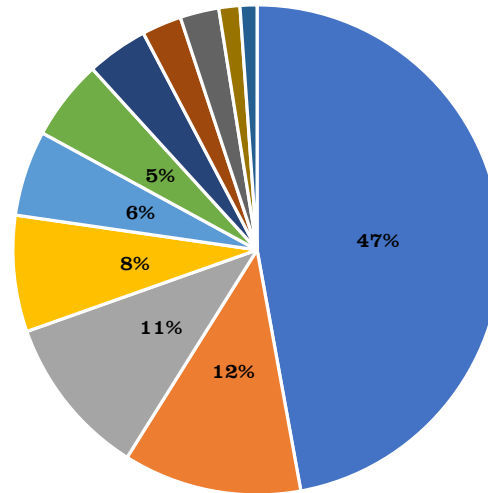
Company, ADC Theatre (Photo by Diana Nowicki)

**ADC Theatre Income**



- ADC Theatre Hire
- Bar Sales
- Box Office Commission
- Corpus Playroom Hire
- Miscellaneous Income
- Central Funding
- Donations and Membership
- Interest on Investments
- External Hires

**Expenditure**



- Staff Costs
- Internal Services Charges
- Bar
- Maintenance
- Marketing
- Administration and Computing
- Administration
- Corpus Playroom

# STUDENT INVOLVEMENT



**Blood Brothers**, ADC Theatre (Photo by Alex Parham-Cope)

Compared to the heavily restricted, socially-distanced activity of the previous year, the theatre was able to present a much more welcoming and active student engagement campaign in October 2021 with the return of the Michaelmas Freshers' campaign and Freshers' shows led and supported by the CUADC committee. This year's Freshers' shows were as popular and as ambitious as ever, with **The Kitchen Sink** attempting the assembly of a functioning basin at the Corpus Playroom, and **A Small Family Business** outperforming its ambitious financial target.

Over 1000 students were involved in shows at the ADC Theatre and Corpus Playroom this year. Across Cambridge as a whole, over 1200 students were involved in a show for the first time with 700 involved in their first ever show at the ADC or Corpus Playroom. Most impressively, the theatre trained-up over 650 new students whose first ever experience of Cambridge student theatre was at one of our venues.

The theatre continued to support the development of new student writing from rehearsed readings of **So Long Samara Brown** and **Antinous in the Swale** in the Larkum Studio, to the production of original musical, **Astrid**, which debuted on the ADC Stage in the Michaelmas term. The Corpus Playroom, as ever, continued to serve as the home of new writing, staging a huge variety of original productions across the year from comedy and drama to devised theatre.



RENT, ADC Theatre (Photo by Rebecca Tyson)



# COMMUNITY INVOLVEMENT & SERVICES

## ADC TICKETING IN NUMBERS

**84**  
performances

**12,900**  
tickets sold

**£162k**  
gross income

Kinky Boots, ADC Theatre (Photo by Liv Clark)

## **Audiences**

Our productions continue to attract audiences from the local community and beyond. 48% of our sales were from within the student body - an increase on pre-COVID years - 6% were to alumni or staff of the University, 8% to over 60s and 2% to under 16s. Of our non-student sales, 42% of those were from audiences outside of Cambridge, reflecting the much broader reach of interest in our productions both in and out of student term time.

## **ADC Ticketing**

Our ADC Ticketing service continued to be a lucrative financial supplement to support the running costs of our Box Office, where over 25% of calls to the ADC Theatre Box Office were to book tickets for ADC Ticketing events. This year, ADC Ticketing supported 84 different events across a number of venues in Cambridge. We were pleased to introduce a multitude of new customers to our service across the year, with ADC Ticketing sales representing a total gross income of £162k.

## **Cambridge International Arts Festival**

The ADC Theatre was the home of the Cambridge International Arts Festival in September 2021, presenting a week of experimental new theatre across both of our venues, and headlined by Barely Methodical Troupe's breath-taking and exhilarating ballet and circus performance **Bromance** which sold-out its one-night run on the ADC stage.

## **Work Experience**

The theatre hosted two work experience programmes

this year, one in September, and another in the summer, welcoming three Year Ten and Eleven students from within the Cambridge area. Being one of the theatre's core education and outreach opportunities, the work experience programme proved as competitive and popular as ever. The students pitched their show ideas from new writing, to a novel new staging of Frankenstein, putting together thorough show proposals with the assistance of members of the ADC Theatre management team.

## **ADC Camp**

A core tradition: ADC Camp returned, thankfully more social and less socially-distanced than those of the past two years. It was attended by 15 of the theatre's experienced technical community, present and incoming management, as well as 22 students who were involved in projects including a major renovation of lighting in the bar, the transformation of the CUADC Club Office into a costume store, access improvements to the lighting bridges, and over 35 other maintenance tasks across the theatre's estate. ADC Camp continues to be a vital opportunity for building maintenance and enhancement.

## **Backstage Tours and Events**

The continuing impact of COVID-19 meant that OpenCambridge and University Open Day tours did not go ahead as normal; however, the theatre adapted to the circumstances by offering virtual presentations on getting involved in theatre to prospective students, as well as offering virtual 360 degree tours of the ADC Bar and Auditorium.

# STRATEGIC PLANNING



Vanity Fair, ADC Theatre (Photo by Ben Nicholson)

At the start of 2021, the theatre's Executive Committee developed a Strategic Masterplan which set out seven objectives against which long-term planning could be structured. This plan aims to inspire positive change within the theatre, allow for longevity and institutional resilience, and ensure that the theatre remains ambitious and committed to improving the quality of its operations and cultural output.

### **Opportunity**

Alongside key representatives from the student body, the ADC management team made a significant drive towards more accessible and wellbeing-oriented practice. The Production Manager was able to establish networks between the student community and professional Intimacy Directors, develop a set of standard guidelines for use of intimacy in productions, and provide the resource for general intimacy training sessions every year.

The ADC also saw a jump in student engagement relative to pre-pandemic years including a 7% increase in the number of students getting involved in amateur theatre across Cambridge, and a similar increase in student ticket sales.

### **Development**

The theatre ended the year with 50 members across its ADC Friends and ADC Fellows programmes. The generosity of our patrons has also continued, with the theatre receiving 6%

more in donation income in comparison to last year, and significantly more than prior to the COVID-19 pandemic.

### **Outreach**

The theatre once again ran a successful work experience programme, championing youth engagement with the arts and expanding knowledge of career opportunities within arts venue administration and management. This year's programmes were more engaged and collaborative than ever before, allowing the participants to collaboratively develop their ideas with the full support of the management team.

A number of schools were actively contacted for group bookings throughout the year. Shows such as **Super Ella** targeted young audiences, while the Young Actors Company returned to the Corpus Playroom for their annual youth showcase. Over 560 young people aged under 16 visited our theatres across the year. The theatre is committed to improving this through conscientious programming and continually reviewing the potential for further outreach events and opportunities.

### **Innovation**

The Operations and Technical Managers oversaw a significant overhaul of the theatre's Health and Safety Policy including its risk assessments and standard practice guidelines, as well as being



CUMTS Gala, ADC Theatre (Photo by Andrew Hynes)



subject to a successful Health and Safety audit. The ADC Theatre has managed to maintain relationships with the University's other non-school institutions which were developed during the pandemic in order to review and discuss post-COVID recovery.

The installation of a new PointOne till system on the bar significantly increased the efficiency of front of house operations and improved the quality of customer service. Meanwhile, significant investment in the Corpus Playroom, including upgrades to hard power and internal wiring to support the use of new LED profiles and a new lighting desk, allow the venue to move more in line with other professional fringe theatre spaces. Video upgrades within the ADC have also continued, with the current plans allowing for a fully-HD show relay feed throughout the building by mid-2023.

### **Diversity**

The ADC continued to champion cultural and artistic diversity within its programming process, with representatives from BREAD and the Trans Theatre Collective being invited to contribute to the show selection panel for the past year.

**Blood Brothers**, **M Butterfly** and **Much Ado About Nothing**, alongside new student writing such as **The Calligrapher** and **Great Mother** at the Corpus Playroom, foregrounded the representation of member of the global majority.

### **Accessibility**

The theatre began consultation on the provision of relaxed performances at the ADC, including the staging of an accessible performance of the annual pantomime.

The CUADC's primary costume store – previously in a basement at Queens' College - was also relocated on-site during this year's Camp. The former location was inherently inaccessible, and so the repurposing of the Club Office to a Club Costume Store will allow for greater and more universal access to this resource.

### **Sustainability**

The Theatre Manager assembled a subcommittee of the Executive Committee focusing on improving sustainable practices in the theatre. This group have investigated the theatre's energy ratings and use, have made the production risk assessment process fully digital and paperless, have removed most single-use plastics across the venue, and have encouraged wood reuse and recycling during set construction, trialling the use of a wood-only recycling skip in the Easter term. Thanks to the efforts of the Sustainability Subcommittee and management team, the theatre was successful in achieving the University's Bronze Green Impact Award.

SUPPORT US



I Love You, You're Perfect, Now Change, ADC Theatre

The ADC Theatre receives no external funding, yet we remain committed to keeping our ticket prices low and our bar affordable, so that both our student and local audiences can experience and enjoy the theatre as frequently as possible. We are always mindful that any of our performers today could be the famous names of tomorrow and that they, and our audiences, can only thrive in a lively and affordable theatre.

We have seen a decline in member retention owing to the COVID-19 pandemic; however, we are pleased to still have 42 ADC Friends and 8 ADC Fellows, including Andrew Shepherd, Mr and Mrs Fisher, Jacqui Gaiser-Porter, Mark Fogerty, Stefan Dixon, Karl Harrison, Denis Finan and Paula Meyer. This year we offered a more hands-on membership programme including monthly newsletters and exclusive member only events.

**You can become an ADC Fellow for £150 per year and enjoy:**

- Two free tickets to a show at the ADC Theatre per year;
- 15% discount on up to two tickets per show;
- 15% discount on drinks and snacks at the ADC Bar and £1 off ice cream;
- Special offers on selected events throughout the year;
- Monthly Friends newsletter;
- Priority Booking on select events;
- Invitations to Friends-only events;
- Optional recognition in our seasonal brochures and annual report.

**You can become an ADC Friend for only £45 per year and enjoy:**

- One free ticket to a show at the ADC Theatre per year;
- 10% discount on up to two tickets per show;
- 10% discount on drinks and snacks at the ADC Bar and £1 off ice cream;
- Special offers on selected events throughout the year;
- Monthly Friends newsletter;
- Priority booking on select events;
- Invitations to Friends-only events.

Nurture new talent and get closer to the theatre you love. Visit [adctheatre.com/membership](http://adctheatre.com/membership) or call our Box office on 01223 300085 to begin enjoying the benefits and supporting the ADC Theatre.

# THE TEAM



Unsoiled, Corpus Playroom (Photo by Maria Woodford)

This year saw unprecedented continuity in the theatre's management, allowing the team to go above and beyond their typical duties and proactively pursue means through which the theatre could develop and improve its operations and practices.

Will Pears-Cooper left the team in September and was replaced by our new Box Office Administrator, Lauren. The end of the year also saw a significant reshuffling of the management team, with Jamie Rycroft, Luke Dell, Eduardo Strike and Lucia Revel-Chion all finishing their fixed term contracts. The Executive Committee is very grateful to all departing members of the management team for their extensive contribution and dedication to the ADC Theatre over the last three years.

The theatre's Front of House operations continue to be run by a team of hard-working casual staff, line-managed by the Operations Manager. The ADC provides an opportunity for young people to gain work experience in customer service roles in a supportive environment and offers a means whereby they can be provided with positive references when they go on to apply for other jobs.

The theatre is also thankful to its core IT volunteers: Alan Egan, Paul Gotch and Charlie Jonas, who keep the theatre's IT systems and development in order. Thanks are also due to all who have contributed to this year's ADC Camp as well as to those who have volunteered their time for other essential building maintenance projects including former Technical Manager, John Evans, for overseeing upgrades to the lighting system in the ADC Bar.

## **2021-22 Executive Committee**

Dr Mark Billinge [Chair]  
Richard Barnes  
Catherine Bentham  
Jonathan Black  
Sarah Cain  
Luke Dell  
Perrin Ford  
Diane Gaskin  
Lucas Holt  
Jamie Rycroft  
David Todd-Jones  
Robin Walker

## **2021-22 Management Team**

**Jamie Rycroft:** Theatre Manager  
**Luke Dell:** Operations Manager  
**Lucia Revel-Chion:** Production Manager  
**Eduardo Strike:** Technical Manager  
**Lauren Sandall:** Box Office Administrator  
**Anna Perry:** Office Administrator

## September

Why the Child is Cooking in  
the Polenta  
Grease  
Cambridge Festival of Drama  
TUNA  
Present Laughter

## October

Cambridge International Arts  
Festival  
Out for Delivery  
The Writer  
Curtain Call  
Bull  
Queen Anne  
Attrition  
Horse Girls  
Bricks and Mortality  
Show me the Monet!  
Top Girls  
Salmonella

Vinegar Tom  
Horrible Herstories  
Night Owl  
Pass Over  
Dragtime  
Ghost Quartet  
Night of the Living Dead

## November

Astrid  
Improltergeist  
Great Mother - Iya Ayaba  
The Nature of a Curve  
Smorgasbord  
The Old Bailey Alumni Network  
A Comprehensive  
Understanding  
The Man Who Wouldn't be  
Murdered  
The Proposal and The Bear  
HATCH  
A Small Family Business



The Son, ADC Theatre

## OUR SHOWS

Harlequinade  
The Kitchen Sink  
David  
CUMTS Musical Theatre Bar Nights  
Tundra  
Footlights ADC Smokers  
Comic Sans: Return of the Serif  
The Last of the Pelican Daughters  
Attempts on her Life  
Impronauts Quickfire  
Footlights Playroom Smokers  
CU Show Choir: I Need a Hero

## December

CUADC/Footlights Pantomime 2021:  
Rapunzel  
The Man Presents: Anyone But the  
Man  
Eurydice  
Cicada's Children  
The Flint Street Nativity  
The Shadows

## January

White Lies  
KIPPS: The Half a Sixpence Musical  
mynameiskatied  
The 24 Hour Musical  
An Unsustainable Mess  
The Phlebotomist  
The Man Who Sold His Life  
Slaughterhouse Blues  
Blood Brothers

Eidolon  
Life Before the Line  
Circle Mirror Transformation  
Laughing All the Way to the  
Bank

## **February**

An Enemy of the People  
Footlights Presents: Heaven and  
Hell  
Partition  
The Spiteful Landsman  
Shower Power  
RENT  
Long Nights in Paradise  
Love All  
The Coven  
My Dad Wears a Dress  
Antinous in the Swale  
Equus  
Dragtime Presents: Unhinged  
The Calligrapher  
LOUD  
(Re)Present Monologue Night  
Heroes  
The Winter's Tale  
CUMTS Gala: I've Got Rhythm  
The Children  
Blue Lagoon

## **March**

Footlights Spring Revue  
Unsoiled  
The York Crucifixion  
Moderation  
The God Committee  
Much Ado About Nothing  
Second-Generation: Ice Cream

Tubs and Tupperware  
Peer Gynt  
Crave  
Speakeasy  
Keeping Up with the Kimprov  
The Captive  
Not Even the Dogs  
Luke Kempner  
Singin' in the Rain  
Two, Clue and Something Better

## **April**

Our Country's Good  
Someone Who'll Watch Over Me  
Once  
A Bluffer's Guide to Being Human  
SuperElla  
Shakespeare in Love  
I Love You, You're Perfect, Now  
Change  
Consuming Passions

## **May**

Adam Al-Janabi  
Blue Workers  
The Son  
Garry Bonds' Balanced Breakfast  
However Beligerent the Cactus  
Say it Loud!  
So Long Samara Brown  
The Pied Piper  
Enron  
Hooded  
The Chair  
Dragtime Presents: Stress Relief  
This is Not a Sketch Show  
Bunker  
M Butterfly

An Open Book  
A Place on Earth  
Positive Affirmations  
How (Not) to Cope  
Streamlined  
Vanity Fair: an (Im)morality Play  
Ballyturk  
Wedding of the Century

## **June**

Kinky Boots  
Now and Then  
How to Live, Laugh and Love  
(with Sophie Stemmons)  
Lavender Beards  
Company  
Queer Street  
52 Monologues for Young  
Transsexuals  
Tomorrow's News  
The Trackers of Oxyrhyncus  
Storytelling at the ADC  
Footlights International Tour  
Show: Are We There Yet?  
How to Date a Feminist  
Dead or Alive  
Rise Heart!

## **July**

Ballet Central  
Dog/Actor  
The Ladykillers  
The Firefolk in the Air  
Sparkling Eyes

adc theatre



KIPPS: The New Half a Sixpence Musical, ADC Theatre (Photo by Liv Clark)