



cambridge university
**amateur
dramatic
club**

CAMBRIDGE
ZERO₂ Postgraduate Academy

SCENES FROM THE CLIMATE ERA

A PLAY BY DAVID FINNIGAN

Featuring the voice of **Sir Stephen Fry**

The shocks are just the **opening act**
And then we're really in the **climate era**



THEATRE

TUE 12TH - SAT 16TH MAY 2026

7.45PM

TICKETS: TUE £10-£14, WED-THU £12.50-£16, FRI-SAT £14.50-£17.50

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welcome to the **CLIMATE ERA**

“ I saw a production of *Scenes from the Climate Era* in London last year. Some time later – once I’d recovered the ability to think straight – I felt compelled to share the show and its message more widely. Luckily, David is a delight and easy to access online! With his generosity and encouragement, a couple of serendipitously well-timed emails, and the support of the CUADC committee, it’s an honour to welcome you to tonight’s performance.

With each new location – from Sydney to Singapore, Manila to Auckland – *Scenes* has evolved to reflect the local context. Continuing that tradition, we’ve been fortunate to work with a group of student writers whose scenes and edits help make it even more unmistakably clear that climate change isn’t something that happens somewhere else. Its effects are felt here, in Cambridge, and in our own lives.

And given Cambridge’s position as a world-leading centre of education and research – one that has both benefited from and contributed to the long sweep of history that has brought us to this moment – it feels especially important that we respond not only with cool discussion and commentary, but with urgency and action.

“ My heartfelt thanks go to **David Finnigan**; **Lucy Twitney** and **Angus Cha** for pointing me in the right direction at exactly the right time; **Cambridge Zero** for their generosity in sponsoring tickets; and, of course, to the extraordinary family of directors, actors, technicians, writers, and crew who have brought the script onto the stage and the joy into the production process.”

Producer’s Note
ORLANDO TIMMERMAN

DIRECTOR'S NOTE



Scenes From The Climate Era is unlike any play you will have encountered before. Both strikingly relevant and breathtakingly powerful, David Finnigan's script expertly manages to give voice to a macrocosmic catastrophe through microscopic moments of personal tragedy, intimacy and even comedy. Told through characters across the world in dozens of dynamic scenes, the script presents the challenge of encapsulating a global issue that affects every single one of us in just under two hours of theatre.

In approaching the script, I immediately wanted to incorporate the kaleidoscopic grandeur encouraged by the character and continent-hopping nature of the script into the production. I was excited by the prospect of bringing it to the ADC Stage and using the technical facilities at my disposal. I am very lucky to have an extremely dedicated and talented team of designers – Lochie, Elly, Caelyn and James – whose technical prowess and creativity have enhanced this show in ways I could have only dreamed of. In this production, lighting, sound, and projection collide, taking you on a journey across continents, demonstrating the ways in which the effects of the climate crisis ripple out to every corner of the globe.

Despite this play being global in scale, it was an important mission statement for the whole team to make this play specifically localised and urgent to our Cambridge audiences. We are incredibly grateful to David, the writer, for giving us permission to tailor his script specifically to the Cambridge setting. Scenes have been carefully adapted and new scenes written by our talented team of writers – Wilf, Kat, Kaya, Hannah, Enya and Jen – to integrate the play firmly into the lives of our audience of Cambridge students.

As much as technical design was always central to my vision for the play, as we've explored the script in more detail, I've become particularly interested in the ways in which *Scenes* isn't actually just a series of 'scenes', but a play as a whole. On the stage tonight, you will see seven actors – Keyna, Leni, Dominika, Akshit, Batya, Isadora and Edward – take to the stage with ferocity, empathy, and tenderness, rapidly shifting from character to character with grace and skill. For me, though, the most appropriate way to knit the strands of the play into one cohesive whole was through approaching this play not as a series of disparate characters, but as a group of seven actors who have been tasked with the burden of delivering the story of humanity's greatest tragedy – its own self-destruction.

Director

EDWARD CAMPBELL

NOTE FROM THE WRITER



In 2018, everything changed.

We've been talking about climate change since the 1970s. For most of those five decades, the conversation has been stuck in a loop. Politicians, businesses, activists, scientists, climate deniers, all saying the same things, the only thing changing the concentration of carbon dioxide in the atmosphere.

Eight years ago, it all broke loose.

In the political sphere, governments and businesses started signing up (sincerely or not) to 'Net Zero by 2050' pledges. There was a new wave of climate activism, from Extinction Rebellion to the school strikes, both larger and more extreme than anything that had come before.

In science conferences and journals, climate scientists began debating solutions that would have been unacceptable just five years earlier. Fossil fuel lobbyists and pundits shifted tactics from direct climate denial to the language of greenwashing and delay. And all over the world, climate impacts hit harder and faster than any model predicted.

Everything is shifting, fast, in good ways and bad, and the pace is dizzying.

I wrote this play as an attempt to capture some of the thousands of stories unfolding in this space over the last few years. This is a selection of some of the things shared with me by colleagues working in research, in climate policy, in the mining industry, on the frontlines of activism, and many other sectors.

The play premiered at the Belvoir St Theatre in Sydney in 2023. It has since been produced in New Zealand, Singapore, Sweden, the UK and the Philippines. I'm delighted that it's now coming to Cambridge for this season.

I was raised to live in a world that was a certain way. That world no longer exists. Truthfully, it was gone before any of us were born. We were educated to live on a planet that was already gone, and we didn't know it. Now we're starting to take stock of the world we actually live in, and it means rethinking everything.

So, what are the contours of this new planet? What is this unfamiliar world we've found ourselves in, and how are we going to get through it?

Writer
DAVID FINNIGAN

OUR NARRATOR

“

I have a deep love for this planet – and I fear for it ... I have godchildren and nephews and nieces, and I worry about the world they are going to inherit.

[SIR STEPHEN FRY IN THE TELEGRAPH](#)



Alongside his artistic career, [Sir Stephen Fry](#) has used his platform to speak openly about the climate crisis. Now, the national treasure lends his voice to *Scenes* through recorded excerpts.

We have been incredibly lucky to be provided with exclusive special narration by Sir Stephen. An actor, writer, and broadcaster, he is known for work across stage, television, and film, including long-running public-facing work in education and culture.

[*Scenes from the Climate Era*](#) is a story told all around the world. Since its Australian premiere in 2023, it has travelled to the **Philippines**, **New Zealand**, **Singapore**, and **London**. Each production has been unique as it adapts to the new context in collaboration with local artists and communities.

In Cambridge, our student writers have adapted the script and contributed new scenes to bring the story home.

CAST

Akshit Ahuja

Edward Badege

Leni Klöcker

Isadora Vargas Mafort

Batya Reich

Dominika Wiatrowska

Keyna Wilcox

Voice of The Narrator · Sir Stephen Fry

PRODUCTION TEAM

Director · Edward Campbell

Assistant Director · Katarina Kuo, Archie Giblin

Producers · Orlando Timmerman, Eva Ilieva

Welfare Officer · Sophia O'Callaghan

Movement Director / Choreographer · Delphi Harrison

Stage Manager · Seravi Harris

Deputy Stage Manager · Ryan Belaidi

Lead Lighting Designer / Chief Electrician · Lochie Mackie

Assistant Lighting Designer · Caelyn Boey

Sound Designer / Assistant Lighting Designer · Elly Choi

Technical Director · Clotilde Dumont

Puppet Maker · Nina Winstone

Publicist · Amy Stevens

Publicity Designer · Teagan Rice

Intimacy Coordinator · Dominika Wiatrowska

Publicist · Amy Stevens

Writers · Hannah Leung, Kaya Yapp, Wilf Offord, Enya Crowley,
Jennifer Shaftoe

Casting Consultant · Sophia O'Callaghan, Aditi Rai Sia Mei Ann

Welfare Assistant · Josh Pritchard

CAST



Keyna Wilcox

Keyna is a second-year educationist at Churchill. She has done a variety of productions at Cambridge and has recently begun foraying into the world of short films. She is very interested in the delivery of climate change education so is incredibly excited to be doing this play which presents the climate crisis in such a wide range of unique vignettes. She can't wait for Cambridge to see this incredible peice of theatre and be moved in the way that it has moved her.

Dominika Wiatrowska

Dominika is a final-year medical student at Peterhouse, excited for this important play to be her last ADC show after several years immersed in the Cambridge theatre scene. It feels like a full-circle moment: one of Dominika's first roles in Cambridge was "Climate Change" itself, and now she's deeply grateful to be part of a production that looks at it from a different angle. Passionate about storytelling that sparks conversation and connection, Dominika is thrilled to be working alongside such a phenomenal, talented cast and crew.



Edward Badge

Edward is a fourth-year Natural Scientist at Jesus. He is looking forward to performing in *Scenes*, building on his performances in *Emma* (2025), *Skint as Hell* (2026) and *Hamlet* (2026). He also doesn't like the climate crisis. Hopes to learn guitar at some point.

CAST

Batya Reich

Batya is currently doing a PhD in Education. She has been involved in a miscellany of productions in Cambridge theatre. Batya hopes that audiences find the show a unique place to unpack various experiences of the climate crisis.



Leni Klöcker

Leni studies HSPS at Kings in first year. She is active with Cambridge Climate Justice, currently trying to convince the Uni of passing an Ethical Careers Policy. Through *Scenes* she hopes to both overcome her prejudices about the Cambridge Theatre Bubble and find a productive outlet for the anger, hope and ideas that built up through years of climate activism.

Isadora Vargas Mafort

Isadora is a first-year English student at Downing College. She has been involved in a variety of shows at Cambridge, and is especially interested in new writing or experimental productions.

Isadora has recently had a written piece published in *The Leaves* magazine, in which she reflected upon the impact of climate disaster on her family members in Brazil, and how it feels to observe the impact from across the Atlantic.



CAST

Akshit Ahuja

Akshit once accidentally stepped on a bee.
With this show, he makes amends.



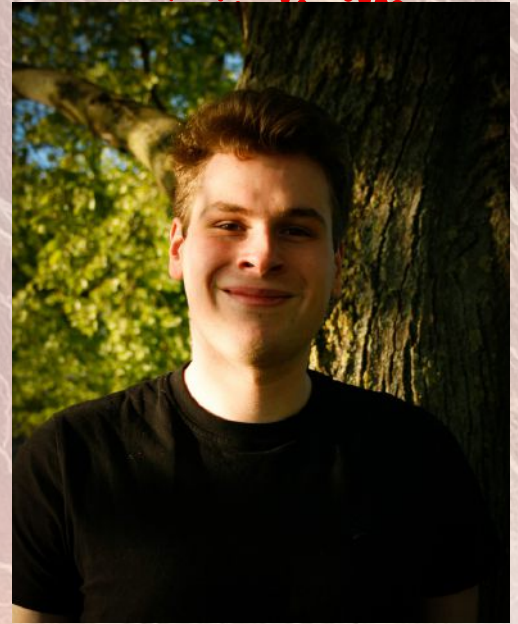
Looking for more information about the play?

Visit scenes-climate-era.com to browse the interactive website and explore the show's process and publicity via the [scenes.from.climate.era adc](#) Instagram!

DIRECTION

Director • EDWARD CAMPBELL

Ed is a second-year English student at Downing. With a keen interest in acting and directing, Ed has been involved in a variety of shows across Cambridge. Acting credits include the ADC productions of *Doctor Faustus* (2025), *Dial M For Murder* (2025) and *A Streetcar Named Desire* (2025). He is also Assistant Directing the upcoming production of *King Lear* for the Cambridge American Stage Tour. *Scenes* is the first play Ed has directed for the ADC Stage, and he can't wait to see it brought to life by a dazzling cast and crew!



Assistant Director • ARCHIE GIBLIN

Archie is a first-year English student at Queens' who is extremely grateful to have been able to work with such a wonderful ensemble! Keenly involved in the Cambridge theatre scene, he has performed in a number of shows, including *DNA* (2025), *Yerma* (2026) and *Hamlet* (2025). Now seeking to focus on production and directorial roles, Archie is very proud to have taken his first steps in helping to develop a much-needed piece of theatre.

Assistant Director • KATARINA KUO

Katarina is an MPhil student in English. She writes about the political affordances of theatre-making and the power of theatrical belief. She has been told that Greta Thunberg is her celebrity lookalike.



PRODUCTION



Producer • **ORLANDO TIMMERMAN**

Orlando has never been involved in theatre. So it was a bit of a surprise to everyone – not least himself – when he found himself pitching last-minute to a panel of theatre schedulers. A couple of months later, here we all are! The climate crisis is central to Orlando's life and work as he researches the impact of climate change on marine ecosystems.

Producer • **EVA ILIEVA**

Eva is an MML + AMES first-year student at Trinity. After producing the Lent Term musical, *Into the Woods* (2026), she is incredibly excited to produce *Scenes*: a show less whimsical but no less fantastic. Her experience includes a vast array of shows at the ADC, alongside a slightly concerning number of leadership and sports commitments in college.



Technical Director • **CLOTILDE DUMONT**

Clotilde has done many sets in her time, notably Varsity-acclaimed *A Streetcar Named Desire* (2025). Clotilde loves the environment.



Welfare Officer / Casting Consultant • **SOPHIA O'CALLAGHAN**

Sophia is a second-year Classicist at King's. She has found working with this team and bringing them lots of lovely snacks to be a privilege.



PRODUCTION

Publicity · **AMY STEVENS**

Amy is a first-year Philosopher at Lucy Cavendish. She is quite keen on the Earth and, if possible, would like to avoid moving to Mars.



Photography · **TEAGAN RICE**

Teagan is a first-year English student at Corpus Christi. Outside of her current role as Publicity Designer for *Scenes*, she is in charge of photography for several other theatre productions around Cambridge as well as being the social media manager and graphics designer for Blackbirds Poetry Society. She also volunteered for the last Watersprite film festival on their video production and tech team, so she knows her way around cameras!



Movement Director · **DELPHI HARRISON**

Delphi is a second-year English student at Jesus. She has previously written, directed, and choreographed in Cambridge, and runs Jesus Fem Soc. She is excited to be drawing together her dancey-eco-feminist interests in collaborating on this amazing show, even if half of choreographing for the ADC is just getting actors to avoid standing on the safety curtain.



TECHNICAL



Stage Manager • **SERAVI HARRIS**

Seravi is a second-year English student. She is passionate about exploring the nexus between law, gender and climate, and hopes to be apart of film projects and theatre productions like this one that reflect these issues.

Deputy Stage Manager • **RYAN BELAIDI**

Ryan is a first-year History and Spanish student at Caius. If you hear his disembodied voice over the building's speakers, you've been in the bar for too long.



Sound Designer / Assistant Lighting Designer • **ELLY CHOI**

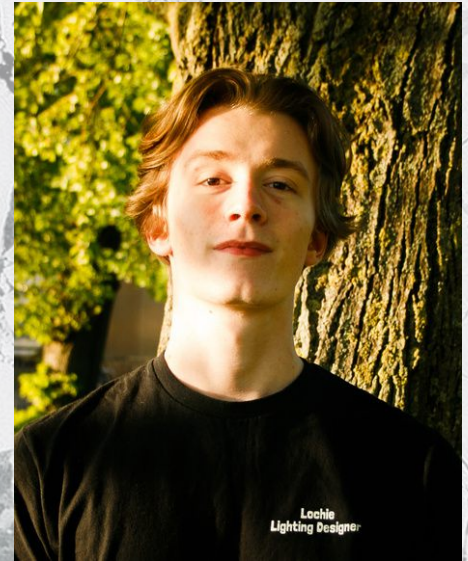
Elly is a first-year Education student at St Johns. She is grateful to be part of this team and hope the audience enjoy the performance.

TECHNICAL

Special thanks also go out to **Nina Winstone** for her puppet design and creation!

Lighting Designer · **LOCHIE MACKIE**

Lochie is a second-year English student at Fitzwilliam College. He hopes to help make *Scenes* glow from behind the lighting desk, and assist in illuminating the message behind it!



Assistant Lighting Designer · **CAELYN BOEY**

Caelyn is a second-year Psychological and Behavioural Sciences student. She is very excited to be a part of the lighting team to bring the important message of *Scenes* to life.



Associate Director / Casting Consultant / Indispensable Advice · **ADITI RAI SIA**

Aditi is an MPhil student excited to be part of this pertinent production. She's previously directed *And Then There Were None* (2025) and *Lady Windermere's Fan* (2025) at the ADC. She has also written *Ringling* (2026) staged in Cambridge, and is directing a production of *King Lear*, which will tour this summer in America.



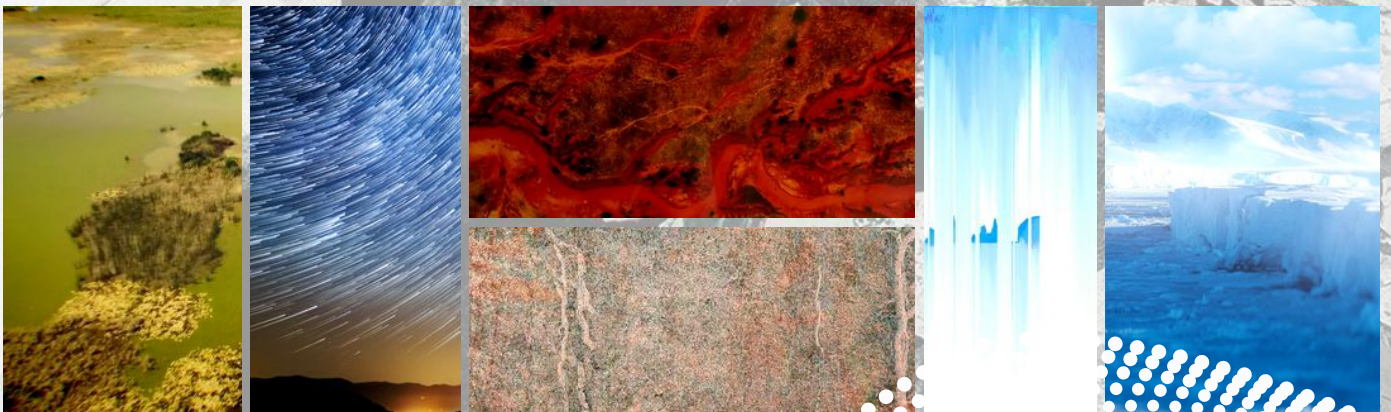
PROJECTION

James W. Norton (na/films) is a visual artist, filmmaker and soundscape designer exploring climate storytelling through speculative futures, deep time and environmental change. He works across art and science with LEAP Lab at Cambridge, alongside Ecological Folklore, MUD collective, ARU and Dissimilar. He has developed projects with Natural England and shown work at COP26, CRASSH and the Natural History Museum.



Credits for footage used in projection sequences:

Tyson Lovett-Murray
Gunditj Mirring Traditional Owners Aboriginal
Pexels
NASA
LEAPLab
CRASSH
Shutterstock



WRITERS

WILF OFFORD · Unsubstantiated

Wilf splits their time in Cambridge between theatre projects and organising, through campaigns for Palestine and climate justice. In their first time writing for stage, they hope to combine these passions and raise awareness of greenwashing and the colonial aspects of the climate crisis.



“Unsubstantiated” was a collaboration with **Sofija Stefanović**, (Ph.D. candidate in Sociology). The scene is a one-sided conversation between an academic and a student about the green transition and the student’s own experience of lithium mining in Serbia. While the piece focuses on the Jadar project, a Serbian lithium mining project proposed by the British-Australian mining giant Rio Tinto, we wanted to use this setting as an invitation to understanding of a much broader problem. The Jadar project is intended as a “solution” to Europe’s supply of minerals for lithium-ion batteries, but has faced a massive groundswell of local protests and grassroots resistance – which have been met with brutal violence from the state. This pattern of green “solutions” being used to further dispossess and harm local and indigenous communities is highly relevant in the context of Cambridge University, as academia is weaponised to legitimise and greenwash these “solutions”. To name just one example, the Cambridge startup NyoBolt sources graphite from the Talga Group, whose Nunasvaara mine in northern Sweden was built on the territories of the indigenous Sámi people. Examples like this are manifold and rarely mentioned in the context of the green transition, and we hope that this piece will bring them into the frame as a reminder that climate collapse is a deeply colonial injustice, and its solutions must therefore be expansive and decolonial.

@cam.ac.uk
Re: Unsubstantiated

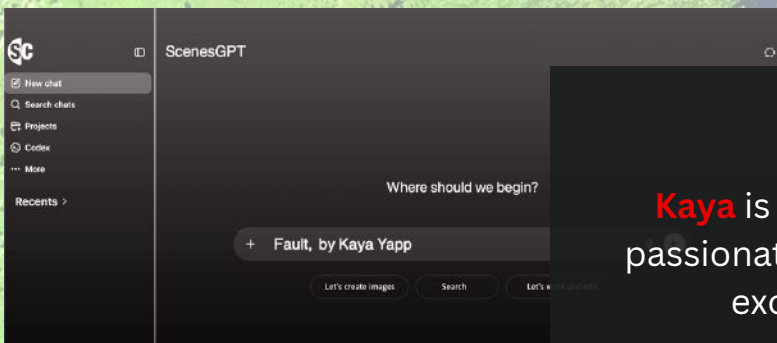
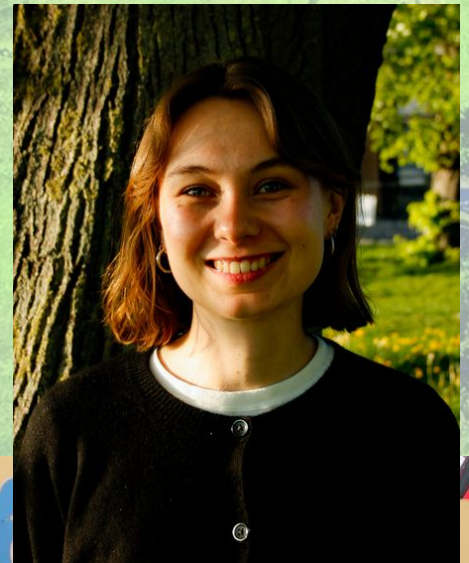
By Wilf Offord
& Sofija Stefanović

WRITERS

KATARINA KUO · School Strikes

Alongside assistant directing, **Katarina** is putting her English MPhil to work writing new theatre!

When it comes to climate justice, it's easy to feel the world is separated into "good people who care" and "bad people who don't". I don't think that's accurate. Even when we're well-intentioned, not all of our approaches to climate justice are morally perfect – we frequently channel our energies towards the wrong goals, and we care about things for inexplicable or inconsistent reasons. We're liable both to overestimate and to underestimate our own ability to make change. I wrote "**School Strikes**" based on my experiences as a teenager during the height of school strikes for climate. I wanted to give voice to the way in which our energy for climate justice can be misconstrued and complicated, even when we try our best.



KAYA YAPP · Fault

Kaya is a first-year lawyer at Downing. She is passionate about environmental activism and is excited to be working on this show!

"**Fault**" was inspired by my personal experiences with generative AI and how it seeps into every aspect of the academic and personal lives of the people around me. No-one seems willing to acknowledge the devastating effects it has on the environment and ourselves, and it was this frustration that drove me to write this scene. The dialogue is based on several real life conversations I have overheard and reflects student attitudes towards generative AI. I hope those watching will see this behaviour reflected in themselves, and reconsider their passiveness and complicity.



WRITERS



HANNAH LEUNG ·

Plastic Eating Bacteria

Hannah is a second-year law student from Hong Kong. Back home, the summers grow longer and the typhoons are stronger every year. It is a persistent reminder that the effects of the climate crisis are never-ending, and it inspires her to speak up about the environment!



“**Plastic Eating Bacteria**” came to me when I was visiting the Natural History Museum and found myself wondering what it would look like to have a conversation about climate change with an ancient species. To me, the scene highlights the responsibility of humans to take action, and the idea that we are living through an unprecedented era of environmental change.

Special thanks also to **Enya Crowley** and **Jen Shaftoe** for their contributions to creative discussions and support throughout the writing process.

HOW DID YOU ENJOY THE SHOW?

We'd love to hear from you!

Get in touch via the show's Instagram – [scenes.from.climate.era_adc](https://www.instagram.com/scenes.from.climate.era_adc) – or via email at scenes.climate.era@gmail.com

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The ADC Theatre is a non-smoking venue.

Patrons are reminded that in accordance with Cambridgeshire County Council regulations, the consumption of drinks in glasses is not permitted in the auditorium.

Audience members must comply with the ADC's Code of Conduct, which can be found at adctheatre.com/conduct.

Tonight's performance will include a 15-minute interval.

Programme Design

**ORLANDO TIMMERMAN
& EVA ILIEVA**