

# Spaced Out! Return to the Forbidden Planet by HAODS

Contributed by Rebecca Hill

The  
Kenton Theatre, Sunday November 15th

HAODS' Return to the  
Forbidden Planet, playing at The Kenton Theatre until Saturday  
November 21st, is great fun - two hours of pure escapism  
to a galaxy far, far away.

This rock 'n' roll  
musical takes Shakespeare's The Tempest as its starting point and  
fuses it with the 1950's kitsch sci-fi flick, Forbidden Planet  
(itself loosely based on The Tempest), in a camp comedic caper as we  
accompany the crew of US Starship Albatross to the planet D'Illyria  
and encounter marooned scientist Dr Prospero, his beautiful daughter  
Miranda and faithful Robot, Ariel.

Clad in  
inter-galactic gladrags - a shimmer-fest of silver and gold  
mini-dresses and hotpants - the Damage Control Crew, led by  
Navigation Officer, Chastity Gone, got the show off to a flying start  
with a Polarity Reversal Drill which had the entire audience up in  
arms (literally) raising the first of many laughs.

The cast delivered  
some stellar comedy moments with Joshua Young keeping the chuckles  
coming with his cartoonish, 'Popeye' Captain Tempest, Phil Couch as a  
wonderfully camp Bosun Arras and Karen Hemingway showing great  
comedic timing as Ariel the Robot. It must be harder than she made  
it look to stay in character as a robot, especially when you're  
singing and dancing, and she gave a mesmerising performance of 'Who's  
Sorry Now.'

The almost non-stop  
music is the backbone of Return to the Forbidden Planet and the band,  
under the direction of Ian Head, didn't disappoint as they treated us  
to hit after hit from the 50s and 60s and the cast delivered some  
fine vocals too. Johnpaul Maillard excelled as the love struck  
Cookie, with his voice meltingly smooth for 'Only the Lonely' and  
packing a bunch leading a belting rendition of 'Ain't Gonna Wash for  
a Week' that really saw the cast hit their stride. Claire Wallis, as  
the starship's Science Officer and wicked wife of Dr Prospero, showed  
a gutsy powerful voice for 'It's a Man's World' but softly soulful  
for 'Go Now,' while Lucy Potter's clear melodic tones, as Miranda,  
suited the wistful 'Teenager in Love' perfectly.

It's camp, it's  
funny, it's energetic, it's packed with fab music and it's  
entertaining. And it's certainly a great way to forget planet  
reality for a couple of hours and have a damn good laugh instead.

