



Cambridge University Amateur Dramatic Club

Meeting Minutes, 17th April 2016, 6.00pm, Larkum Studio

Meeting Commences: 18:10

1. Apologies for Absence

Received from: Alex Barnett and Rebecca Vaa.

Present: Sheanna Patel, Ellie Mitchell, Saskia Baylis, Catja Hamilton, Toby Molyneux, Alan Egan, Oscar Yang, Amy Malone, Alice Brightman, Emma B-P, Jack Rowan, Will Bishop, and Lewis Scott.

N.B. Dinner was enchiladas, cooked by Will Bishop and Ellie Mitchell. They were delicious.

2. Minutes and Matters Arising

- a. *The Country Wife* – selection of show contact:
Lewis Scott appointed show contact.
- b. *West Side Story* instrument hire:
A claims form has been filed for £400, which is substantially more than the initial allocated music budget. We decide not to pursue this with disciplinary action, given the communication confusions; it is difficult to be sure of exactly what was said to who regarding instrument hire and budget. We will review this when we have the final settlement through from West Side Story, and think about how to possibly review set procedure for occurrences such as this.
- c. Show Selection:
Sheanna Patel took the proposals regarding categories to encourage diversification, as previously discussed, to the Executive Committee, and they have been approved.

3. Action Points

- a. Jack Rowan to write letter to Samuel French:
Jack Rowan has met with Oscar Yang, Josie Wastell and Harry Stockwell about Samuel French's withdrawal of the rights for *The Flick*. He now has the information he needs to write the letter and it will be done soon.

- b. Sheanna Patel to follow up rights for *Wasted* if necessary:
The rights issue has been resolved; *Wasted* now have the rights, and price negotiations are ongoing.
- c. Actors' Reps to find out actors' preferences on casting processes and if guidelines would be welcomed:
Amy Malone has been talking to actors, and there is a general consensus that there needs to be continuity established regarding casting etiquette.
Action Point: Amy Malone, Rebecca Vaa and Will Bishop to draw up a general guideline for casting processes.
Oscar Yang suggests that it would be useful to have a similar guideline in place for production team applications. This is generally agreed to be a good idea, and should help set a precedent regarding responses for applications.

4. Show Reports

- a. *The Winter's Tale* (Week 2 ADC Mainshow, Show Contact: Amy Malone)
 - S** – Good, 8% at the moment.
 - P** – Recently did a successful Facebook publicity launch, all going well.
 - A** – According to statistics that Will Bishop may or may not have pulled out of thin air, two thirds of play is blocked, and one third of the cast is off-book.
 - T** - Both Ridgeons and Wickes have both failed to deliver wood orders on time, so the build has been delayed; however, both Toby Molyneux and ADC Management are chasing this up, and the Carpenters are reasonably positive the build should still be completed.
- b. *The Eradication of Schizophrenia in Western Lapland* (Week 3 Corpus Playroom Mainshow, Show Contact: Oscar Yang)
A show report was not received and there are concerns regarding communication with the Producer. A poster was sent to Lewis Scott, but it could not be approved due to lack of rights information.
Action Point: Sheanna Patel and Oscar Yang to meet with the Producer.
- c. *Mnemonic* (Week 4 ADC Mainshow, Show Contact: Alex Barnett)
 - S** – Low, but that is usual for a Week 4 Easter Term show at this stage.
 - P** – Rights have been approved and paid for. Publicity is in development.
 - A** – Rehearsals have not started yet, however the Producer mentioned struggling with making a rehearsal schedule. Sheanna Patel and Jack Rowan are meeting her soon, so they can talk about this then.

T – They have a Stage Management team, but no Lighting, Sound or Costume Designer, or a Technical Director. They are reopening.

Action Point: Toby Molyneux and Catja Hamilton to encourage TDs and Technicians.

d. *Wasted* (Edinburgh Fringe, Show Contact: Saskia Baylis)

S – N/A

P – Both rights and venue are confirmed, and publicity is in progress.

A – They are holding auditions in the next 10 days.

T – They are opening applications in next 10 days.

e. *The Wives of Others* (Edinburgh Fringe, Show Contact: Ellie Mitchell)

S – N/A

P - Venue is confirmed; they are just waiting on a definite time slot. Directors currently seem more involved than Producer.

Action Point: Ellie Mitchell to send email checking in that things are okay.

A – Casting offers have been made.

T – They received no applications for Stage Manager or Technical Director. Ellie Mitchell has suggested one SM who may be interested, and recommended that they reopen applications, this time looking for a Technician rather than Technical Director.

f. *Alice* (Edinburgh Fringe, Show Contact: Jack Rowan)

S – N/A

P – They have such an incredibly cool venue with Gilded Balloon. They are talking with another show about splitting rigging costs, and have found accommodation. They are hiring out a church in Cambridge for rehearsals at a really good rate.

A – They have a full cast.

T – They have a full team.

5. Edinburgh Shows

We discuss the shows being taken to Edinburgh and how exciting they are. Very exciting. So exciting, in fact, that we have to pause after this Agenda point to consume some delicious enchiladas before we can continue. During the course of this short dinner break, a beautiful bromance blossoms between Toby Molyneux and Will Bishop, who, as well as matching beards, apparently have matching appetites.

6. Panto

Sheanna Patel and Jack Rowan recently met with the Footlights to discuss the issues raised by the previous committee concerning the current 50/50 split in Panto profits, and the perceived imbalance felt by the Committee in show support. A contract was drawn up for last year's Panto, stipulating that the Footlights were to provide increased support, however the terms of this were not met.

A 60/40 split has been suggested, but refused by the Footlights. Sheanna Patel would like to propose that some of the Club's Freshers' outreach and training costs be included in the Panto budget, thus making each society's investment more equal. It is agreed that this may be a good solution, if the Footlights agree.

Action Point: Sheanna Patel and Jack Rowan to email the Footlights with this proposal.

7. Garden Party and Club Dinner

It is agreed that we should return to Churchill for the Garden Party this year.

Action Point: Ellie Mitchell to contact Jamie Balcombe about arranging this.

Ellie Mitchell lists the three Club Dinner options we have (Michaelhouse, Downing and City Hotel) and their relative pros and cons. It is agreed that Michaelhouse would be really nice, however only if we could increase the capacity to more than seventy.

Action Point: Ellie Mitchell to contact Michaelhouse to enquire about this.

Emma B-P mentions the possibility of introducing a Christmas Party, as previously discussed. This could take place on the middle weekend of Panto.

Action Point: Ellie Mitchell to include this on an Agenda for later this term.

8. Freshers' Shows

We discuss how we would like to programme the Freshers' Shows for Michaelmas, as all three shows don't have to be on the same week, although the ADC Mainshow does really need to be Week 6.

Will Bishop suggests that if the Corpus Playroom show were on a different week, then everyone involved with the ADC Freshers' shows would be able to see it, and vice versa.

Alan Egan points out that programming the Corpus Playroom show in Week 5 would mean putting it against the Week 5 musical; however, programming it in Week 7 would put it against Panto. Catja Hamilton suggests that having them all in the same week might actually create more communication between the different teams, as they would share Get-Ins and an After Party. Emma B-P suggests that she can run social events to bring the different Freshers' casts and production teams together during Michaelmas.

9. BME Campaign

Sheanna Patel has spoken to Ploy Kingchatchaval from Fly about diversity in Cambridge Theatre. She is going to attend an upcoming Fly meeting to discuss BME drinks and to consult with them about the show selection categories to be introduced, one of which it has been suggested should be BME authored plays.

10. Club Website

We all agree that the Club website needs to be updated; the front page especially needs to advertise current shows better, and navigation needs to be more streamlined, making resources and information easier to find. We would also like to update our profiles. There is a list of website ideas that was composed last year with Ben James that it may be useful to consult.

Action Point: Ellie Mitchell to find this in the minutes from last year.

11. Actors' Event

Amy Malone and Rebecca Vaa would like to hold an actors' event during exam term that allows actors to come to perform monologues, duologues and other short pieces, and so still be involved with acting without the commitment of an actual show. The bar is unavailable on the proposed date of May 15th but we can find another time.

Action Point: Amy Malone to find a suitable date.

12. Info List

Upcoming CUADC shows
Announce extra Edinburgh show

13. A. O. B.

Will Bishop

- a. Will would like to hold his Directors' handover night on 5th June. This is agreed to be a good date.

b. He has received some complaints from Directors regarding the recent show selection process for the Club's fourth Edinburgh show. It has been commented that it felt like a purely financial decision, and that it is unfair of us to have chosen a Director already involved with another show going to Edinburgh. For Directors graduating this year, the Fringe is an important opportunity for exposure and networking. We agree that it is a shame that we were unable to support certain shows at this stage; however, it is agreed that the Club must manage its finances responsibly to continue to support Cambridge theatre and those involved. A fourth show was chosen in the context of CUADC already supporting three others shows at Edinburgh, each expensive in their own way (*Alice* at one of the Fringe's biggest venues, *Wasted* with rights costs, and *The Wives of Others* at overpriced C venues.) But as we knew there were lots of shows still looking for funding, and as we still had a small amount of money to offer, we thought it would be helpful for CUADC to offer funding where it could. This sadly meant that those shows with large venue charges, those at C being four or five times bigger than all other applications and venues, would be too expensive to spend justifiably and that it would not be prudent in the interests of the Club to spend an unaffordable amount of money on a fourth show. Doing this would mean that we would not have the finances to support shows inside and outside of Cambridge in the future.

The budget and venue fee for each show was judged relative to the fifteen or so applications we received. It is not possible, nor would it make sense, to say we would only accept applications under a certain amount. There are many factors in play, such as the reputation of the venue, the time of day, the length of run, the publicity campaigns, the size of team, etc., all of which affect any financial risk the Club must consider.

Although not ideal, we do feel the decision to be justified, and it is true to say that in this particular case, financial considerations were more weighty than usual. However as is always the case, the main batch of CUADC Edinburgh shows were chosen in favour of their artistic merit and to send to Edinburgh a range of shows which were balanced, could provide a large number of students with the chance to participate in the Fringe, and to represent the theatre scene here in Cambridge.

c. He has heard from George Kan that someone who was going to run a Directing workshop at the end of last term, but then couldn't, would now like to run it at the end of this term. We agree that this sounds good.

Toby Molyneux

a. The Executive Committee are interviewing candidates for Technical Manager and Production Manager soon, provisionally on the 27th and 29th April. They would like to

hold a lunch for the candidates with some students involved with theatre. Members of *The Winter's Tale's* production team will probably be available and around the theatre on those dates as their Get-In is that weekend.

Alan Egan

- a. Alan asks if we would still like the info@cuadc.org email address to be transferred from the Publicist to the Secretary. This is agreed upon.

Oscar Yang

- a. Oscar has been contacted by someone who is keen to offer a producing workshop for free and asks when it would be best to organise this for. We agree that Michaelmas would probably be best.

Lewis Scott

- a. Lewis would like to use £10 from *The Winter's Tale's* publicity budget for sponsored advertising on Facebook, to see what impact it has. Jack Rowan and Saskia Baylis agree to this.

Emma B-P

- a. Emma suggests setting up a Facebook group or something similar for everyone going to Edinburgh. We agree that this sounds like a good idea. Jack Rowan and Lewis Scott suggest we hold a social event for everyone going like last year.

Sheanna Patel

- a. Sheanna explains the show selection process, and asks who would like to join her on the panel for this term's show selection. She will send round exact dates and explains the voting procedure if more than one person is interested.

Ellie Mitchell

- a. Ellie Mitchell brings up the contentious topic of Club stash. The majority have spoken, via Facebook poll, in favour of sweatshirts. Sheanna Patel does not want sweatshirts. Sheanna Patel wants varsity jackets. A tense silence settles over the Larkum. Suspenseful music plays ominously in the background. It is suggested that, since not everyone voted in the last poll, a new poll should take place, and pitches be written in favour of sweatshirts and varsity jackets respectively. The tension disperses somewhat, the music fades out. This is agreed to be a good idea. We all depart to the Clubroom to eat cake.

Meeting ends: 20:50