



17:07 The meeting begins.

### 1. Apologies for Absence

Received From: Amelia Hills. Francesca Cosslett, Gabriel Humphreys and Maya Yousif will be late.

Present: Alex Ridley, Iain Blackwell, Caroline Yu, Conor Dumbrell, Anna Zhou, Zak Karimjee, Jess Murdoch, Abby Zucker, Ruth Harvey, Lily Burge, Holly Mackinlay.

### 2. Minutes and Matters Arising

None.

### 3. Action Points

- a. GH headshots  
Deferred.
- b. AnZ to go live with wiki and GH to publicise  
Done.
- c. MY to arrange a mixology session for the cocktail. The first Club Night is provisionally scheduled for the 8<sup>th</sup> of November. HM to speak to management about using the bar.  
Done – the main USP of the event will be the launch of the Club Cocktail. HM asks everyone to save the date. We would like dry ice. CD suggests we reveal it 'Goblet of Fire' style [all characters, spells, books, and ideas relating to Harry Potter™ are the property J. K. Rowling, this is just a joke please don't sue us.]
- d. AR to ask in exec about costume store. Deferred - Exec hasn't happened yet. AbZ has spoken to Richard who runs the Fitzpatrick Hall at Queens'. He says the costumes belong to CUADC but the location belongs to Queens' which works in our favour.
- e. HM to finish Appendix to Budget Agreements and AR and IB to give it to the freshers' shows.  
Done.
- f. GH/HM to pitch for charity nights next term  
Done.
- g. ZK ask Nat about measuring tapes.  
Deferred.
- h. HM ask CUMTS about drum kit  
Deferred.

### 4. Show Reports

#### a. Richard III, LB

- S** – The Producer doesn't have final sales figures, but the current guesstimate is about 53% across the run which means we are looking at a profit (yay).
- P** – Receipts are being collected but no surprises are expected. There is also no need for PRS.
- A** – All the actors are happy and had a good time on the show.
- T** – The get-out went really well thanks to the TD (who could that be ?)



**E** – Overall everything went well. The lacklustre reviews were a shame, and sales could have been higher but neither affected the production too much. The main struggles were with people who were new to their roles and ensuring everyone knew what their responsibilities were. As an aside, the Producer wanted to highlight that putting on a Shakespeare in Week 3 is a big ask and is quite close to CAST, so audiences haven't really had time to recover from one to the other. The team want to also thank the committee for the support received!

**b. High School Musical, CD**

**S** – Sales still going strong without publicity – at 28% sold for the run and 94% sold for the matinee.

**P** – Flyers and posters have now been ordered after being glitzed up – the plan is to flyer A Chorus Line this week which will hopefully boost sales. Headshots and cover photos will also be happening as standard.

**A** – Rehearsals are all going well and the cast are great. The musical side is also on track, with a band now confirmed.

**T** – Tech is looking good. They are in touch with/actively helping the mainshow TD so the shows should work together nicely. Lighting, sound, and costumes are all on track. The paper tech is also scheduled. They're hoping to film some short video clips for the show and have a videographer and photographer lined up.

**The Producer adds "It's all Gucci."**

**c. Panto, AbZ**

**S** – 90% of tickets are now sold with lowest sales being matinees. The plan is to utilise flyers and social media to bring up these numbers.

**P** – The minor roles are now largely filled and most things remain on track.

**A** – Rehearsals are on schedule and progression is being made in all areas (music, choreography, etc.). The director adds that 80% of the show is already blocked! Amazing!

**T** – Set painting/set building is generally ahead of schedule. Section 2 complete for signing off. No major issues to report.

**d. Mosquitoes, HM**

There has been some rearrangement with the producer of the show, so the committee do not have a full report from the production team, just bits and pieces from what individual committee members have observed.

**S** – Sales are at 10% without any publicity. Poster designs should be finalised by the end of the week.

**P** – The original producer dropped out, so the Assistant Producer has stepped up to take that position. He seems to be very on it and keen!

**A** – CY has been to the end of one of their rehearsals and they have a complete cast and seem to be making steady progress on the material.

**T** – LB reports that the tech team are very on it. She went to section 2 meeting and everything was great + they are not doing a lighting overnight (they are wise wise people).

**e. The Last of the Haussmans – AH Given in writing**

**S** – 24 tickets sold already with no publicity. Currently nothing sold for opening night. Publicity designer has just been assigned so hopefully a design will be finished soon and posters/flyers will be printed ASAP.

**P** – The first big prod meeting is happening on Tuesday. Things to go over include budgets, deadlines, and setting up more meetings between the director and the



crew. A big GDoc has been set up to coordinate everyone.

**A** – The first read through has happened, and the script has been cut. A rehearsal schedule has been created and will be finalised on Tuesday – the main thing is making sure rooms have been found/booked for rehearsals.

**T** – There has been little contact with tech team so far but they will be at the meeting on Tuesday. They'll be given rehearsal schedules and timings/dates for tech and dress will be confirmed.

17:22 FC Arrives

**f. Don Juan Comes Back From The War, GH**

The producer has been unresponsive for the last week, so there is no show report.

FC reports that after several emails the producer surfaced to say they had just been very busy. FC has offered to restructure the producing roles to Co-Producers, rather than Producer and Assistant Producer.

17:28 MY Arrives

AR asks FC to stress the need for communication of the producer with their own production team, and also with us. CY suggests it might be worth asking for a timeline/schedule of what the producer will do this week as they might be more prepared than it seems at the minute.

FC will follow up and GH will get a show report ASAP.

**g. Poetry Night, AR**

**S** – 13 tickets have been sold so far.

**P** – AR has asked for CNs for all poems. She and ZK also pitched for 3 slots next term as we will be merging with Speakeasy.

**A** – All good so far – some performers still need to buy tickets though.

**T** – Lol, we don't have tech.

17:39 GH arrives.

**5. Email about Summer/Winter Theatre Camps**

HM reads an email which was passed onto us from the ADC Box Office via Jack. It asks if we run theatre camps for students and if we could reply with a price and schedule for how that would run.

AbZ says they seem to have misunderstood what the theatre does. HM adds that if we were to try and do this it would probably be impossible as recruitment and programming would be difficult.

No one thinks it's a good idea to try and set up holiday camps at the theatre.

*Action Point: IB to reply saying we do not offer this service.*

**6. Participation of non-students in Cambridge theatre**

RH asks the committee to reassess the rule that non-Cambridge or ARU students cannot participate in Club Shows unless no one else is available. Very few other universities have this rule in their student theatre groups and the current system



excludes lots of people our age from participating in student theatre. She suggests we should have a less explicit barrier to their participation.

AR clarifies that the current rules do not prevent students from other educational establishments in the city of Cambridge from getting involved as long as they are over the age of 17. The question seems to be changing the phrasing of some of the membership clauses in the Constitution to include students based in the city who are intermitting from other universities, or on placement years here.

ZK points out that this still excludes people our age who live locally, which is necessary if we want to remain a university society and not a general dramatic society.

HM asks how the current system is 'policed' and how we would propose to police a future system if we did change the Constitution, as it may not be appropriate for us to ask for proof of address/intermittence etc. FC says you currently have to sign up with your institutional email. HM says a separate registration system would have to be added for potential members from other institutions then. AR points out that a new system would largely be self-policed.

CD raises the concern that adding this would make it easier for directors to select professional actors to be in their shows. GH points out that higher education institutes could include drama schools. RH says people would have to be based in Cambridge to stop this. CD points out that there are still lots of ways to get around this e.g. living in Cambridge and having been to drama school for some/most of the year.

AR points out that there is already an exception written into the Constitution to get around the membership rules.

17:51 LB leaves to paint set. Her commitment is admired.

HM asks to clarify which bit of the Constitution are we proposing to change - the ordinary membership clause (9.1) or the special membership justification clause (51.4).

RH says that it's the justification clause that is the issue. We shouldn't require explicit justification and a committee vote as it makes us very exclusive. GH also points out the subjectivity of 'if no one else can be found' inherent in the clause, as that does not account for the quality of the people found.

HM thinks that the best way to add this to the Constitution is a new clause which explicitly accounts for those students on a placement, or intermitting from their studies at another university, but living in Cambridge.

CD still says that it would be easy to fall through the cracks, and he can point to at least 3 specific examples of this happening in his time at Cambridge.

RH suggests we keep the justification clause, with some guidance, but allow for special members to be approved on an annual basis as well as a show by show basis. IB requests we keep the show by show justification and we will decide on a case by case basis. ZK points out that this issue is unlikely to come up enough for us to have to approve someone for more than one show, especially as we do not run the whole of Cambridge theatre. AR says that you could see having to justify membership as barrier to some people, but raising it to an annual approval is not really decreasing that barrier significantly.

CD agrees, saying he thinks the current system is fine as it accounts for the committee



to exempt someone from the conditions of ordinary membership at their discretion (10.4).

AbZ suggests we just make it more explicit on our website and in relevant guides that it is possible to be a member if you are on a placement year/intermitting from another university. There is general agreement to this.

AR says we should all take some time to think about this more in depth, and revisit this next week to agree on firm changes.

*Action Point: HM to put on agenda for next week.*

## **7. Library**

HM tells the committee that she had a meeting with Vicky at ADC Management to chat about the library and the logistics of everything. The ADC will be keeping their library collection separate to CUADC but we will advertise that they have one as well. The plan is to begin publicity in the next week, and open on Friday the 9<sup>th</sup> of November. HM asks GH to publicise the opening, and ZK to build a returns box.

HM also mentions that Vicky forwarded her an email from a student who requested we purchase a collection of Malaysian plays for the library. The collection is very obscure and can only be ordered by email. She has not received a price for this collection, but it will likely be a large part of the budget we have allocated to the library.

JM points out that students can contact libraries to order books for them, and this would probably be better done via that system. There is general agreement.

*Action Point: HM to write up publicity material for the library. HM to reply to Vicky and say that CUADC advises the student looking for the Malaysian plays to contact a university library. ZK to build things (pLeAsE).*

## **8. Info List**

MY asks for the list to advertise the first Welfare Tea which will be happening on the 4<sup>th</sup>.

GH asks for information on the library to go out, and for the sound workshop which is being held next weekend.

## **9. AOB**

ZK says that Mosquitoes would like to use LED tape, so they need an LED tape controller which may be more than their budget currently allows for. This is a handy piece of equipment that would be used a lot if bought so he asks if CUADC might consider buying one. They cost about £100. AR asks how many shows would use it and ZK replies several shows a term. AR suggest he adds it to the list of things to ask Nat to buy, and then if he says no offer to split the cost.

**18:21 The meeting ends.**

