



Cambridge University Amateur Dramatic Club Committee Meeting, 17th February 2018, 18:30, DR2

18:40 The meeting begins.

1. Apologies for Absence

Received from: Francesca Cosslett, and Jessica Murdoch.

Present: Alex Ridley, Holly Mackinlay, Gabriel Humphreys, Lily Burge, Zak Karimjee, Maya Yousif, Abby Zucker, Conor Dumbrell, Caroline Yu, Amelia Hill, Anna Zhou, Ruth Harvey, Iain Blackwell.

Also in attendance: Lucia Revel-Chion.

2. Minutes and Matters Arising

None.

3. Action Points

- a. GH to write some programme guidance for the publicity guide and send to Ellie.
Deferred.
- b. LB to put something in the SM guide about fines and FC to put something in the producers' guide.
Deferred.
- c. IB to add the breakdown of fines to the appendix.
Deferred.
- d. AR to draft an email to management asking about the breakdown of fines, and to suggest that something about fines goes into the production manager's emails to the director and producer before show opening.
Deferred.
- e. Everyone to send GH a description of their role on committee.
Conor, Caro, Iain, Lily, Francesca to do this.
Done.
- f. AbZ to get in touch with Atomic Jaya's set designer to make sure everything is okay and will be completed on time.
Attempted – could not find them on Facebook. ZK to ask them for contact details.

4. Show Reports

a. Dirk Gently's Holistic Detective Agency, RH

S – 49% sold so far; on track to do very well!

P – Under budget on set; nothing else to report.

A – Nothing to report – everything is going well!

T – Get-in is in progress and going well; the revolve spins. Loudly. It is disturbing the meeting.

b. Atomic Jaya, ZK

S – 16% sold so far.

P – Nothing to report.

A – Cast member dropped out and are currently trying to find someone to play the role. ZK to advise them to email CY for advice on actor drop outs.



T – Nothing new to report – same set issues though. To be dealt with as in action point above.

c. Legally Blonde, CD

S – 32% ticket sales so far.

P – Print publicity has been ordered and is coming.

A – Rehearsals going fine.

T – Main concern is set getting built. Organising a meeting for the next week.

Budget increases have been approved. Costume designer has been asked to be reimbursed early which has also been approved.

5. Nominations

The committee has no objections to any candidate proposing to stand for election.

6. Investments Outside Our Financial Year

ZK mentions that it might be worth purchasing mics for the theatre to take us up to 20 – this has come from a conversation about the cost of mic packs currently being shouldered by show budgets (most recently LTM). ZK points out that the hire cost per week (per mic) is about £80 and buying them is about £500, plus you get a newer model when buying over renting. If we bought four mics (which would take the theatre to 20 total) then we would make our money back in a year of shows (one Panto, one LTM). He suggests we either invest now or suggest that the next committee invest when they take over.

ZK has also been trying to get Nat to invest in some lighting visualiser software. He points out that for LDs this is fundamentally a welfare issue, and they would no longer have to wait for set to be complete to make any progress on plotting and focussing. RH notes that that would decrease the anti-social hours expected of LDs and so is a worthwhile welfare investment.

IB asks why any of this should come from us and not from theatre management's budget. AR notes that management have a fixed amount of money to spend each year which they plan how to use very far in advance (they've already gone over budget for this year too) – this means if any change wants to happen fast it needs to happen now. IB suggests we split the cost of these investments with other societies. HM disagrees for the mic packs. She says the lighting visualiser is an investment in the theatre so is appropriate to split, but the mics would be an investment in shows and, specifically mostly our shows, so we really should pay for them.

AR suggests we pass this issue on to the new committee at handover.

7. Shows Overrunning

LB opens the conversation about overrunning shows again, as the only show not to have overrun this term has been She Loves Me. She believes the problem is scheduling shows which are known to be long (e.g. Angels in America is a 3.5 hour show) and not having enough incentive for Directors to make cuts.

She also notes that it has been very difficult to talk to management about it, and lots of funding bodies aren't aware, e.g. ETG only knew Angels was overrunning because Lily was on the team. She suggests we speak to management about starting main shows earlier – e.g. 19:30, and cutting late shows sometimes if you're doing a long show like Angels. IB notes that the financial loss would mean the theatre would never agree to



that.

AbZ notes that half the problem is not the show itself but the fact that they never start on time and people are slow in the bar – students as a group do not tend to come on time to shows. AR says that the production guide is a bit misleading about how long shows need to be and the figure directors are given should be reduced. AbZ says it is definitely about pressing people in the early stages of show selection.

AR says that if management offer a slot to a show that is longer than the slot time then they should explicitly say in the offer email that they expect cuts to be made, and the director/producer must check with the rights company that this is okay.

LB also suggests that we make fines less subjective. AH says that every show should get the breakdown they requested for Panto which was very helpful. RH also notes that the emails are very harsh and we could maybe ask them to be gentler?

HM also suggests they make louder bar announcements during the interval and after the mainshow/before the lateshow as in a full bar you can't hear any front of house announcements. MY says this is a super simple step that would make a lot of difference. GH also suggests that we run a proper and fixed 15 minutes interval; LB agrees, adding why should a show wait for the audience to all be served at the bar. RH also says we should have a doors closed on time policy for intervals.

Action Point: AR to send an email to management and then talk to the next committee at handover about overrunning.

8. Info List

GH reopening roles for committee

9. AOB

RH asks if she can share her Panto matinee google survey. AR suggests it is a little long and could be cut down; RH says she will do that!
AR says it's a bit long. RH says she can cut down.

CD says that his LTM audition surveys will close this week and there probably won't be enough data to present coherently at the AGM, but there have been some really positive responses to the audition processes.

CD also mentions to be careful what questions we ask at hustings and to make sure our questions are helpful and inclusive!

CD says that the sign management have put up in the kitchen is very patronising and horrible and isn't appropriate. IB acknowledges that the kitchen has been in a state though – LB says that this could have been addressed with a single sentence sign. ZK says it is understandable why management felt that way but the reaction is not proportional. RH says it is unwelcoming and hostile and CD adds that he is concerned about how people new to the theatre might feel. AR will add a note on the sign onto the end of the emails already being sent to management.

HM feeds back that the Fringe discussion meeting went well, but was quite long. AR suggests it might be worth having one in Easter too and splitting the content between the two. Everyone agrees.



AR asks everyone to remove their stuff from the club office before handover.

AR also asks GH to see if Ellie can blow up the garden party picture for the wall in the club room.

AR asks for accounts to be sent to committee the day before they are posted.

The meeting is interrupted by NOISE from ABOVE – it is the revolve again.

AR asks about buying drinks for after Club Dinner – usually they just buy wine from the ADC. She suggests a preliminary budget of £600, but isn't sure if that all should be spent on wine. HM suggests we have a set list of prepared drinks (like a may ball cocktail bar) – there's not a lot of enthusiasm. MY suggests we just buy one and have some jugs of lemonade or coke available too. AR also suggests we ask for the club cocktail to be available (though not paid for).

Action Point: IB to email James and cc: Vicky about post-Club Dinner drinks.

19:46 The meeting ends.

