



# Cambridge University Amateur Dramatic Club

## Meeting Minutes, 1st May 2016, 8.00pm, Larkum Studio

Meeting Commences: 20.17 (due to pizza and Will Bishop related inconveniences)

### 1. Apologies for Absence

Received from: Toby Molyneux

Present: Sheanna Patel, Ellie Mitchell, Will Bishop, Alex Barnett, Oscar Yang, Catja Hamilton, Amy Malone, Emma Blacklay-Piech, Rebecca Vaa, Saskia Baylis, Jack Rowan and Lewis Scott.

### 2. Minutes and Matters Arising

#### a. *Alice* and non-student members of the company

Jack Rowan has raised this with the Producer of *Alice* and their Production Designer is in fact a student at ARU and thus eligible for CUADC membership. Another member of their company, however, is not a student, but will be going to Edinburgh as both a circus rigger and performer. Circus rigging is a skill that is difficult to find amongst the student body, so we are happy to approve this. Jack Rowan points out that *Alice* has included a lot of students in the company who weren't in the original production, even rejecting professional non-student dancers who auditioned, and that they have generally showed a lot of respect toward the Club's open applications policy.

We agree that checking that all members of a Clubshow's company are students selected through open applications should be the Show Contact's responsibility.

#### b. Panto

Negotiations with the Footlights unfortunately haven't progressed any further. We agree to open Panto applications anyway, and continue negotiations next term.

**Action Point:** Sheanna Patel to inform the Footlights that we will open applications.

Sheanna Patel explains how Panto selection works and that it may be different from previous years, as Mitchell Clarke would like to be on the panel. Another member of committee will also be appointed to join her, as with normal show selection. We agree that Mitchell Clarke joining the panel is a good idea, as he can serve as an impartial voice.

**Action Point:** Sheanna Patel to contact the Footlights about their availability in order to schedule Panto show selection, so that a member of committee can be chosen to join the panel.

### 3. Action Points

- a. Sheanna Patel to chase the proposal up with the Footlights President, as applications for Panto need to open soon.  
Covered in 'Matters Arising' above.
- b. Alice Brightman to put together some stash designs for us to vote on.  
Alice Brightman not present – deferred to next week.
- c. Toby Molyneux to check in with the Set Designer of *The Eradication of Schizophrenia in Western Lapland* to see if he needs any help.  
Toby Molyneux not present. To be covered in show report below.
- d. Catja Hamilton to contact technicians about *The Eradication of Schizophrenia in Western Lapland* and *Mnemonic*.  
*Eradication* to be covered in show report below. Catja Hamilton says she has made further enquiries for *Mnemonic*, but there really are very few technicians who are available and/or interested; one Lighting Designer has agreed to help in the event that nobody is found.
- e. Jack Rowan to raise the non-student Production Designer issue with the Producer of *Alice*.  
Covered in 'Matters Arising' above.
- f. Ellie Mitchell to book Club Dinner with Michaelhouse and the Garden Party photograph with Lafayette.  
Michaelhouse are yet to reply to Ellie Mitchell's email, and she has not yet spoken to Lafayette.  
**Action Point:** Ellie to email Michaelhouse again and book the Garden Party photograph with Lafayette.
- g. Ellie Mitchell to decide upon a date in Michaelmas for the Constitutional Review and General Meeting.  
Ellie Mitchell regretfully admits to not having done this yet.  
**Action Point:** Ellie Mitchell to actually do this action point.
- h. Sheanna Patel to find out if ARU students are allowed on the committees of Cambridge University societies.  
Sheanna Patel hasn't been able to contact Richard Barnes about this yet.
- i. Oscar Yang to ensure a guideline concerning stitching goes into the Producers' Handbook.

Oscar Yang has talked briefly to Mitchell Clarke but they are going to talk in more detail at a later date

- j. Ellie Mitchell to set up a Doodle Poll to find a weekend for headshots. Not everyone has filled in the Doodle Poll; Ellie Mitchell should have sent it round in an email as well as posting on Facebook. We will get dates to Rob Eager soon.
- k. Alex Barnett to ask Alan Egan if it is possible to incorporate signing up and paying for membership at the same time online. They haven't been able to talk in detail yet as Alan Egan still has exams, but he has said it should be possible.

#### 4. Show Reports

- a. *The Winter's Tale* (Week 2 ADC Mainshow, Show Contact: Amy Malone)  
No show report received, mainly because everyone has been involved with the Get-In. Everything is going well, though.
- b. *The Eradication of Schizophrenia in Western Lapland* (Week 3 Corpus Playroom Mainshow, Show Contact: Oscar Yang)
  - S** – 7%
  - P** – Facebook publicity has launched; the headshots look really cool! Flyers and posters have been ordered. Radio and student press interviews are arranged, and a production team meeting has been scheduled for this week.
  - A** - Rehearsals are going well.
  - T** - They have a Sound and Lighting Designer now, and their Stage Manager is happy to op. The Producer is worried that the set designer won't be workshop trained in time, and they have not figured out how to store their set in the Playroom yet.

**Action Point:** Sheanna Patel to talk to Rhys Chamberlain about this.
- c. *Mnemonic* (Week 4 ADC Mainshow, Show Contact: Alex Barnett)
  - S** – Low, but Publicity is beginning soon.
  - P** – Five different postcards have been designed rather than flyers; these exceed the publicity budget but Jack Rowan has approved the spend. Posters have been ordered and headshots done. Facebook publicity is happening soon.
  - A** – Rehearsals are going well.
  - T** – They have one Lighting Designer application, though they will need guidance. Still no Sound Designer.
- d. *Wasted* (Edinburgh Fringe, Show Contact: Saskia Baylis)  
No show report received from Producer.

**Action Point:** Saskia Baylis to email Director rather than Producer to find out if things are okay.

- e. *The Wives of Others* (Edinburgh Fringe, Show Contact: Ellie Mitchell)  
No show report received; Ellie Mitchell admits to having emailed a little late.

**Action Point:** Ellie Mitchell to try to get a mid-week report.

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

**S** – N/A

**P** – Good, as with last week.

**A** – Good, as with last week.

**T** – Good, as with last week.

- g. *The Country Wife* (Edinburgh Fringe, Show Contact: Lewis Scott)

**S** – N/A

**P** – They don't yet have a Publicity Designer.

**A** – Auditions currently in progress.

**T** – They have a full team.

## 5. Freshers' Week

We discuss the Freshers' Week events run by the last committee, and any ideas we have for this year concerning the Freshers' Fair and Get Involved Open Day at the Theatre.

Lewis Scott reminds everyone that Michaelmas workshops for Freshers must be organised and scheduled by the end of September so that he can put them into the Get Involved brochure. He also suggests that non-technical workshops would be a good idea in addition to technical ones. Saskia Baylis would like to run some Stage Management workshops; Rebecca Vaa and Amy Malone would like to run some on auditions and audition techniques, and Will Bishop is keen to run workshops for Directors on how to run auditions and how to pitch shows. We agree that having a term-card of workshops to circulate and put in pidges would be a good idea. Rebecca Vaa suggests that we also circulate information on all of these things to College drama societies. Catja Hamilton asks if we could have posters and flyers like shows do to advertise workshops more widely; we agree this is a good idea.

Jack Rowan provides some true inspiration and innovation by suggesting that we have a meeting about all of this.

## 6. Get-In Guidelines

Catja Hamilton explains the technical difficulties that have lately seemed to arise during LTM and Panto, especially concerning lighting and how much time hired lights and movers

can consume, and how the ambitious sets of these shows can sometimes conflict with this. The physical and emotional welfare of technicians has been suffering due to scale of shows like LTM and Panto and she suggests that the Club could impose measures to limit this, whether this be in the form of guidelines or advice for future production teams. Ellie Mitchell agrees and further points out that shows like LTM and Panto are amazing opportunities for Lighting Designers as well as for Technical Directors/Set Designers, and that steps should be taken to ensure that everyone can make the most of them. Sheanna Patel suggests that this issue is often mainly a result of production departments not properly communicating about or considering each other's needs. She suggests that the Club Technical Director and Technician's Rep should sit in on production team meetings for LTM and Panto, acting as advisors to ensure that the scale of the show remains manageable, and that everyone is respecting each other's needs. Catja Hamilton agrees that this would be a good solution and suggests that handover notes would be helpful too. Ellie Mitchell asks if there could potentially be an issue with the fact that committee handover takes place as LTM goes up, as this could result in some people falling through the cracks as the reps handover. Sheanna Patel explains that everyone was told last year to continue as reps until the Get-Out, but agrees that we should definitely ensure this is adhered to. She also suggests that we may be able to look into buying or hiring a visualiser to make pre-plotting for shows like LTM and Panto with moving lights possible.

## **7. Casting Guidelines**

Rebecca Vaa and Amy Malone bring up the issue of auditionees never receiving casting rejections at all from some Directors. Especially for freshers or those new to theatre, not knowing if you have been cast in a show or not, or why not, can be quite demoralising and off-putting. They explain that they understand the issue of Directors wishing to hold back on rejections until their cast is confirmed, but that even just an email to say a decision would be sent soon and that the process was still ongoing would be better than leaving people in the dark.

Will Bishop agrees that casting rejections should always be sent, but points out that this isn't necessarily a given and that some kind of guideline may help set a precedent. He also agrees that some kind of stipulation for sending an email at least informing auditionees that the casting process is ongoing and that they will hear soon is a good idea. However, he objects to implementing a timeframe for sending definite decisions to auditionees. The casting process is stressful enough for Directors, especially as some Actors can take a while to decide on accepting a role, perhaps because they are waiting to hear back from another show. He points out that an imposed timeframe on casting for Directors would require an imposed timeframe on accepting for Actors. Emma Blacklay-Piech suggests that this may be

a good thing.

Ellie Mitchell asks whether all these imposed rules would merely make the auditioning/casting process more stressful than it needs to be. Cambridge is hectic and stressful enough without imposing a lot of rules on something that is meant to be fun. Will Bishop agrees, pointing out that some shows are difficult to cast for and can take longer. Saskia Baylis also raises the issue that such rules would be very difficult to enforce. We agree that a guideline advising Directors to be in touch with auditionees within five days, even if this is just to inform them that a decision has not yet but will soon be made, is a good idea. This should be made clear to new directors, not on a strict rule basis but an etiquette one.

## **8. Info List**

- a. Show Applications
- b. Show Selection Categories
- c. Applications Drinks
- d. The Winter's Tale

## **9. A. O. B.**

Sheanna Patel

- a. Asks if meetings held after 3<sup>rd</sup> June could begin at 5pm so she doesn't have to drive back to London too late. Everyone is okay with this.

Jack Rowan

- a. Asks who the new Production and Technical Managers are; Sheanna Patel informs everyone who they are.
- b. Asks what we are doing with regards to meetings close to exams. Sheanna Patel tells everyone to send apologies for absence to Ellie Mitchell early in each case so that we can identify on a week to week basis if we will be quorate.
- c. Asks how we can police non-members at the Garden Party. Sheanna Patel suggests we ask that people show their card when they come up to get a drink or something from the barbeque.

Saskia Baylis

- a. Has spoken to Jack Swanborough about his plans for renovation of the Props' Store, which are due to be carried out during this year's maintenance camp. Sheanna Patel and Mitchell Clarke are going to review the plans to make further decisions.

Amy Malone

- a. Asks if we have a policy on trigger/content warnings. Jack Rowan spoke to Mitchell Clarke about this, and the current policy is that audience members must ask for a list at the box office. Sheanna Patel is currently trying to talk to the Executive Committee about changing this.

Catja Hamilton

- a. Asks if we have control over Camdram, and if it can be made searchable by role. Sheanna Patel explains that this has been an ongoing debate with those who do control Camdram. They would prefer it not to be made searchable by role, as it would encourage stitching every technician who has done a role, rather than stitching on a merit basis, for example because you've admired someone's work in the past. We agree that this is fair reasoning. Sheanna Patel suggests that they could be amenable to granting just the Technicians' Rep the ability to search by role to make their job easier.

Oscar Yang

- a. Asks if the upcoming introduction of show selection categories has been advertised at all. Sheanna Patel says she is going to put it on the Info List and advises everyone with a list to advertise it too.

Alex Barnett

- a. Has heard from some people who have not been invited to camp that they would quite like to be. It turns out that not even all of committee has been invited.  
**Action Point:** Alex Barnett to give the names of these people to Rhys Chamberlain.  
**Action Point:** Sheanna Patel to speak to management about committee being invited.

Will Bishop

- a. Is very cute and would like to thank everyone involved with The Winter's Tale and the Get-In for their hard work.

Ellie Mitchell

- a. Has edited all the Camdram admin rights, so all of new committee now have access, and the outgoing committee has been removed, with the exception of Joe Spence who seems irremovable.

**Action Point:** Ellie Mitchell to email the Camdram admins about this.

- b. Asks if there should be a sign-in sheet for Get-In days like there are for tech and dress rehearsals and show week. Sheanna Patel explains that a TR's responsibilities in the event of a fire are different to those of an SM and don't require a sign-in sheet. Ellie Mitchell says she can't remember ever being shown properly how to sweep the building as a TR/keyholder and others agree.

**Action Point:** Sheanna Patel to talk to Mitchell Clarke about training keyholders to sweep the building in the event of a fire.

Meeting Ends: 22.40