



Cambridge University Amateur Dramatic Club

Meeting Minutes, 9th October 2016, 6.00pm, Dressing Room 1

Meeting Commences: 18.06

1. Apologies for Absence

Received from: Emma B-P

Present: Alex Barnett, Amy Malone, Sheanna Patel, Ellie Mitchell, Saskia Baylis, Will Bishop, Toby Molyneux, Jack Rowan, Lewis Scott, Rebecca Vaa, Alice Brightman, Oscar Yang and Catja Hamilton.

Alan Egan ambles in at 18.12.

2. Minutes and Matters Arising

The last set of minutes from last term were approved via email. No matters arising.

3. Action Points

None to discuss.

4. Show Reports

a. *Teahouse* (ADC Theatre, Show Contact: Will Bishop)

Is sending it tonight. We've heard they're short of technicians – esp. sound designer. Catja is meeting LD. Great set – working out feasibility of false proscenium arch.

S – 9% (but to be expected at this stage).

P – publicity has arrived and the Producer has plans for distribution.

A – rehearsals are going well, Producer has been dropping in to assist with cultural nuances.

T – team is mostly full, but they are lacking a Sound Designer and CLX.

b. *exile* (ADC Theatre, Show Contact: Rebecca Vaa)

S – they have only sold a handful of tickets for a few nights, but not too worried as it is early days and pre-publicity.

P – publicity is ready to print, they are having headshots taken soon and have organised previews.

A – cast is finalised and rehearsals have begun.

T – they have an excellent tech team, currently working out how to create a desert onstage!

c. *24 Hour Plays* (ADC Theatre, Show Contact: Saskia Baylis and Oscar Yang)
The Producer hasn't received Saskia Baylis's email.

d. *Panto* (ADC Theatre, Show Contact: Sheanna Patel)

Show Contact changed to Ellie Mitchell, in light of Sheanna Patel's role on the show.

S – There is currently a promo code for a certain number of tickets per performance so that students have as much chance as the town audience has to pre-book, because all released tickets have sold out. Promo code to be distributed very soon.

P – They have just had a great production meeting; all main department heads are very strong. They are very keen to get all freshers who want to be involved and will be sending emails out. Jack is going to set up a lemonade stand outside the paint dock and has big dreams of Deliveroo sponsorship.

A – Auditions have begun, including some open auditions for freshers, so the show should be cast by next week and have had a readthrough.

T – Plans coming along nicely; all department heads very capable.

5. Freshers' Shows

Jack Rowan suggests polling/surveying freshers to work out which parts of our outreach are most effective. We agree that this sounds like a good idea.

Action Point: Lewis Scott and Emma B-P to arrange.

We discuss the running of freshers' shows interviews and all the reps share what they're looking for. Towards the end of the discussion, slightly too many seconds after a mention of PLXing for the joke to be relevant, Ellie Mitchell announces with an enthusiasm that almost borders on aggression, 'I just *really* like plugs!'. It was supposed to be a funny comment on how PLXing isn't quite exciting enough to be somebody's favourite role. As it is, and as Will Bishop points out, it sounds like an announcement of a sexual fetish. We move swiftly on.

Oscar Yang asks if some space could be booked for all the freshers' shows to use in the ADC during the first week.

Action Point: Ellie Mitchell to book rooms in the ADC for freshers' shows.

6. Non-Students

Rebecca Vaa asks how we should deal with non-students auditioning, and if it is ever appropriate to cast a non-student in a show. We agree that the only instance in which a non-student should be cast is if there is absolutely nobody available for the role, which considering the existence of mature colleges and the generally huge amount of people interested in acting amongst the student body, shouldn't ever be a problem.

7. ADC Kitchen

Jack Rowan, in a moment of characteristically bizarre yet wonderful comic genius, compares Mitchell Clarke's comments on the ADC Kitchen to those of Donald Trump on more serious matters: 'We're going to make the kitchen great again, the union is going to pay for it... oh, that's not true, it's not true.'

Sheanna Patel explains; she has argued that CUADC should not be paying half for a room that students can be locked out of, as was once suggested. Mitchell Clarke does now have a reasonable quote that is affordable for the theatre's budget which will hopefully be approved by the Executive Committee. Will Bishop asks if we can buy more wooden spoons for the kitchen. He can't find any ever. Saskia Baylis asks for tea towels.

8. LTM Shortlist

Sheanna Patel explains that there are few musicals for which the rights are available at the moment. The prospective LTM shortlist is as follows:

- American Idiot
- Hairspray
- Our House
- Rock of Ages
- Gypsy

Rebecca Vaa raises an issue with possibility of Hairspray due to the required racial divide – casting this in Cambridge would be very difficult, due to lack of diversity. We do not want to

cast white actors in non-white roles. We would have to exercise much discretion if someone applied with it.

Lewis Scott asks why non-student companies have been allowed to put on so many popular musicals in recent months and if there is anything we can do to even out the imbalance. Sheanna Patel says that they usually take ones that have been on student shortlists for a few years running but not chosen. Ellie Mitchell points out that just because a musical hasn't been chosen from a shortlist in a few years doesn't mean that nobody wants to do it; it could have been second choice for those few years.

Sheanna Patel explains that we could secure rights for more popular musicals, such as *Chicago*, if we were prepared to programme over a year in advance (i.e. for the next committee's LTM). Rebecca Vaa points out that what sells well does always get considered when LTM is selected, so surely it is worth programming in advance. General reception to this idea seems positive. Sheanna Patel suggests we defer a proper conversation about LTM programming to another meeting.

9. Band Membership

Jack Rowan raises the age-old issue of band members having CUADC membership. Alex Barnett's feelings are that they are on stage and for insurance purposes they should have membership. The problem arises when people only do only one or two nights of a musical's run, usually as a favour to the show or Musical Director.

Last year it was agreed that any named band member doing all or the majority of the run should have membership, and that those doing only one or two nights should have special membership.

Ellie Mitchell suggests getting general ADC insurance for shows with bands; Lewis Scott points out that that is only paying money just to save an admin headache.

Lewis Scott raises the issue of sign-in sheets with bands. Sheanna Patel suggests that instrument parts could be listed, and whoever is playing that part that night ticks it as they come in. Alex Barnett says that if Musical Directors are told to tell her about people covering last minute for a night or two, she can deal with giving them special membership, as it is only for Panto and LTM after all. Jack Rowan stresses that Producers should sell membership as a serious and positive thing. Alex Barnett wants the compulsoriness of membership to be stressed in contract and at contract signing.

10. Info List

Freshers' shows
Workshops
Membership
PANTO promo code

11. A.O.B

Sheanna Patel

- a. The club office is a 'shit tip'. She tells everyone that we have a week to get our crap out of it and to meet earlier next week to tidy it.
- b. She asks Rebecca Vaa and Amy Malone to send her their poll links.
Action Point: Everyone to remove their 'crap' from the club office before next Sunday's meeting.

Oscar Yang

- a. Asks if we are running the media night again? General feeling is that we're unsure as to whether the last one was very successful or not. Sheanna Patel says that management want to do a directors meet funding societies event. Saskia Baylis suggests that producers could be there too.

Jack Rowan

- a. Jack raises the issue of the Panto budget being set, as he is both CUADC JT and Panto Producer. We agree it should be sent around and any objections be raised to Ellie Mitchell.
- b. Informs us that Tom Hiddleston declined being our patron. Ellie Mitchell suggests Emma Thompson. Sheanna Patel suggests James Seabright, a London producer who was on committee. Rebecca Vaa suggests James Norton.
- c. Asks how the Stage workshop went because he's a cutie. It went well!
- d. Asks if we can go visit the CUADC archives – apparently there's a lady whose sole job was CUADC archives. AMAZING.
Action Point: Alex Barnett to arrange a trip.

Will Bishop

- a. Robbie Taylor Hunt has been in touch offering 4 hours of fight workshops for £100. Saskia Baylis asks if people get any qualification out of the 4 hours. Will Bishop is going to ask, and find out how the 4 hours will be divided and how many people could attend.

Ellie Mitchell

- a. Explains that a lot of freshers signed up to the writers' list, but we don't send a regular one out. Asks if everyone is happy for Will Bishop to manage it, as most writers also want to direct or put on their own work. Everyone agrees to giving Will Bishop more work.
- b. Asks if everyone would like to do a committee formal at Pembroke at some point in term. Rebecca Vaa suggests going in Week 6 and seeing the freshers' lateshow afterwards.

Action Point: Ellie Mitchell to sort tickets.

Meeting ends: 19.33