



# Cambridge University Amateur Dramatic Club

Minutes, 13<sup>th</sup> March 2016, 6.00pm, Larkum Studio

Meeting commences: 18:11

## 1. Apologies for Absence

Received from: Will Bishop, Alex Barnett, Alice Brightman, Saskia Baylis, Oscar Yang.

Present: Ellie Mitchell, Sheanna Patel, Catja Hamilton, Amy Malone, Jack Rowan, Emma Blacklay-Piech, Toby Molyneux, Lewis Scott, Rebecca Vaa.

## 2. Minutes and Matters Arising

- a) *The Flick* – Sheanna Patel has met with the Executive Committee, who have advised that both the ADC Theatre and the University's legal department should not be involved with the dispute. We decide to write a formal letter directly to Samuel French.

**Action Point:** Jack Rowan to write this letter.

- b) Instrument hire for *West Side Story* – Sheanna Patel met with the Musical Director, who claimed he wasn't expressly told that he couldn't go over his allotted budget. The Producer claims she did expressly tell him this. Sheanna Patel has asked to see all his invoices so we can work out the specifics of the overspend, and to see all emails/correspondence between the Musical Director and Producer about instrument hire. Jack Rowan raises the issue of what action we are to take in the event of an overspend; Sheanna Patel points out that we do have a policy, outlined in each show's funding contract. Jack Rowan points out that there is however difficulty, as only a show's Producer signs the contract; it may therefore not be a production team member's fault if they have been wrongly informed by the Producer about their budget. We agree to look at these general difficulties more closely once we have dealt with the specific *West Side Story* issue.
- c) Ellie Mitchell requests that Jack Rowan clarifies her Chinese food order before we continue.
- d) BME representation – Sheanna Patel hasn't been able to follow this up with FLY yet; she intends to in the next week, and has already spoken to the Executive Committee about it, who are in full support.

### 3. Action Points

- a) Sheanna Patel met with *West Side Story's* Musical Director regarding the issue of instrument hire.
- b) Ellie Mitchell emailed Alan Egan and Ben Martineau asking for a manifesto if they are interested in the role of Webmaster and received one from both.
- c) Ellie Mitchell emailed Alice Brightman about co-option for Designers' Rep and she accepted.

### 4. Show Reports

- a) *The Winter's Tale* (Week 2 ADC Mainshow, Show Contact: Amy Malone)
  - S** – N/A
  - P** – On track, talking to Young Actors' Company about auditioning child actors. Don't have a budget yet – Jack Rowan sorting this in the next week.
  - A** – Have cast, waiting on a few confirmations.
  - T** – Lacking technical team at the moment – this may change after people have done with LTM. Will push on the lists.
- b) *The Eradication of Schizophrenia in Western Lapland* (Week 3 Corpus Playroom Mainshow, Show Contact: Oscar Yang)
  - S** - N/A
  - P** - They have had a few Producer/AP applications.
  - A** - Doing casting at the moment, seems fine.
  - T** - Production team applications are ongoing, seems fine. Sheanna Patel mentions that they may be struggling to find a TD, but we should be able to help them find someone.
- c) *Mnemonic* (Week 4 ADC Mainshow, Show Contact: Alex Barnett)
  - S** – N/A
  - P** – Complicite have given the go ahead and are sending over a contract for the start of next week, which will be passed on to us.
  - A** – Auditions done and offers made.
  - T** – Oscar is helping with finding a Producer. The Director is recruiting an AD before he leaves Cambridge and is opening technical applications over the holidays – already knows Jack Parham will be applying as Designer. However, there doesn't appear to be any AD applications open on CamDram.  
**Action Point:** Alex Barnett to check that applications are being opened for AD.
- d) *Wasted* (Edinburgh Fringe, Show Contact: Saskia Baylis)

No show report received, though not for want of Saskia Baylis asking. Sheanna Patel

says they haven't had rights confirmed yet – hopeful they will be. She has the agent's number to chase this up in the next week.

**Action Point:** Sheanna Patel to follow up rights if necessary.

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

**S** – N/A

**P** – Beginning to look at venues, publicity designs are in development and a Fresher has been in touch about filming the rehearsal and production process.

**A** – Auditions and recalls have happened, should be casting soon.

**T** – Still searching for a TD and SM. Will push on the lists.

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

**S** – N/A

**P** – The Producer is happy finding his own venue. He would however like a larger budget than we have proposed. We agree to review budget depending on venue.

**A** – Lots of auditions held.

**T** – Received lots of applications and have filled all technical positions. Their circus rigger is not a student, so the Producer will be submitting an application for our approval.

## 5. **Garden Party** – 12th June

We are happy to return to Churchill if need be, as it is inexpensive and quite convenient.

Other suggestions are:

Peterhouse Deer Park – **Action Point:** Oscar Yang to enquire.

Kings' Fellows' Garden – **Action Point:** Rebecca Vaa to enquire.

Darwin Island, BBQ – **Action Point:** Ellie Mitchell to enquire.

## 6. **Club Dinner**

We are unsure what date exactly Club Dinner will be on.

**Action Point:** Ellie Mitchell to check date.

We are happy to return to Cambridge City Hotel as it was generally quite good this year, but would like to look into alternatives first, though these need to be able to cater for around 80-100 for a similar price to Cambridge City Hotel.

**Action Point:** Ellie Mitchell to enquire at Selwyn, Pembroke, Michaelhouse and the Riverbar once date confirmed.

**Action Point:** Jack Rowan to enquire at Emmanuel once date confirmed.

**Action Point:** Toby Molyneux to enquire at Homerton once date confirmed.

## 7. Show Selection

Sheanna Patel outlines the current show selection process and suggests that it works fine, but is a huge workload for whoever does show selection. There has been a suggestion that ADC and Corpus Playroom programming be split. The other issue is continuity, with certain types of theatre being missed out, such as devised work, BME authored work, etc. Is this a discouragement or interest issue?

Sheanna Patel outlines proposals that have been discussed with the Executive Committee to tweak programming; the possibility of having flexible genres or themes for two slots each term has been proposed, these genres/themes being decided by the Executive and Programming Committee two terms in advance of the term being programmed. They could broadly define two types of plays we are keen to programme, for example: BME authored plays and plays from the 16<sup>th</sup> century.

Amy Malone says this sounds like a good idea, so long as we are not tied into quotas, as this may lead to programming poor quality shows just to tick boxes. Committee is in general agreement with this.

This new process won't be happening for Michaelmas programming because we need more time for consultation and development of the idea.

Sheanna Patel brings up the dance show slot in Week 1 Michaelmas. Theatre Management and the Executive Committee would like to make this a less defined slot for any dance show to create more diversity. Lewis Scott points out that Michaelmas is quite full of fixed slots, taking into account the Week 5 Musical, Freshers' Shows and Panto; he suggests possibly moving the Week 5 Musical slot in Michaelmas to Week 3 in Lent. There are various programming changes we can discuss further with the Executive Committee.

**Action Point:** Sheanna Patel to take this discussion to the Executive Committee, and to work with Mitchell Clarke on how best to publicise any upcoming changes to programming.

## 8. Aims for the Year Ahead

We discuss our aims as raised at last week's meeting, and the specifics of when to begin working on them.

Ellie Mitchell: transfer of the [info@cuadc.org](mailto:info@cuadc.org) email from the Publicist to the Secretary can be done as soon as the Webmaster is appointed and had handover. Sheanna Patel proposes a constitutional review for Michaelmas; Ellie Mitchell agrees. Lewis Scott has set a Monday 18<sup>th</sup> April deadline and will be emailing Producers tomorrow.

Rebecca Vaa and Amy Malone would like to organise informal play readings for Easter Term, for actors to be involved with drama during exams without the commitment of a full show.

We discuss the Info and Members lists, and what should be sent to which list. Catja Hamilton and Toby Molyneux are going to begin next term on arranging workshops for Michaelmas. Jack Rowan says we can put a food budget for Get-In breakfast and Overnight pizzas into show budgets, but that this doesn't solve the issue for the majority of shows, although it does set a precedent. Catja Hamilton suggests it could go as a budgeting guideline into the Producers' handbook. We suggest an approximate figure of £30, to be scaled to the size of show/people expected at the Get-In and Overnight. Catja Hamilton also proposes contacting industry professionals next term to give talks in Michaelmas.

Jack Rowan intends to look into finding a patron over Easter Term, and to contact alumni over the summer. Lewis Scott says it would be great if we could find someone willing to come to events like Club Dinner. The idea of Tom Hiddleston being made to sit through the AGM causes much hilarity. It would at least be a good way to get everyone to come to the AGM. Talking to management about fines, settlements and skip charges agreed to be a priority for the beginning of next term.

## **9. Co-Option of Webmaster**

There are nine members of committee present to vote. The result is as follows:

Alan Egan: 6

Ben Martineau: 3

**Action Point:** Ellie Mitchell to email Alan Egan and Ben Martineau to let them know the result.

## **10. Club Office**

Sheanna Patel tells everyone the current door code, and we agree a new code for when Rhys Chamberlain can fix the system. Toby Molyneux appointed to fix the door so it closes better.

## 11. Info List

- a) West Side Story – day tickets and how to get them
- b) Announce Alice Brightman as Designers' Rep and Alan Egan as Webmaster.
- c) Wish everyone a happy holiday.

## 12. A. O. B.

- a) Oscar Yang has emailed to ask when we can use our CUADC emails. Sheanna Patel says Ben James is currently in the process of transferring things over and she will chase this up.
- b) Ellie Mitchell raises the issue of the Safety Curtain drifting up during West Side Story and generally being a huge hazard. Rhys Chamberlain has promised to take a closer look. Sheanna Patel says an engineer has fixed it in the past, and that the quote for putting a motor in is £20,000. One option is to have it decommissioned, but all our fire regulations would change as a result, making set building very expensive, to the extent that it could become unaffordable for most societies. Sheanna Patel has asked Rhys Chamberlain to put the Safety Curtain on the Agenda for the next Executive meeting.
- c) Jack Rowan says he hates the Larkum Studio - it depresses him. We agree to meet elsewhere sometimes.
- d) Emma Blacklay-Piech proposes that guidelines for the casting process be introduced.  
**Action Point:** Actors' Reps to find out actors' preferences on this.
- e) Catja Hamilton asks if CUADC could set guidelines for Get-Ins, particularly for large shows such as Panto or LTM? We agree to have a proper conversation about this next term.
- f) Sheanna Patel has contacted Rob Eager and he has agreed to take headshots for our committee poster next term.
- g) Jack Rowan proposes we remove the stigma from AOB. There has been too much sighing. This is probably because our Chinese takeaway is waiting downstairs. Ellie Mitchell reminds everyone that they can add things to the Agenda if they will take more than a five minute discussion.

Meeting ends: 20.16