



Cambridge University Amateur Dramatic Club

Minutes, 08.05.22, 15.00, Larkum Studio

2 weeks to send minutes

1. Apologies for Absence

Present: Jonathan Black, Izzie Sayer, Rishi Sharma, Tungsten Tang, Christian Longstaff, Zac Green, Amy Meyer, Stephanie Cho, Thomas Shortland, Mercy Brewer, Rory Clarke, Lily Blundell

Absent with apologies: Tom Chandler, Kate South

Absent without apologies: Lucas Holt

2. Minutes and matters arising

IS will be better

3. Action points

See 2.

4. Event Reports

KS is not here today so JB updates the committee.

Trinity has said we need approval from a fellow to hold the garden party in their sports field; KS has emailed Dame Sally, Master of Trinity, directly, but so far this approach has not proved fruitful. JB suggests that the presence of management to act as responsible adults may be enough reassurance for a fellow to grant us permission, but he also notes that we are all actually adults (shockingly).

5. Show Reports

a. The Pied Piper

TS has a *The Pied Piper* report; he hasn't read this yet but JB suggests we can learn together. He reads the highlights to the group. CL suggests that TS would make a good audiobook reader.

Sales: Sales have remained pretty much the same since the last week which is not ideal but are hoping that, with the cast reveals that we are now doing on facebook and instagram and the posters that have been printed and put up

around town, our sales will increase. We are continuing to push for more ticket sales with the social media pages and upload more teasers. We have taken our headshots and uploaded them onto social media and are really happy with how they have turned out, especially with the mime make up and expressions from the cast and crew! We are also going to set the cast a challenge of selling 5 tickets each and the person who gets the most people to come and see the show will win a prize to try and push for more ticket sales through student tickets.

Production: At the time of writing this report, a rehearsal is going on with the SM, sound team and lighting designer watching so that they are all familiarised with the show to make the tech rehearsal run more smoothly, especially as the cues are more sound and action based rather than made by following a script. We have had our section 2 approved and are completing our section 3 over this weekend. We have spoken to the Enron team about their set as it appears that we can't fly in split tabs after all so we will just use their set which is already plain in colour and ask them to ensure that any set pieces that have been flown in are flown out at the end of the show.

Actors: We have no concerns on our actors who have been working very hard with rehearsals. They have taken to the movement direction very well and are doing a brilliant job at telling the story through mime!

Tech: Our production team are doing a great job with their roles and we have sorted our sound and costumes. We are very happy with how they have taken to the show and are looking forward to seeing the final result.

JB and TS suggest that we go to see *The Pied Piper* as a committee social.

JB is going to see it already but would like to go more than once. CL accuses JB of being a 'mime addict'

TS asks about group discounts. JB explains that the committee should get a third off CUADC shows. Unfortunately he has not benefited from this for his first ticket to *The Pied Piper*, but he will look into this for the committee's benefit. He suggests it might be easiest to get tickets on the door.

Action: JB to contact Jamie RE discounts

b. Vanity Fair

CL speedily relays highlights from the *Vanity Fair* SPATE report before his phone dies.

[ZG joins]

Sales:

29 sold in total to the value of £333.50.

Production:

Posters arrived and many have been put up around Cambridge, cast and crew are also distributing them to their colleges/departments/libraries.

Plans have been made to enquire about a potential pre-show discussion with a member from the English faculty, and we also plan to reach out to the English departments from schools, colleges, sixth forms and ARU.

The Undergraduate representative for English has agreed to advertise the show on the email bulletin, which will be shared to students across the course, alongside other university newsletters.

We had our headshots done on Wednesday.

Programme is currently being created alongside the press release.

Lots of publicity has been happening via social media.

We have had applications for ASMs, who will also help gather the props for the show, we have had some people express interest in helping with set building and painting and assisting with lighting. Over the next few weeks and closer to the get-in we will advertise these again.

Acting:

Rehearsals have continued with success; as in the last report, the majority of this time is spent on discussion/readthroughs, followed by rough blocking of the scenes.

We have added to our schedule a 'transitions rehearsal', in which we will specifically work with the crew to see what SMs and cast will have to do between the many scene transitions that occur throughout the play.

Estimated we have read/discussed about 2/3s of the play, and blocked about 1/3.

As much of our cast and crew are involved with Enron, we will be taking a brief break in rehearsals until the day after Enron's opening night, after which we will resume rehearsals with the goal of having everything read and roughly blocked by the start of the next week.

Tech:

Cat, our Lighting Designer has tried to contact JIreland about seashells but no response so is going to see Luke.

Still enquiries about a chandelier.

Cat asks if the CUADC could boost our get in when we get closer to that?

TD has their technical meeting next week to discuss Section 2 of Risk Assessment.

Tech team have been made aware that all the show paperwork can be accessed online in a google drive, which also contains the standard practices for their roles alongside other resources.

Overall, *Vanity Fair* seems to be going well. They have asked for CUADC to 'boost' their get in, so CL suggests we give them meth. Committee unanimously disagrees.

JB would instead like to try to encourage 'open get ins' whereby anyone can turn up, and would like to improve publicity of this.

Action: CL to liaise with TT and LH to ensure *Vanity Fair* can get some support with their get in

TT suggest that it could also be helpful to advertise for set builders on Camdram, as well as the Cambridge Theatre Facebook page, where this is normally done, as this may be a helpful additional avenue to get people involved. They think this could be particularly helpful for last minute/more informal set builders, which might also help getting more experienced people involved. They agree that having committee members present at the *Vanity Fair* get in would also be useful.

ZG has been in contact with *Vanity Fair* RE actors' welfare warmups and will chase this if he doesn't receive a response.

c. Queer Street

TC is show contact for *Queer Street* but alas is away. Fortunately JB also has their SPATE report and relays the main point.

[SC joins]

Sales: As of 3/05/22 we have sold 3 tickets (2 adult and 1 student) at a total value of £26.50. We have not started publicising the show yet so are expecting

our sales to increase significantly in the coming weeks. Some of our publicity plans include:

1. Placing posters around Cambridge
2. Creating a Queer Street Instagram account, where we can post rehearsal updates and stories advertising the show. Once this has been created, it would be great if it could be advertised on the CUADC social media.
3. Creating stickers (designed by our publicity officer) and- if this is possible- selling them at our performances. Could you let me know whether this is something that is possible?
4. Creating the show as an event on Facebook and linking this with cast headshots, so the cast can invite their family and friends.

Production: We currently have a full production team, bar a sound and lighting designer. Costume and set design are waiting for our budget contract to be signed before they commence. In terms of welfare, we have a welfare and intimacy officer who has attended several rehearsals. If possible, would there be any way to organise some intimacy training specific to Queer Street for them? I think this would be incredibly beneficial.

Actors: We have a full cast, and all actors are currently in the process of learning lines. We have had a full cast rehearsal, which went very well. We have further rehearsals this week.

Tech: As aforementioned, we are currently without a sound and lighting designer. As the sound is very minimal for the show, we have condensed the two roles into one. We are waiting for someone to get back to us regarding whether they would like to fill the position, and I will update you further on this in the next report.

TS asks about their plan to sell stickers. JB confirms that this plan would have to be approved by management.

Action: JB to liaise with TC about *Queer Street's* plans to sell tickets

JB raises that *Queer Street* have asked if CUADC could support additional intimacy workshops which they feel would be very beneficial. JB suggests that this may be another question for management.

IS raises that management have previously said that financial support for further intimacy training must come from society funding bodies as the theatre doesn't have the funds to support it. JB notes it would be ~£200, which is significant but also he thinks the training is important. He asks for thoughts from the committee.

Committee unanimously agrees that CUADC should pay for further intimacy training for *Queer Street* this for them.

d. Storytelling at the ADC

JB confirms we don't have a SPATE for Storytelling, but as they have a budget of £70 this is probably fine.

6. Kitchen Refurb

LB checks in on progress from last week and asks what was discussed as she was not present and the minutes haven't been sent round yet (see 2.).

JB has been told by Luke Dell (LD) that the ADC have no money to support this and LD is also of the opinion that there isn't that much to do.

TS asks if we can pay for a Club Cafetiere. TS confirms he has already bought it. CL asks if TS is instead asking for us to nationalise the cafetiere, not buy it. JB asks how much it costs. TS confirms it was £10 from Wilko. JB is on board but thinks we should add a CUADC sticker. [See Appendix 1]

LB successfully brings the discussion back to the kitchen itself: she is not a fan of the current state of the kitchen, and would like opinions from the rest of the committee.

TT suggest that we need silicon gel infill to fill in the various holes which currently cause leaks, but they think that the rest of the kitchen doesn't currently present a health and safety risk.

IS relays that LD has minor plans to improve things including fixing the taps (which will hopefully be done at this year's camp) and replacing the dishwasher in the short-to-medium term.

ZG adds that in his previous theatre experience, having an honesty box in the kitchen which can be used to buy communal coffee/tea/biscuits has been very popular and successful. He asks how the coffee/tea/biscuits situation currently works; IS explains it is mainly whatever is leftover from things bought for each week's get-in breakfast. ZG thinks making the provisions more standard could be good, perhaps through an honesty box. LB notes most people using the clubroom do not carry cash. JB jokingly suggests a tax to enter the clubroom of 20p which will go towards biscuits.

Committee agrees that we should clean the kitchen.

CL still does not understand what camp is.

7. Camp 2.0

TS suggests that somehow muffling the buzzing of the Corpus light desk could be a job for camp.

RM asks if we can also add fixing the Corpus trolley to the camp list.

8. Fresher's Plays

LB explains that CUMTS wants to change their fresher's musical to Week 6 (from Week 5 last year). JB suggests that CUADC give CUMTS the Week 6 Corpus mainshow slot, and CUADC keep the ADC main, ADC late and Corpus late show. He adds that musicals are generally more challenging tech wise and he believes we could find a great play for the late show slot.

RM asks where the Bread show fits in with this plan. JB confirms that Bread are intending to run their fresher's show in Lent. They would like our support with this in due course, both with funding and tech, but this doesn't need to be taken into account in the current discussions of the Michaelmas fresher's shows.

ZG and RS explain a point raised by RS about representing BME playwrights in a meeting of the Fresher's Plays Sub-Committee. RS suggests that in the telling of BME stories, it could be helpful to take an approach similar to the BME Shakespeare which has range to cast people of various ethnicities, rather than selecting, for instance, a play which requires the full cast to be Indian, as this will only cater to a small group of people. He still thinks that having a BME playwright would be great, but thinks that this should be done with some careful consideration.

JB suggests that we set up a group with some representatives from CUADC and some from Bread who can take responsibility for this.

JB asks for opinions on offering CUMTS the Corpus mainshow slot for their fresher's musical.

CL wonders if moving our show to the late show slot might be detrimental to audience numbers. He notes that Corpus late shows can sometimes be more experimental and hence potentially less big attractions.

RM rebuts: while Corpus late shows can be more experimental, fresher's shows can be a great chance for people to invite lots of their fresher's friends and so this slot could be helpful to introduce more people to the idea of late shows generally, and hopefully make them more appealing to this new audience.

AM notes freshers don't have preconceived ideas about the hierarchy of prostegie that we attribute to the different slots.

LB adds that CUADC have 3 shows and CUMTS have only 1, and from the perspective of welfare of the fresher's technicians, a mainshow slot would be very beneficial for CUMTS.

SC suggests that a Corpus mainshow slot is quite a big commitment. Various committee members suggest that the difference between Corpus main and late is perhaps less severe than the difference between an ADC main and late show.

TT add that it also makes more sense for CUMTS to take the Corpus main show slot from a tech perspective as it means they will not be working with an unrelated set. They add that this could be a helpful opportunity to introduce freshers to the slightly more experimental nature of tech in Corpus, and may also help CUADC to reimagine the Corpus late show.

LB suggests we collaborate closely with CUMTS during Week 6 of Michaelmas to ensure both shows are able to use the space well, and to ensure that the Corpus late show technicians still have some influence over the tech set up.

ZG asks if CUMTS are planning for the fresher's musical to be a new student written show. LB confirms that is the case. ZG suggests that if the CUMTS fresher's show took the late show slot, having a time limit of 1 hour might make the show more contained and easier from a writing perspective. LB agrees a shorter show would be useful, and that CUMTS are pushing for this, but she still thinks that having the main show slot for this would be very helpful for tech. ZG notes that the CUADC fresher's late show has not yet been decided, and it may not be very experimental. LB adds that the CUMTS fresher's show may well overrun.

[RC leave]

JB adds that management have expressed hesitation at having all fresher's shows in one week, as they believe this would result in significant stress for experienced students, committees and management themselves. He suggests that having all the fresher's shows in one week would be useful to encourage higher participation; it could be presented as a collaborative 'fresher's theatre week' with more of a festival feel, which would have a stronger publicity position and would hopefully reach more people.

LB agrees that this would be good and suggests that it could also be good for relations between the various theatre society committees. RS suggests that ticket

deals could be run this week, as has been done a few times this year. JB notes ticket deals might be included for Week 7 shows this term and adds that JB, MB and RM are meeting with Jamie Rycroft about this soon.

JB confirms with the committee that CUADC will offer the Corpus main show slot in Week 6 of Michaelmas to CUMTS. He confirms with LB that CUADC already have their slots confirmed, but CUMTS will need to pitch their fresher's show. JB will liaise.

ZG suggests to the Fresher's Play sub-committee that the group has a meeting around the end of week 3, giving them just over a week to read the plays. RS asks if the plays have been divided yet; ZG confirms the division system.

TS asks when the decision about fresher's plays needs to be made; JB confirms 22nd May. ZG suggests that the sub-committee relay the chosen plays in the committee slack to allow the rest of the committee to raise any concerns/suggestions.

9. Panto Performances

JB has sent the proposal suggesting the removal of one matinee and the altering of timings of the show on the final day to Jamie Rycroft and Luke Dell.

JB relays LD's thoughts:

For the altered performance times of 1pm and 6pm on the final Saturday, LD is dubious that this will be approved by the executive committee. He notes that similar changes have been suggested in the past, but suggests that it can be confusing for customers and adds that the panto cast tend to include students involved with choirs, which may clash with these new performance times. LD suggests it is not worth taking the proposal to the executive committee with this element included. JB has suggested taking it as an addendum to the main proposal. LD has also suggested moving all matinees to 2pm which may alleviate the changeover pressure somewhat.

ZG asks if there will be late shows on the mid-out and get-out days for panto. AM agrees that it is useful to not have them. JB responds that the system being trialled this term, with late shows closing on Friday, is not guaranteed to continue next year, but he agrees that it is a better system.

JB continues with LD's response to his proposal:

LD believes that removing the Monday matinee would be the path of least resistance, but adds that CUADC would need to suggest a method to make back

the resulting loss of money, or cope with a reduced profit and budget. JB believes CUADC would be able to cope with this reduced profit.

CL jokes that the money could be made back with an honesty box.

JB adds that he asked LD for suggestions on how to increase money, and LD has suggested raising ticket prices or increasing the theatre hire prices. JB also notes that he believes the executive committee may also take the importance of student welfare into account when considering these proposals.

JB asks the committee for ideas on how to re-make the money lost from the loss of the Monday matinee.

LB questions why LD has put these financial questions to the committee.

TS suggests that we increase the venue hire charge, which would essentially amount to CUADC giving the ADC more money. LB suggests that this would set a bad precedent. JB agrees that he wouldn't want this to happen for other shows as well, if CUADC were to agree to it for panto.

ZG suggests that the Footlights could add a smoker/something similar as a late show to raise more money.

ZG also suggests that, if management are concerned about ticket prices, the inclusion of the relaxed performance should be considered, as it sold significantly worse. He notes that this is quite extreme and he wouldn't generally be an advocate for it, but from a business perspective it may make sense. LB wonders if management would have an issue with taking out the relaxed performance; she notes that they did not have a relaxed performance for *Singin' In The Rain*. JB notes the relaxed performance for the 2021 panto came from the directors. TS suggests a relaxed performance could be included in another way; potentially without a break out space but with the bar closed.

JB suggests increasing prices for Saturday. AM suggests increasing prices for matinees. TS and JB note that there have already been several increases in ticket prices over the last few years. JB suggests an extra band of ticket prices compared to the current system.

ZG asks if management consider ticket prices from the perspective of who the panto is aimed at: is it a family friendly pantomime or mainly a show for student, by students?

LB doesn't believe we should just increase venue hire. ZG asks if management could waive late running fines for panto. JB confirms these fines actually just go straight to the ADC, so they would not be keen to do this.

JB suggest that, as there is still a week until show selection, he will continue his discourse with LD and report on any progress next week. He emphasises that he is still committed to take the proposal to the executive committee and believes that other members of the executive committee may be more open to the proposal than LD.

TS asks if we could extend the length of panto run and perform the same number of shows over a longer period to alleviate some of the pressures. JB notes there was another show programmed directly after panto in 2021 which did not allow for this.

JB also notes a survey carried out to the company of the 2019 panto, which asked for opinions regarding whether panto should be performed in Weeks 7 and 8 or Weeks 8 and 9. He explains that the results were very split. The responses he has received from his survey of the 2021 panto company have also been quite split on this issue, but unanimous that there are too many performances.

LB confirms with JB that the main proposal to take to the executive committee is taking out the Monday matinee, and that changing the timings of the shows on the final day is a lower priority.

JB reiterates his commitment to the proposal and promises to keep the committee updated on his progress on this.

11. Oxbridge Collaboration

JB has had an email from James (President of OUDS) in real time (!) during this meeting. James has said that the OUDS committee are not in a position to participate in a collaborative production in Michaelmas, as they have other priorities and likely won't have the capacity to commit to this in Michaelmas. James suggests that it could be held in Lent term.

12. Barton Drama Group Closure - Possible Props/Costumes

JB has had an email from the Barton Drama Group: unfortunately they are shutting down. The group has a number of assets that they are looking to get rid of, including flats, props and furniture and have asked if we would like to come

and look at these and maybe take some of them. JB is not certain if it is worth the effort.

TT would love to cycle to Barton to have a look. They will not be bringing back a flat on their bike as CL suggests but they think we should look into what they have.

JB explains that they have a range of furniture, including a coffin. TS suggests that CUADC doesn't have much period costume, and if Barton Drama Group has any then perhaps we should look into this.

IS notes Lucia Revel-Chion is in charge of the furniture store, not CUADC, and so taking any of Barton Drama Group's furniture would need to be approved by her first. RM asks if there is any chance for CUADC to have more storage citing the upsetting fact that 3 baths that have been bought for different shows this year.

JB notes that Barton Drama group have given CUADC a specific time that they will have their collection available if we want to adopt any items. TT is keen to have a look.

Action: JB to pass on Barton Drama Group details to TT

JB jokes that CUADC should acquire a shipping container.

There are many discussions regarding the various benefits of a CUADC shipping container.

13. AOB

a.

ZG firstly wants to congratulate those who were in *Blue Workers*. He apologises for being late to this meeting, but wants to confirm that he loved *Blue Workers*.

ZG also asks for an update from CAST, and asks if there is any way CUADC can help. JB explains that he has spoken to Amber De Ruyt, one of CAST's Tour Managers. She has explained that there are a number of issues which have cumulatively made it unfeasible for the company to go to the US, but they would love to perform a run in Cambridge in Michaelmas. ZG asks if we can establish an ongoing discussion about tours like CAST and ETG to ensure they continue in the future, as these have faced some challenges when students have tried to re-establish them following hiatuses due to Covid.

b.

RM has been considering, from a producer's perspective, how we manage the end of a show. She has noticed that she has never participated in any form of formal post-show debrief or meeting to analyse what went well/wrong. RM has also noticed that instead people tend to just go to the bar and any lessons learnt are unlikely to be passed on. She suggests an assigned time with a director, producer and funding body representative, which looks at what shows did well and what things could be improved in the future.

JB explains that he will be trialling out a feedback form for *Vanity Fair* and *The Pied Piper* this term, the results of which will be fed back to the show contact and a member of Group O. If this is successful it will be continued for *Queer Street* and next term. He also suggests that CUADC could encourage other funding bodies to carry out something similar, but adds that this may be more challenging for them as often they are glorified bank accounts.

The committee agrees that this sounds good, and MB emphasises that it would also be a great place to celebrate things that went well with a show. JB adds that encouraging more collaboration and communication will undoubtedly be a good thing.

TT thinks that it can be very easy to focus on things that went wrong, especially with tech but across other areas also. They agree that it would be nice to give those participating in a show a chance to also reflect on the positive. MB thinks having a slightly structured system: potentially a 'What Went Well' and 'Even Better If' could work very well.

JB and RS add that the full process of putting on a show is, in itself, a significant achievement and this should be celebrated :)

TS agrees that this is a good idea and also thinks other funding bodies should be encouraged to do something similar.

MB asks what kind of feedback questions will be asked. JB suggests the committee add suggestions on slack.

Action: Committee to add suggestions for show feedback forms.

c.

RS asks about 'timing out', specifically if the guidelines are the same in Corpus as they are in the ADC. IS suggests that they are the same (i.e. with 16 hours being recognised as the cut off), but thinks the rule has not been formalised. RS suggests that the industry standard for 'timing out' is 12 hours. SC suggests that if this were enforced it would not leave enough time for tech.

d.

RS suggests that sales reports should not come out at 2am, as it is not helpful for those who are anxious about show sales and so may stay up until then. JB suggests it is a standard of the computer system.

Action: IS to email Lucia to ask about the sales reports timings.

Meeting adjourned at 4:31pm

Appendix 1

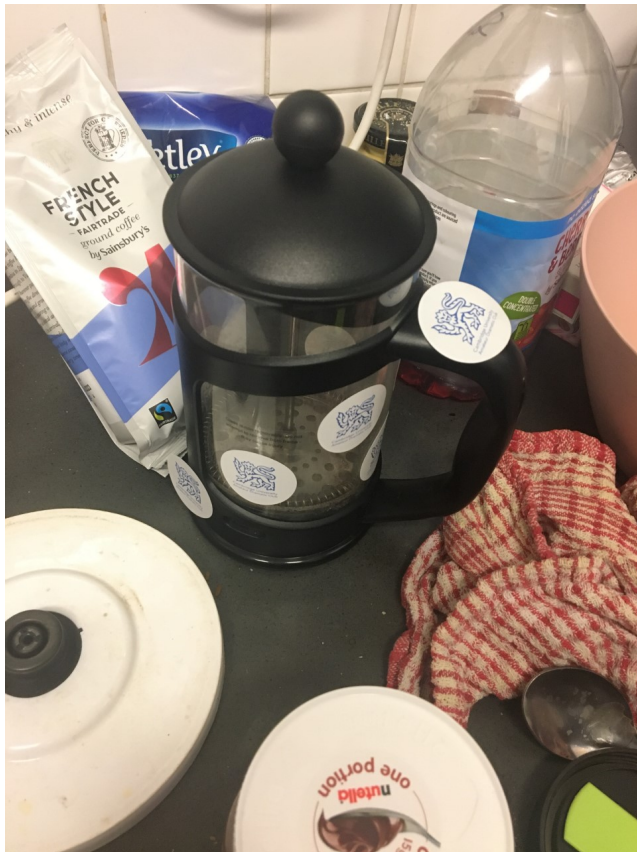


Fig 1: The Club Cafetiere