



Minutes of the SHADDO AGM

Date: 14th May 2019

Place: Shoulder of Mutton, Playhatch

Present: Allan Appleby (AA), Ange Jones (AJ), Becca Strong (BS), Beryl Lawson (BL), Charmaine Wood (CW), Cheryl Milne (CM), Gareth Jones (GJ), Henry Loud (HL), Hilary Tucker (HT), Neil George (NG), Neil McAdam (NMCA), Neill Wilkinson (NW), Pam Hudgell (PH), Peter Crowther (PSC), Pip Collings (PC), Rosemary Appleby (RA), Sarah Strong (SS), Simon Classey (SC), Thomas Wilkinson (TW), Tom Cottrell-Lilley (TC),

Apologies: Terry James (TJ), Liz James (LJ), Phil Johnson (PJ), Pamela Hutchings (PH), Pandora Pugsley (PP).

AGENDA ITEM	ACTION
<p>1. Adoption of Chair for the Meeting: NW was elected chair for the meeting.</p>	
<p>2. Election of SHADDO Officers, Committee and Auditor: <i>Chair:</i> HL <i>Secretary:</i> CM <i>Minutes Secretary:</i> HT <i>Social Media Secretary:</i> BS <i>Treasurer:</i> GJ <i>Auditor:</i> NMCA <i>Committee:</i> LJ, NW, PP, SC A meeting would be arranged to finalise responsibilities among the Committee.</p>	CM
<p>3. Chair's Report: This was presented by NW and can be found in Appendix I</p>	
<p>4. Treasurer's Report: GJ presented the Treasurer's Report containing Performance Accounts, Balance Sheet, Income and Expenditure for 2018-19. See Appendix II. For GJ's Pantomime Finances Report see Appendix III.</p>	

<p>5. Membership Fees: GJ proposed the idea of replacing membership fees with performance fees from those involved in the pantomime productions. This was seconded by NMCA and approved by the meeting.</p> <p>It was noted that the Constitution would need to be amended to incorporate these changes. It was formally agreed that the Committee should act on the assumption of appropriate changes being made until the revised Constitution could be agreed at the next AGM. GJ agreed to review and update the Constitution.</p>	GJ
<p>6. Membership List: SHADDO members would be asked for confirmation that they wished to remain on the mailing list.</p>	GJ
<p>7. AO AGM B: CM requested that she be assisted in her role as member with responsibility for costumes due to the amount of work that this task entailed.</p>	
<p>8. AOB:</p> <p><i>8.1 Pantomime.</i></p> <p>PJ had suggested prior to the AGM that SHADDO should continue to produce an annual pantomime, and suggested that a previous one be re-run. The Meeting agreed that Aladdin (SHADDO's first ever pantomime) would be an excellent candidate and HS volunteered to be Director. In addition, it was agreed that a directorship team be set up to simplify the task of directing the production.</p> <p><i>8.2 Social Events.</i></p> <p>Important or relevant events would be identified and the SHADDO membership informed. An example of such an event was raised by RA: the 100th anniversary of the Shiplake branch of the Royal British Legion which had requested assistance from SHADDO.</p> <p><i>8.3 Communication within SHADDO</i></p> <p>Whatsapp would be set up on a trial basis as a new means of communication within SHADDO.</p> <p><i>8.4 Play-Readings.</i></p> <p>PSC was thanked for his organisation of play readings over the past year and his offer to continue doing so.</p> <p>The year's plays are listed in Appendix IV.</p>	<p>HS</p> <p>RA</p> <p>BS</p>

APPENDIX I
CHAIRMAN'S REPORT

SHADDO from the Chair

This is my first tenure as Chair of SHADDO having been on the Committee for a few years now. Thomas and I joined the SHADDO troupe when Thomas started at Chiltern Edge school, 8 years ago, and I've been closely involved ever since.

This year has been a mixture of sadness and joy, in a strange way reflective of the typical image of Drama in the form of the drama masks, with the loss of our long-term friend and member Fred Lawson and the excitement of joy of seeing productions come together and the reactions of our audiences.

This year we've had two major productions, the Murder Mystery and, of course the Panto. Both of which I hope everyone agrees have been a huge success. The Murder Mystery was of course in aid of the Rainbow Trust, a charity selected by the Lawson Family and in memory of Fred.

The Murder Mystery was put together and executed by a subset of the committee and usual cast members, to a packed hall. The plot around Count Dracula, somewhat different, seems to have been a theme for this year's productions, with this year's Panto also taking on a different shape and plot.

The Panto production was done differently as no Director came to the fore, so the committee took on the role, and based on a number of reviews of scripts, we selected the different and unusual plot of Merlin the Magical Panto (it has to be said it was the Gorilla that sold it to me!) Originally titled King Arthur, then under-going what seemed a hasty re-write by its author (to get rid of all the 1970s inuendoes). What came out of the end of this process was, based on comments from audience members, one of our best yet. Which is a reflection on the dedication, creativity and organisation put in to its production. This year's Directorial team pulled together a master-stroke, as early on it seemed we might not even put on a Panto. Panto, this year, also saw a lot of new faces added to the cast and a mixing up of roles for our more experienced cast members.

Of course, Peter's sterling work on the play readings throughout this year and already organised for the coming year, and as secretary keeping me on the straight and narrow in what has been a very busy year.

I would like to personally thank every member of the committee for their support as Chair through this year, and for their dedication and debate to get us through another successful year.

Looking forwards to the next year, it seems it's an opening for change, as we've got a fantastic opportunity from the new faces, we've seen come through casting the Panto, and I hope a number of our younger members will take up the chance to lead through the committee to put on performances and direction.

From a personal perspective, this also brings change. Thomas will be leaving Shiplake to start a three-year residential course at Foxes Academy in September, and Caroline and Ben are moving into A-level and GCSE final years, which means a stepping down of the Wilkinson Clan from acting this year, but they are keen to carry on in the background. Cath

and I intend to continue to support productions in our usual way. I will step down as chair, but remain on the committee and hope see some new faces on next year's committee.

Thank You for a fantastic year again, I am constantly amazed at the quality of productions we pull together and the strong community bond SHADDO adds to being a resident of Shiplake.

Neill Wilkinson, outgoing SHADDO Chair.

APPENDIX II

TREASURER'S REPORT

The figures at the end of this report give an overall view of our financial activity and balance sheet for this year, and a comparison with last year.

Our overall finances are sound. We made a net profit of £600 over the year and we ended the year with £7,459.83 in the bank (including £273.30 reserved for maintenance of the memorial garden).

Our main sources of revenue were:

- Subscriptions - £415. This was down £60 on last year as several members didn't renew.
- Profits from productions - £2505.18. The pantomime made a net profit of £512.16 and the Charity event for Frederik Lawson raised £1993.02.
- Donations - £110. Received from Lashbrook House for our performances of extracts from 2018 and 2019 pantos.

Our main items of spend were:

- Administrative expenses - £417.92. This covers our membership of the National Operatic and Dramatic Association - NODA (£117) and an insurance policy which covers us against loss and damage and personal injury (£300.93). Our administrative expenses this year are about £80 lower than last year, mainly as a result of tailoring the scope of our insurance more closely to our needs. (We are fortunate in having many generous members who cover minor administrative expenses (such as postage, printing, phone calls etc) themselves, which keeps our general admin costs much lower than they might otherwise be.)
- Donations - £2000. SHADDO added £6.98 to the proceeds from the Charity Event and donated £2000 to the Rainbow Trust.

The annual pantomime remains our most significant regular source of funds, and a detailed report on the panto financials (with a quick look at the financials of all our previous pantos!) is contained in a separate Panto Report.

We have no major upcoming expenditure, though a number of projects are under consideration, including contributing to the cost of a wooden floor and rear curtaining.

My thanks go again this year to Neil McAdam for reviewing and accepting the accounts and, as always, for his sound, expert advice.

Gareth Jones

APPENDIX III

PANTOMIME FINANCIAL REPORT

The overall financial summary of the Panto is shown in Figure 1. Overall, it cost £3,687 to stage and made a net profit of £512. This compares with a net profit last year of £599, though last year's Panto made a significant investment in set items (mainly paint and side flats) that were used again this year. Without these the net revenue last year would have been in the order of £1200.

These investment items apart, the major differences between this year and last were a reduction in ticket sales revenue by about £400 and an increase in facilities cost of about £300 (greater use of the Memorial Hall for rehearsals).

A more detailed breakdown of revenues and costs against budget for this year and a comparison with last year is shown in Figure 2.

Historic financial performance

It may be useful to look back over the financial performance of previous Pantomimes, not only to put this year's performance in context but also perhaps to highlight a few things.

The charts at Figure 3 show, for all Pantomime productions since 2003:

- Total Revenues i.e. including program sales etc
- Net Profit

(Note – there are no figures for two years: in 2008 we performed a pre-Xmas production of Christmas Carol and we didn't have a panto in 2010.)

The large dips in net revenues typically indicate those years where we have made significant investment in longer term assets e.g. stage, set lighting, sound or costumes.

The tables and charts at Figure 4 give a more detailed breakdown of ticket sales and revenue for the last few years. (Note that these figures are based on a count of tickets left unsold on the door and can overstate actual ticket sales.)

Although the lack of revenue growth over the years is something we may need to address at some time e.g. endeavour to increase attendances or raise ticket prices, there is no immediate urgency given the high level of current reserves and our current ability to generate net revenues of £500 or more per Panto.

Figure 1 - Overall Financial Summary

Pantomime Jan 2019 (Merlin)		
Income:		
Ticket Sales:		
Advance Sales	£ 1,021.00	
Shop Sales - Shiplake	£ 962.00	
Shop Sales - Binfield Heath	£ 1,039.00	
Door Sales	£ 365.00	£ 3,387.00
Programmes		£ 147.00
Bar sales (including sweets)	£ 1,400.70	
less Bar costs	-£ 735.89	£ 664.81
		£ 4,198.81
Expenditure:		
Licence		£ 265.00
Publicity		£ 202.87
Rehearsal/Performance Facilities		£ 1,898.04
Production:		
Stage & Set	£ 365.59	
Costume & Make-up	£ 468.73	
Props	£ 108.57	
Effects	£ 131.18	
Sound & Lighting hire	£ 70.28	£ 1,144.35
Admin & General:		
Misc		
Printing scripts	£ 25.65	
Gifts	£ 115.97	
Refreshments	£ 34.77	£ 176.39
		£ 3,686.65
Net Proceeds		£ 512.16

Figure 2 - Actual vs Budget

Revenue Plan	2018	2019	
	Alice	Merlin	
	Actual	Budget	Actual
Production			
Ticket sales	£3,848	£3,750	£3,387
Programme Sales	£156	£125	£147
Bar (Net) & sweets	£621	£600	£665
	£4,625	£4,475	£4,199
	£599	£450	£512

Production Budget (Consumables)	2018	2019	
	Actual	Budget	Actual
Rehearsal Facilities	£1,567	£1,950	£1,898
Costumes (hire and materials)	£442	£450	£469
Advertising & publicity	£229	£350	£203
Script & Licence	£277	£280	£291
Lighting equipment hire	£158	£250	£35
Scenery & Set	£684	£200	£230
Stage construction	£145	£150	£135
Magic & Special Effects	£115	£100	£131
Gifts & Entertainment	£94	£100	£151
Props	£229	£75	£109
Sound equipment hire	£31	£50	£35
Ticketing	£2	£25	
General Admin		£25	
Make-up and related items		£20	
	£3,973	£4,025	£3,687

Production Budget (Assets)	2018	2019	
	Actual	Budget	Actual
Sound system	£52		
Lighting system	£2		
	£54	£0	£0

Figure 3 - Ticket Sales and Takings Analysis

		Revenue						
		2014	2015	2016	2017	2018	2019	
	price	£490	£345	£565	£325	£315	£305	
	£5	£680	£1,080	£1,180	£1,350	£1,100	£960	
	£10	£824	£600	£960	£1,160	£1,048	£808	
	£8	£1,320	£1,200	£1,240	£1,260	£1,280	£1,390	
	£10	£3,314	£3,225	£3,945	£4,095	£3,743	£3,463	

		Tickets Sold						
		2014	2015	2016	2017	2018	2019	
Thursday		98	69	113	65	63	61	
Friday		68	108	118	135	110	96	
Saturday Matinee		103	75	120	145	131	101	
Saturday Evening		132	120	124	126	128	139	
		401	372	475	471	432	397	

Thursday
Friday
Saturday Matinee
Saturday Evening

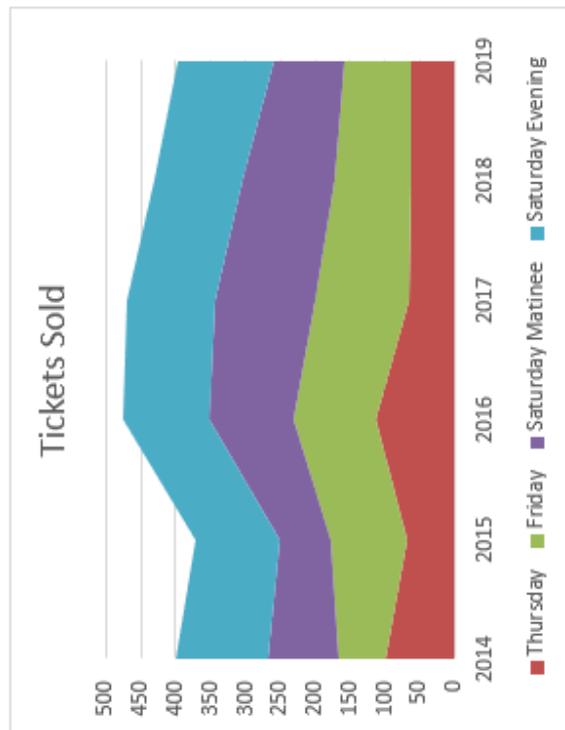
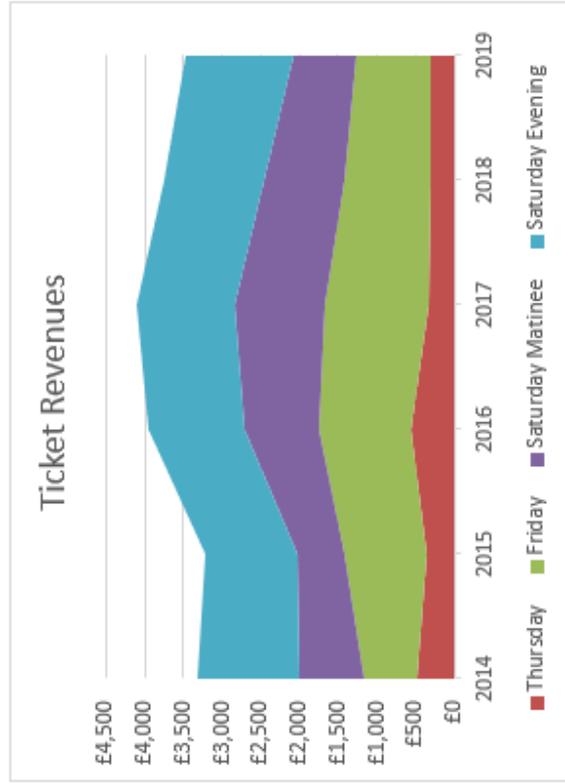
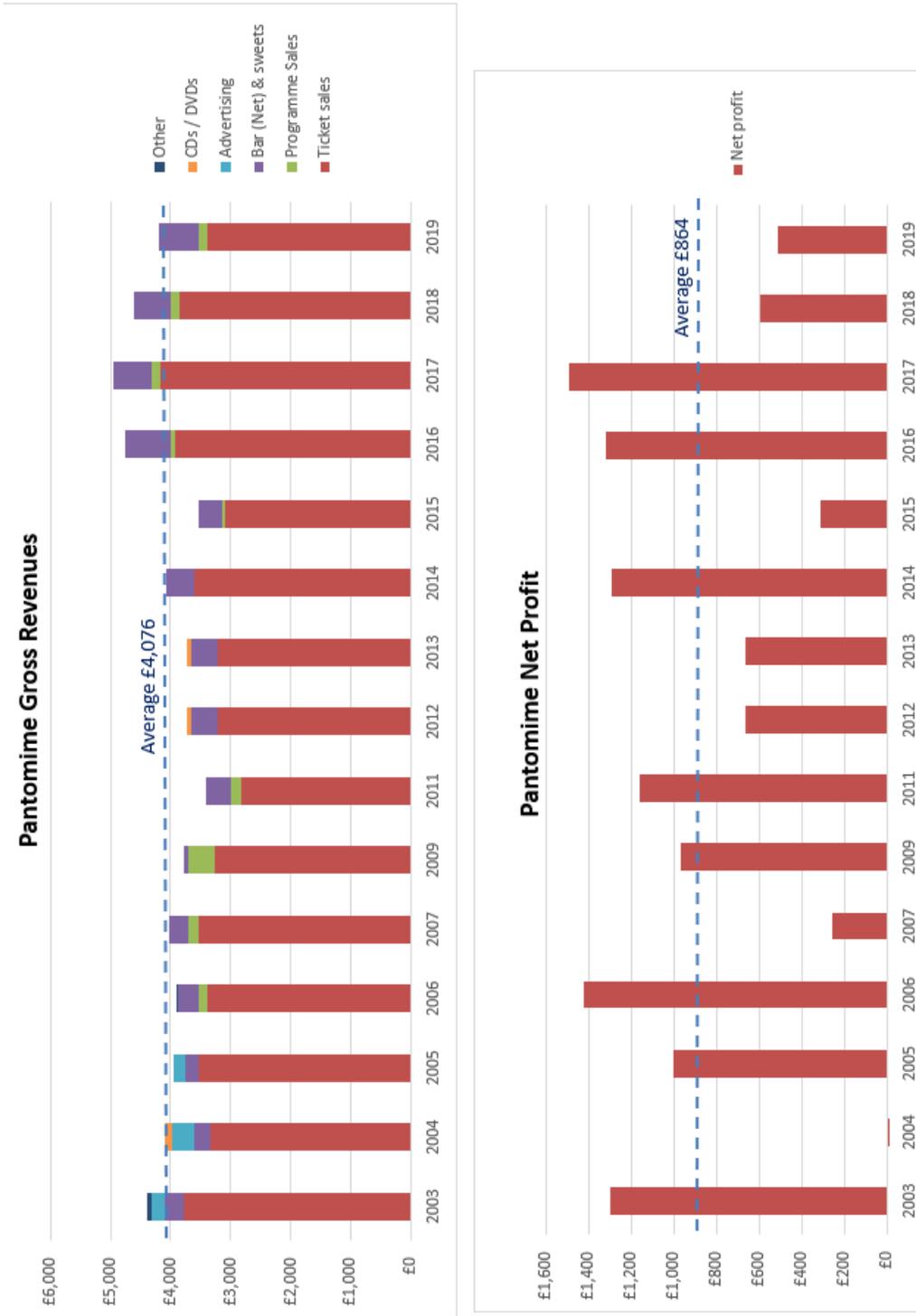


Figure 4 - Historic Sales and Revenues



APPENDIX IV

PLAY READINGS

180507 THERE'S ALWAYS SPRING by Arthur Lovegrove

5 Characters

A young couple, Ian & Jill, are being guided round an empty flat by the agent, Mr Withers. Jill loves it and wants to move in, but Ian doesn't, and Jill is anxious to please Ian. Why is Ian so dead-against it? The previous tenants, Alan & Brenda, are watching and commenting. Alan's very cynical about Ian, but Brenda is a much more sympathetic bod. Eventually the elderly spinster neighbour, Miss Watson, arrives and provides some historical information about Alan and Brenda to help Ian and Jill reach a decision.

180604 TALK OF THE DEVIL by John Waterhouse

5 Characters

Edith and Harold are a middle-aged couple with whom Harold's mother-in-law (MiL) lives. Harold and MiL hate each other, and Edith has to spend much of her time acting as a referee. The situation is not helped by Harold's having his leg in plaster and being unable to leave the house. Harold's frustration manifests itself as frequent references to the Devil and Hell, and eventually the Devil appears in front of Harold in the living room. In spite of the presence of a priest who tries to exorcise the Devil, he and Harold get on very well, and the Devil grants him one wish . . . mwah, mwah, mwah.

180702 A SEPARATE PEACE by Tom Stoppard

6 Characters

John Brown arrives at an expensive private hospital and checks himself in. There's nothing wrong with him but they let him stay the first night. Once ensconced, the medical staff attempt to discover who he is, why he's there and whether he has any dubious history. He always answers politely and pleasantly without giving anything away. Eventually, after a long while, his family are identified and informed, so he leaves hurriedly, complaining that life's so much more difficult when you're well.

As you'd expect from Tom Stoppard's nib, this is beautifully written and a topping yarn.

190304 SHOP FOR CHARITY by Charles Mander

5 Characters

Set in a charity shop run by well-meaning volunteers, the manager, Hilda, has to cope with her rather eccentric staff:

- Brenda, an alcoholic nut-case who fears men while at the same time craves for them;
- Doris, more soft-hearted, but doubts the significance and purpose of charity shops;
and
- Mrs Pike, a deaf old lady who turns up on the wrong days and interferes with the others' tasks.

A regular 'customer', Mr Galbraith, an unwashed evil-smelling drunken vagrant turns up, steals Brenda's gin and tries to rob the till (which most of the ladies can't operate anyway) while Doris makes him a cup of tea.

Hilda is very committed to the small part played by charity shops in alleviating third-world suffering, and manages to go some way to persuade Doris that they really play a worthwhile role before it's time for her to go home.

190401 PARTY by Tom Basden

6 Characters

This is a very funny yarn which takes the form of a meeting of a group of 'young idealists' who have set up their own political party to change the world to a 'better place'.

On the agenda are such things as 'What do we call ourselves?', 'What are we worried about?', 'Which countries do we disapprove of?', 'When are we having some cake?', 'Let's elect a leader', 'How do we elect a leader?', etc.

There are six characters, 4M & 2F, although the M & F aspect doesn't really matter until there's a bit of squabble about a chap's attitude to women.

190506 NOSTALGIA by Lynn Brittney

5 Characters

At a New Year's Eve gathering of a few old chums, they decide to pass the time before midnight by playing a board-game, 'Nostalgia', which requires them to dredge up memories of the sixties.

Some of our chums 'missed' the sixties, going straight into work, whereas others enjoyed the hippie swinging London life to the full.

As they play the game, arguments, jealousies and resentments are flung around the group with increased verve as the wine flows.

Peter Crowther