



ECCO: September 2015



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If you have any contributions to ECCO, please send them to Janet at ecco@ecc.theatreinbrussels.com

The next ECCO will come out in November 2015

Deadline: 15 October

Letter from the Chair



Welcome back to the 2015-2016 Theatre season.

While most of us have been on holiday, and letting our hair down, the cast and crew of 'Mrs Klein' have been working hard in preparation for our opening production which goes up later this month.

Just before I left for the holiday I saw a short bit of rehearsal and I can tell you that it is going to be really excellent so do book your tickets now.

We have a very busy season ahead culminating in FEATS 2016 hosted here in Brussels by the ECC so we hope that there will be something for everyone and that you will all be inspired to get involved.

Best wishes,

Lyn Wainwright

chair@ecc.theatreinbrussels.com



Mrs Klein
by Nicholas Wright

**22-26
September
8pm**

**Warehouse
Studio Theatre**

**TICKETS
€15
NOW ON
SALE!**

**Click
Poster**
to go directly to
the Box Office

Mrs Klein: Rehearsal Photos

With the summer holidays causing a break in the rehearsal process, the *Mrs Klein* team (cast and crew) were working hard in the early summer to prepare the play for September. To Book click on any of the photos below!



Mrs Klein

Psychoanalyst, heal thyself!

Our first Studio production of the season, 'Mrs Klein', is a multi-layered piece. An unconventional, guilt-driven family drama set in London in 1934, it also provides a critical and intriguing glimpse into the life and ideas of pioneering child psychoanalyst Melanie Klein (1882 – 1960).



When Klein's son Hans is reported killed in a probable climbing accident, the news triggers a bitter and long-brewing confrontation with her daughter Melitta. Is the mother somehow to blame for the son's death? Quietly observing is Paula, Mrs Klein's new assistant, with an obscure agenda of her own.

Who was Mrs Klein?

Melanie Klein was born in Vienna to Jewish parents, a generation after Freud. With no formal higher education, she defied patriarchal prejudice and personal unhappiness to pioneer play-centred child psychoanalysis -- starting with her own children.

In 1926, Klein moved to London, where she cut a somewhat erratic but highly influential figure in psychoanalytical circles. Diverging from Freudian orthodoxy, her ideas eventually provoked a schism whose traces persist to this day.

Kleinian theory emphasises the aggressive, destructive urges she detected in young infants, the guilt these cause, and the child's desire to make amends -- prominent themes in the play.

Klein's influence was vehemently opposed by her psychoanalyst daughter, Melitta Schmideberg, and defended by Paula Heimann, the third character in the play. The eventual estrangement between mother and daughter was such that, when Klein died in 1960 (on 22 September, our opening night), Melitta did not attend the funeral.

Dick Whittington & His Magical Cat



The rehearsals for this season's panto start this month. We have a great cast and crew for you – and, as a special bonus – if you book your tickets before the end of September, you can get an early-bird discount of €2 per ticket. **Click on the poster to go to the Box Office!**

Jim McKenna

In July the Brussels Am Dram world was sorry to hear of the death of Jim McKenna. Famous for his technical skills but remembered by his friends for his kindness and generosity, Jim is going to be mourned by all who knew him.

Hugh Dow remembers Jim:

Like many my respect for Jim was unconditional. He had no side, no snobbery, no pretension and was a man of preternatural humanity. A story illustrates this. Decades ago a bunch of us (Diana Morton Hooper and Michele Bailey can bare witness) were in a late night joint. At the neighboring table were a scummy bunch including a filthy, unkempt woman who appeared drugged-up and a pimp-y looking bloke who kept threatening her with violence. Suddenly Jim disappeared from our table. Turned out he had noticed that the druggy woman had slipped into a coma and her "friend" had headed for the hills. Jim was cradling her trying to keep her conscious. He called for the patron to get an ambulance and took her outside. The ambulance arrived quite quickly but initially refused to take her. Jim threatened, cajoled, bribed and she was finally loaded on board. I, to my shame, said "Jim, you've done enough. Come in and have a drink." He replied "No, I'm not leaving her 'till she's with a doctor." and climbed into the ambulance.

Since his death several e-mails and Facebook postings have acknowledged his help way beyond the call of duty or friendship. Two people who are with us no longer, Alan Kenway and John Maken, owed him hugely. A superb technician and - this was little known - a fine actor, he was, much more importantly, a genuinely good man. It is a cliché, I know, but in his case it applies. He will be sorely missed.



Jim, on the left, enjoying a joke with with Martin at the Butties in 2013.

FEATS 2016



A Brief History of FEATS:

In 1976 a group of English-language, Europe-based, amateur theatre groups got together and held a drama festival in Rotterdam: hosted by the group that is now known as AATG. The same year an informal meeting between AATG,

BATS (Antwerp) and the ECC became the foundation of what is now known as the 'Steering Committee': a group that oversees this popular annual festival; although it was not until a year later that the name FEATS was chosen (Festival of European Anglophone Theatre Groups).

It was in 1978 that the first festival was held under the FEATS banner, and five years later the festival was so popular that it became the 4 day event that it still is. The progression of the festival moved on rapidly, and FEATS now boasts its own website; newsletter; Fact Book and 35 groups eligible to participate in the festival.

A fair, rotating and weighted, system has been set up to help the Steering Committee (which now comprises of five groups) select which groups are eligible to participate each year. Those not selected are eligible to participate in the Fringe, which takes place throughout each day of the festival: the main plays being evening performances.

Its popularity makes the festival a great logistical task for the group hosting that year, and in Brussels we are fortunate in being able to draw for a large group of enthusiastic volunteers to act as welcome hosts to our visitors; help out backstage and front of house and to offer their skills in areas such as publicity and publishing the festival's programme. All time is given on a voluntary basis, but it is such fun that no-one minds giving up their long bank-holiday weekend to spend it with like-minded theatre-enthusiasts!

In 2016 we will be welcoming 12 fully-participating groups, along with perhaps up to another dozen participating in the fringe: along with their supporters! We are delighted that so many people have already expressed an interest in being involved next year, and so in January we will be getting everyone together to work out who is prepared to help with what. Please don't worry if you don't hear anything definite about this until later this year! But in the meantime, if you have not already done so you can make sure you don't miss out on being kept up to date with what's going on by sending an email to Janet at ecco@ecc.theatreinbrussels.com and she'll add your name (and telephone number) to our circulation list.

The BUTT Awards 2014-15

Many thanks to Martin Blackwell for opening his home and, in particular, his lovely garden, to a happy group of assorted Brussels thespians for an enjoyable afternoon celebrating another successful year of drama productions. And of course, special thanks to **Conrad Toft** whose hard work in pulling all the productions' information together; compiling long lists of participants and summarising the results enabled this fun event to go ahead again.

Many Congratulations to all the winners: all very well deserved. However special mention must be made of our own **Lyn Wainwright** for her **Golden Butt** because, in organising the fantastic make-over of The Studio, all the groups and their audiences, are going to benefit from the improvements her hard-working team have made; of **Colma and Liam O'Luanaigh's Kenway Butt** (Lifetime Achievement), which has been bestowed on a couple who have done so much for all of the groups, and who will be sadly missed when they leave Brussels this autumn and **Fiona McGinnis** who received the **Newby Butt**. Fiona is, again, another winner who has given so much time and talent in the last year to all the groups.

Full lists of nominations and results are at www.theatreinbrussels.com but, in summary, the winners were:

- **Best Show:** My Fair Lady (BLOC, Nov 2014)
- **Best director:** Henry VI (Parts 1,2,3) & Richard III (BSS, Mar 2015): Colma O'Luanaigh, Catriona White
- **Best Actor:** Caraigh Mcgregor – Kenneth – A Night in November (ITG), Richard of York – The Henries (BSS)
- **Best Actress:** Rachel Cuff – Muriel – Talking Heads (ECC)
- **Best Producer:** My Fair Lady (BLOC, Nov 2014): Eileen Heenan
- **Best Stage Management Team:** Dolly West's Kitchen (ITG, Dec 2014): Meg Chang
- **Best Set Design and Construction:** Dolly West's Kitchen (ITG, Dec 2014): Róisín Dore, Liam O'Luanaigh, Eugen Axinthe, Eileen Sutton, and co.
- **Best Lighting:** As You Like It (BSS, Jun 2015): Patrick Pagnoulle
- **Best Sound:** My Fair Lady (BLOC, Nov 2014): Jeremy Thomas
- **Best Costumes:** Dolly West's Kitchen (ITG, Dec 2014): Fiona McGinnis, Pat White, Noreen Doyle
- **Best Makeup and Hair:** My Fair Lady (BLOC, Nov 2014): Françoise Salter, Simmone Price
- **Best Props:** Dolly West's Kitchen (ITG, Dec 2014): Vicky Payne, Georgiana Gilmeanu
- **Best Publicity:** My Fair Lady (BLOC, Nov 2014): Amber Myers, Paul Manterfield, Annina Alanen
- **Newbie:** Fiona McGinnis (Costumes – Dolly West's Kitchen, War Brides, Aladdin, Tom & Viv)
- **Kenway:** Liam & Colma O'Luanaigh
- **Golden Butt:** Lyn Wainwright (for organising the Warehouse Studio refurbishment)

The BUTT Awards Photographs



ECC News

Committee	Role	Contact us at:
Lyn Wainwright	Chair	chair@ecc.theatreinbrussels.com
Janet Middleton	Secretary & Ecco	ecco@ecc.theatreinbrussels.com
Martin Blackwell	Treasurer	treasurer@ecc.theatreinbrussels.com
Andy Ing	FEATS	feats@ecc.theatreinbrussels.com
Chris Jones	CAST Rep	chris@ecc.theatreinbrussels.com
Boff Muir		Boff@ecc.theatreinbrussels.com
Joanna Patrick	Webmaster	web-admin@ecc.theatreinbrussels.com
Sara Hammerton	Publicity	sara@ecc.theatreinbrussels.com
Fiona McGinnis		

AGM: 21 October 2015 – The Bar Room, The Warehouse

AGM Notice, nomination form and minutes of the 2014 AGM are attached to this ECCO.

Would I Lie to You? Another ECC Social Event!

11 September – 8pm

The Bar Room

The Warehouse, 69 Rue Waelhem, 1030 Brussels

After June's highly successful and fun Just a Minute evening, the ECC is calling on its most proficient fibbers to take part in the next social event, a version of **Would I Lie To You**, hosted by Chris Jones, on 11 September.

The simple idea of the game is to convince members of the audience that you are telling the truth even when you are not - something that the highly skilled actors of the ECC should have no problem with whatsoever!

But even if you've never acted in your life, come along and have a go - as Just a Minute showed, our behind-the-scenes team definitely have the gift of the gab as well!

The event is free, but you will be able to buy food (sandwiches and crisps) and drink from the bar, to help with loosening those tongues and getting the creative juices flowing.

To sign up (so we can ensure there are enough bottles to go around) click here:

<http://doodle.com/mkt6e9di3m8nd86v>

If you are not familiar with The Warehouse: To enter, ring the white bell to the right of the big double gateway. Go through the gates and enter the building on the left by the far door and go up to the first floor.

MONTHLY PLAY READINGS

Wednesday 2 September

7.45pm for 8pm - Chez Fanelli

Diana Morton-Hooper Deeks will lead us in reading

Hay Fever

by Noël Coward

Hay Fever is a well-loved comic play written in 1924 and is best described as a cross between high farce and a comedy of manners. The play is set in an English country house in the 1920s, and deals with the four eccentric members of the Bliss family and their outlandish behaviour when they each invite a guest to spend the weekend. The self-centred behaviour of the hosts finally drives their guests to flee while the Blisses are so engaged in a family row that they do not notice their guests' furtive departure.

IMPORTANT

Although Mary and Barbara are still very much our guiding lights, Mary is no longer going to ring around to remind people about the meetings, and so you will now only hear about them by reading Ecco, Ecco Flash or via Facebook. However, in addition, every month Janet will be emailing a reminder to people who have attended in the past and who want to be on the Play Reading email list. If you would like to be added to the ECC Play Reading List, please email her at ecco@ecc.theatreinbrussels.com.

We are now asking people to register as coming along via a Doodle link: all you will have to do is click on the link, add your name to the list under 'Table View', click in the box and then 'Save' your entry. If you have any problem with this, please do not hesitate to contact Janet - or simply to ring Mary on 02 345 8583 as usual! She has a message service if she's not there.

If you would like to come along in September please click here:

<http://doodle.com/8zanpdg3xttimg3v>

Contributions of interval drinks or nibbles always welcome!

Future Play Reading Dates: 7 October, 4 November

ECC Play Reading Scripts

The ECC Scripts are now being held Chez Janet, which is near Montgomery Station. This is to enable anyone who wishes to obtain a script for any reason, from thinking of directing a piece through to wanting to lead a play reading, to have easy access to them. To see the full list please go to:

<https://www.dropbox.com/home/Committee?preview=Play+Reading+Library.xlsx>.

Contact Janet at ecco@ecc.theatreinbrussels.com for further information/to get hold of a script!

FORTHCOMING PRODUCTIONS

ECC	<i>Mrs Klein</i> by Nicholas Wright 22-26 September 2015
American Theatre Company	<i>Death of a Salesman</i> by Arthur Miller 6-10 October 2015
Brussels Shakespeare Society	<i>Doctor Faustus</i> by Philip Marlowe and <i>Wulf</i> by Steve Challens 13-17 October 2015
Irish Theatre Group	<i>Quietly</i> by Owen McCafferty 3-7 November 2015
ETCetera	<i>Amour et Musique</i> 11-14 November 2015
BLOC	<i>The Wizard of Oz</i> 26-29 November 2015

Click on the name of the theatre group above to go directly to their website. For more information and auditions see also www.theatreinbrussels.com

YOU MIGHT ALSO BE INTERESTED IN

NT Live now screening at Utopolis, Mechelen. [Click here for further details](#)

3 September *The Beaux' Stratagem* by George Farquhar
15 October *Hamlet* by William Shakespeare
12 November *Coriolanus* by William Shakespeare

KVS has regular productions subtitled in English. Visit their website to find out more: <http://www.kvs.be/en>

Fun, Food & Acting: Once a month a unique presentation at Theatre de la Toison D'Or: <http://www.ffact.be/#>

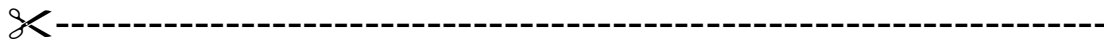
Auditions: Green Parrot is auditioning for their March 2016 production of *Peter Pan*. For more information go to: www.greenparrot.eu



Notice of Annual General Meeting of The English Comedy Club ASBL

Wednesday 21 October 2015 at 8 pm
The Bar Room, The Warehouse Studio Theatre
69a/73 Rue Waelhem, 1030 Brussels

1. Adoption of the minutes of the 2014 AGM
2. Chairman's Report
3. Treasurer's Report
4. Reports from Committee
5. Matters arising from reports
6. Election of new committee
 - Chairman
 - Hon. Secretary
 - Hon. Treasurer
 - other members of the committee (up to 7 more people)
7. Any Other Business



Nomination form to be returned by post to The ECC Hon. Secretary: Janet Middleton, Rue des Atrebatas 27, 1040 Brussels or by email to ecco@ecc.theatreinbrussels.com	
I wish to nominate (please print name in capitals)	The nominee <i>must be a member of the club whose consent has been given for this nomination</i>
Chairman Hon. Secretary Hon. Treasurer Committee member	Please tick or circle <i>the position for which the nominee is being put forward</i>
Proposed by (please print name in capitals)	Seconded by (please print name in capitals)
Signature	Signature
All nominations should be submitted by noon on Wednesday 14 October 2015 (each nomination should be submitted on a separate form)	



ECC (English Comedy Club)

MINUTES OF THE ANNUAL GENERAL MEETING

20 October 2014 – 8.00 pm

The Studio Theatre, Rue Waelhem, 1030 Brussels

Apologies: Janet Middleton, Tim Middleton, Julian Oliver, Joanna Patrick, Lyn Wainwright

Present: Barbara Blackwell, Martin Blackwell, Sara Hammerton, Andy Ing, Chris Jones, Mary Pritchard, Conrad Toft

1. Adoption of the minutes of the minutes of the 2013 AGM

The minutes of the 2013 Annual General Meeting, having been previously circulated and available on the night, were agreed as an accurate record. Proposed: Sara Hammerton
Seconded: Barbara Blackwell.

2. Chair's Report: Conrad Toft

Attached.

Mary Pritchard proposed a vote of thanks to Conrad for all his hard work as Chair this year. Seconded: Martin Blackwell.

3. Treasurer's Report: Martin Blackwell

Martin said that the year was a successful one financially, with a surplus of just over €7,600. Income was up by roughly €3,500 on the previous year, helped by an additional show (Miss Julie).

Martin reminded the meeting that at last AGM it was decided to make two charitable payments: €500 to the British Charitable Fund and €500 to Guide Dogs for the Blind. Conrad proposed that giving a charitable donation should be repeated this year. Martin suggested the Orbit Village Project near Nairobi - a charitable project that he runs with a small number of friends - as one potential recipient, and this was approved by the meeting. Conrad proposed that Mary Pritchard should nominate a second charity, and she suggested finding a local Brussels charity for women who have been subjected to domestic violence. The proposal (from Mary Pritchard, seconded by Barbara Blackwell) that both should receive €500 from the surplus was accepted.

Conrad thanked Martin for running a steady financial ship over the past year.

Conrad reported that the new online ticket booking system in place since Skylight had been very successful in terms of stopping no-shows. Because the booking system is linked to a new Paypal account, people are encouraged to pay up-front for their tickets, in consequence reducing the number of no-shows. Those who do not turn up now tend also to have paid in advance, and this means for some shows it has actually been possible to sell more than 100% of the tickets, through walk-ups, compared to 95-99% for most shows prior to the introduction of the new system. This has more than compensated for the cost of using the new booking system and Paypal, which Conrad said was around 1-2 euros per ticket depending on the number bought. The club's costs in using the system will also fall in the future as BSS and ITG have also agreed to start using it, while ETC is considering doing so as well. This would reduce the cost from 4% of ticket sales to 3% because of the increase in volumes.

In answer to a question on whether the club followed up on no-shows, Conrad stressed it was now less important to chase them (because they had already paid and this meant that there was little money lost per show). He added that the decision taken last year to no longer give free tickets to people helping out in the bar or front-of-house had also reduced the losses per show.

4. Reports from Committee

CAST - Conrad Toft

In her absence, Conrad stressed that Lyn Wainwright had been doing a sterling job chairing CAST on behalf of the club this year. Significant funds had been put into the Warehouse and it is paying off, with the refurbishment carried out over the summer leaving the Studio in excellent condition, with a revamped bar and green room, a new floor on the stage area and carpets in the hall and stairs.

Conrad said it had been a fun job for the many volunteers involved, and thanked Lyn and Julian Oliver in particular for their work - they were in the theatre nearly every day during the refurbishment.

ECC will chair CAST till end of year.

Chris Jones reported that his proposal to take the old piano on behalf of CAST had not worked out, mainly because of the difficulty in coordinating the removal with a big enough lorry, despite Lyn's efforts to arrange it. It will now be up to CAST to decide what to do with the piano.

Sara Hammerton asked whether the club could coordinate purchasing new cleaning equipment on behalf of CAST - such as a vacuum cleaner. She had heard several comments from people that that theatre was not being kept as clean as it could be, and wondered whether this was in part down to a lack of adequate cleaning equipment or whether we needed to pay for more hours from the cleaner.

Conrad said this had been discussed at CAST but that he did not know what had been decided. He stressed that upkeep of the Studio was the responsibility of all the people who use it. The cleaner has a difficult job as the place is often left in a mess. The simple message is that users should leave it in a better condition than they found it, but this often did not get through. Conrad said he and Andy Ing had spent a lot of time during the theatre open day tidying and sorting in the workshop, for example.

Mary asked about the towels in the toilets, which she considered to be extremely unhygienic, and asked whether the club could use some of the excess funds to have a paper towel dispenser installed via CAST. Conrad stressed the maintenance issue - who would ensure that the dispensers were properly looked after? He suggested that perhaps the company based in the Warehouse building specialising in industrial cleaning products could be employed to help. Towels were in any case still needed in the kitchen/warehouse. The question was then asked as to whether we should consider getting electric hand dryers installed, and it was decided that the issue should be raised at the next CAST meeting.

FEATS - Andy Ing

This year's FEATS had been held in Luxembourg, although the club did not perform (ITG was the only Brussels club invited). The feeling from those who went to Luxembourg was that the theatre chosen for the festival was too far out of town (CT). This needs to be borne in mind for future organisation. Caraigh McGregor from the ITG won best actor for A Night in November.

Next May, Hamburg will host FEATS and the ECC has been invited to perform. The invitation has been accepted and a recent call was put out in ECCO for directors.

ECC will host FEATS in 2016, in Woluwe. Eileen Sutton has been appointed as Festival Chair. A launch event will be held by the end of 2014 to call for volunteers

Publicity - Sara Hammerton

September's Open Day was a success, although there were slightly fewer visitors than in 2013. There was great enthusiasm from all the groups that performed, and it is a great way of uniting the groups. Sara said that the success of the Open Day showed it was worth continuing next year, though she felt it was time to hand the organising baton over to other groups.

Conrad thanked Lyn, Andy and Sara for their work, and Janet Middleton for her continuing work on the ECCO newsletter. He reiterated the call for anyone with news items to send them to Janet.

ACTS - Conrad Toft

The club continues to work with the other groups to coordinate their work. The season brochure is working well as is the website.

In principle a new system has been agreed for choosing which groups get which slots, which has sometimes been difficult in the past. The first slot of the year, which is usually the ECC's, will start rotating from the 2016/17 season, which should lead to a fairer distribution of slots. This new system excludes BLOC as it tends to use big theatres and is therefore less flexible in its choice of dates.

Under the new system each group has a 2-week 'window' around their slot, and changing slots can be agreed simply with the other groups concerned.

5. Committee

The nomination form had been circulated in ECCO. There being no other nominations, the following were elected unanimously:

	Position
Vacant	Chair
Janet Middleton	Secretary
Martin Blackwell	Treasurer
Sara Hammerton	Committee
Andy Ing	Committee
Chris Jones	Committee
Joanna Patrick	Committee
Lyn Wainwright	Committee

6. Any Other Business

There was no further business

Attachments:
Chair's Report
Annual Accounts 2014

English Comedy Club AGM 2014

Attachment 1: Chair's Report – Conrad Toft

Thank you for being here tonight. It is only with the support of people like you that the club is able to continue and thrive.

Since the last annual general meeting we have had four great plays. We started with a departure from our recent seasons with a pantomime. It is hard for me to say very much about it as I was heavily involved in the production. However, I believe that *Jack and the Beanstalk* was a great show. It brought us both a new audience and also some new active members, whilst opening the doors to using the Auderghem Cultural Centre as a venue again.

Our next play was *An Ideal Husband*. As well as being a sell-out production at the Bozar, it was also a great artistic success thanks to the director, Deborah Griffith, and the talented team she gathered around her.

We had an extra play last season in the form of Anna Holmén's production of *Miss Julie*. Again, this was a play that brought many newcomers to our group, mainly from the Swedish community. Anna put together a very tight production, with a beautifully colour coordinated set and exquisite acting from the cast.

We have started the new season well with another memorable production, with three new directors to the club, although well known to us on the stage: Joanna Patrick, Mark Prescott and Jonathan Stockwell. All three managed to bring laughter and tears to the production through their actresses, Sara Hammerton, Ailsa Higgins and Rachel Cuff.

In addition, we are well underway in the rehearsals and preparations for our next production, *Aladdin*, and the season will then continue with *Tom and Viv*.

Of course, the club depends on more than just those involved in our productions. Our monthly play readings are still going strong thanks to Mary Pritchard and Barbara Blackwell as well as those who attend regularly those who provide their houses as a venue for the readings, such as Jean and Luca Fanelli.

This year we have also held the chair of CAST, the committee that oversees the Warehouse rehearsal rooms, workshop and studio theatre. I am proud to say that Lyn Wainwright has done an excellent job this year in that capacity, completely renovating the studio theatre with a team of willing and cajoled volunteers. Although many people were involved I would like to thank Eugen Axinte in particular for the time he put into the project, despite having no direct connection with the club previously.

This has been a great year for the club, both artistically and financially. Our thanks go to the Committee. I'm not going to name them all individually now, but know that I have appreciated everything you have done.

I'm stepping down from the Committee myself this year, but I will continue to give you my full support behind the scenes.

English Comedy Club AGM 2014
Attachment 2: Financial Report – Martin Blackwell



THE ENGLISH COMEDY CLUB asbl

ACCOUNTS at 31 JULY 2013 & 2014

BALANCE SHEETS AT JULY 31

General Fund

	2013 €	2014 €
Balance at beginning of the year	43,688.06	48,303.28
Surplus for the year	4,615.22	7,102.61
Balance at end of the year	48,303.28	55,405.89

Warehouse Fund

49,500.00	49,500.00
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TOTAL FUNDS at July 31

97,803.28	104,905.89
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FIXED ASSETS

Share of CAST assets	49,500.00	49,500.00
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CURRENT ASSETS

ING current account	1,115.63	1,327.67
ING deposit account	37,836.31	54,127.61
Warehouse operating expenses prepaid	1,333.33	1,333.33
COPENHAGEN rights prepaid	448.01	0.00
JACK & THE BEANSTALK theatre deposit prepaid	3,000.00	0.00
AN IDEAL HUSBAND theatre deposit prepaid	5,000.00	0.00
Talking Heads rights prepaid	0.00	967.77
Tom & Viv rights prepaid	0.00	462.51

CURRENT LIABILITIES

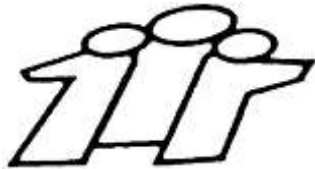
Talking Heads advance sales	0.00	(60.00)
Aladdin advance sales	0.00	(48.00)
2013 & 2014 Tax & filing costs	(430.00)	(705.00)
Donations	0.00	(2,000.00)

NET CURRENT ASSETS

48,303.28	55,405.89
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TOTAL ASSETS AT JULY 31

97,803.28	104,905.89
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THE ENGLISH COMEDY CLUB asbl

ACCOUNTS at 31 JULY 2013 & 2014

INCOME & EXPENDITURE ACCOUNTS
For the years ended July 31

	2013	2014
	€	€
Income		
Membership	240.00	0.00
Net proceeds from public performances	13,387.81	17,400.78
Interest	486.26	291.30
TOTAL INCOME	14,114.07	17,692.08
Expenditure		
Warehouse and operating expenses	9,006.21	8,156.52
Tax & filing costs	276.97	275.00
Sundry costs	85.66	0.00
Bank Charges	142.54	157.95
Donations	0.00	2,000.00
TOTAL EXPENDITURE	9,498.85	10,589.47

Surplus for the year

4,615.22	7,102.61
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NET PROCEEDS FROM PUBLIC PERFORMANCES
For the year ended July 31, 2014

COPENHAGEN	3,246.84
SKYLIGHT	71.59
JACK & THE BEANSTALK	5,158.01
MISS JULIE	3,792.31
IDEAL HUSBAND	5,132.03
	17,400.78

Donations agreed at 2013 & 2014 AGMs

British Charitable Fund	500.00
Guide Dogs for the Blind	500.00
Orbit Village Project	500.00
Battered Wives	500.00
	2,000.00

