

A Centenary Worth Celebrating

The Report of the Society of London Theatre 2008



The Society of London Theatre

The Society of London Theatre (SOLT) is the business name of West End Theatre Managers Ltd, a trade association founded in 1908 by Sir Charles Wyndham. It exists in order to serve, protect and promote the interests of those engaged in theatre ownership, management and production across London.

The Society's membership embraces almost all the major theatre interests in Central London. Most Members represent commercial theatre but membership also includes representatives of subsidised dramatic and lyric theatre organisations operating in Central London, including the four great 'National Companies'. The Society also welcomes Affiliate Members drawn from subsidised companies based in London.

SOLT offers a range of services which it is more effective and efficient to provide collectively rather than by each Member acting individually.

They include:

- ▶ *advice on legal, general and industrial relations matters*
- ▶ *managing the process of collective bargaining with the entertainments trade unions*
- ▶ *providing commercial services of benefit to the membership as a whole*
- ▶ *promoting theatre-going to the widest possible audience*
- ▶ *representing to the wider public and to public and other relevant authorities the interests of the theatre industry as a whole*
- ▶ *research on behalf of the industry as a whole*

The Board of the Society constitute the Trustees of a charitable subsidiary, the Theatre Development Trust, through which the Society funds certain theatre-related charitable activities. The Society also works closely with other charitable organisations such as the Theatre Investment Fund, the Theatres Trust and the London Theatre Council (the last of which it services jointly with Equity).

The Society of London Theatre

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Foreword

by Nica Burns, *SOLT President*

After the bumper year in 2007, I had expected my first report as President to be one of doom and gloom as credit crunch Britain plunged into the global economic crisis. Astonishingly, 2008 broke all box office records yet again. Here are the headline statistics:

- Visits to our theatres UP to 13.8 million
- Box office revenue UP to £480 million

That makes four record-breaking years in a row with a total contribution to London's economy of £1.8 billion. We must be doing something right.

So why did the theatre industry buck the trend? History shows that we have been remarkably resilient to downturns, one of the last industries to be affected and one of the first to recover. My belief is that this is a testament to the quality and breadth of entertainment on offer, the enormous creative talent we enjoy in the UK and the determination of the enterprising band of producers both in the commercial and subsidised sectors who fight to put on their shows and sell their tickets. Live entertainment provides a special, communal enjoyment of performance, far more visceral than the flickering light of the television set.

All of us know that where there is excellence, there are audiences.

I am honoured to be following in the footsteps of my predecessor as President, Rosemary Squire. She was only the second female President in 100 years and ended her presidency with the recognition of a deserved OBE. She worked tirelessly on behalf of us all and it is impossible to list all her achievements. Her coup was leading the complex, finally successful negotiations with American Equity which dramatically changed the employment regulations for artists moving between the West End and Broadway. This has been high on the agenda for many years and, thanks to her, productions like The Old Vic's *The Norman Conquests* are now able to transfer to Broadway with the whole



company. Equally we look forward in return to welcoming US companies of actors to London. Talent should have no borders.

What lies ahead of us? In the current uncertain economic climate, even someone with my boundless optimism doesn't expect a fifth record-breaking year at the box office. In my view, if we can contain a drop in attendances and revenues by only 10%, we will have done well. As the Olympics eats up public money and what little sponsorship there is, we must stand together to fight any kind of cuts in public subsidy to the arts. Collaboration is the cornerstone of our industry: between the subsidised and the commercial sectors, across performance disciplines, artist with artist – this is how we will continue to shine on the stages of the world.

Nica Burns

Nica Burns, *President*



Report

by Richard Pulford, *Chief Executive*

On 20 February 1908 16 actor managers met for lunch at London's Hyde Park Hotel at the invitation of Sir Charles Wyndham. After a brief discussion, they agreed to establish 'an Association of West End London managers' in order to represent their joint interests. It is hard to suppose that they would or could have imagined that the company would still be operating 100 years later under the name of the Society of London Theatre, still less that it would have become so active in joint marketing and promotion or in negotiation with trade unions, let alone as a business operation trading in its own right.

They would have been frankly incredulous had anyone forecast that theatre itself would develop in the way it has. The idea that a mystery drama would still be running more than 50 years after its opening night; that musical theatre (a scarcely developed genre in 1908) would come to occupy over half of all West End theatres, with productions often running for 10 or even 20 years; that London productions and British plays and musicals would be seen all over the world, from the United States to Australia and China to Brazil; that London would each year see millions of overseas visitors, drawn to the city in large part because of the international reputation of British theatre; that the state would provide operating financial subsidies to lyric and dramatic theatre companies across the capital, creating what we now call the 'subsidised sector' and which accounts for a fifth of the Society's membership; that technology would come to produce a huge range of production effects; that it would be possible to pop into your local bookseller and buy a voucher exchangeable for theatre tickets not only in London but from Aberdeen to Cardiff, Belfast to Ipswich; that both national and local public policy makers would acknowledge the enormous contribution that theatre makes to the Central London economy; all these would have seemed mere fantasies.

Perhaps the only thing that would not have surprised them is the continuing quality of London theatre itself, something of which they were both already well aware and justifiably proud.

The Society entered its Centenary year in a very positive frame of mind. 2007 had been a remarkable year for London theatre, with record attendances and box office receipts for the third successive season. But the annual report for the year posed the question: "Can London theatre continue to break records year after year?" And it provided its own answer: "Presumably not. Some future annual report will assuredly have to report a downturn in audiences." Well, as the President makes clear in her introduction, it will not be this annual report that does so.

The omens were far from propitious. Already by the beginning of 2008, a new phrase had entered the national vocabulary – 'the credit crunch'. The broader economic climate was beginning to look uncomfortably bleak. Worse was to come. As we now know only too well, property values both in the UK and across the Atlantic were beginning to collapse and the banking sector found itself with unprecedented exposure to bad debts (so bad that they were referred to as 'toxic'). The collapse of the New York based Lehman Brothers sent shock waves through the entire system. Whole countries teetered on the edge of bankruptcy; stock markets nose-dived; bank lending practically dried up, with dire consequences for both business and individuals; unemployment began to rise; previously unimaginable levels of public financial support had to be given to household names within the retail banking sector to save them from collapse; central interest rates were cut to near zero; and, in consequence of all this, consumer confidence collapsed and investments on which many individuals and almost all trusts and foundations relied for their income (whether in cash or in stocks and shares) were sharply devalued. The British economy was officially in the worst recession since the Second World War. To use phrases used by the Bank of England itself, we were in "uncharted territory" and all its forecasts became subject to "an unprecedented degree of downside risk".

No-one knew how this might impact on London theatre. From its narrow point of view, the good news was a marked devaluation of Sterling on the exchange



markets relative to both the US dollar and the Euro. Would this encourage both larger numbers of tourists into the UK and an increase in the number of UK residents deciding to holiday at home (and perhaps therefore in London) rather than face the sharply increased cost of holidaying abroad?

Not for the first time in recent years, the profile of the London theatre audience came to the aid of the Society's members. In broad terms, the historic pattern of London theatre attendance can be divided into three more or less equal parts: Londoners themselves, other UK residents and overseas tourists. In this respect, London is very different from Broadway. In the Big Apple, only a sixth of the audience comes from New York itself and a further sixth from overseas. The great bulk comes from coast to coast across the United States, where the economic downturn seemed to have produced something akin to shell-shock, discouraging many from travelling at all, whether as far as New York or beyond.

Not surprisingly, the number of both leisure and business intercontinental visitors to London declined markedly, notwithstanding the more favourable exchange rate. But this was to some extent offset by an increase in visitors from continental Europe, not only from France, Germany and Benelux, but even from Italy and Spain (both of which have been suffering still worse economic woes than the UK's). Moreover, although London itself was far from immune to the impact of the recession, it has been – at least so far – less badly affected than many had forecast. New jobs are being created (many of them in the cultural and creative industries) almost as fast as old jobs are being lost. Although the banking sector has been hard hit in London, as across the world, many of those individuals affected do not actually live in London. Still, there was a palpable sense of gloom both in London and across the country as economic news turned from bad to worse as the year progressed.

And yet. And yet.

What actually happened to London theatre audiences was little less than astonishing. The year began with a very strong first half; it stuttered during the summer and early autumn, and many within the industry feared for the worse; but it recovered remarkably at the end of the year, with late November and December producing some of the best figures ever seen at that time of year.

(It is worth noting in passing that the strength of the Christmas season was by no means confined to London. Theatres up and down the country were posting record figures over the same period.)

The year in London ended with yet another record in terms of both attendances and box office receipts. They were not massively up on the year before, but up they definitely were. Given the economic climate and generally depressed consumer confidence, it is appropriate to ask why this proved to be the case. How did London theatre manage to buck the trend? Writing the Society's annual report affords the writer the privilege of indulging in some speculation. It may be wrong, but it at least has the merit of being broadly informed speculation.

Self-evidently, a key factor in any year's attendance is the quality and variety of what is on offer. Views on such matters vary. But 2008 was by any standards an exceptionally strong year, taken as a whole. Yes, there were disappointments. There always are. Some high-profile shows, including a slew of new musicals, failed to find a sufficient audience and closed early – a fact that, mid-year, produced the usual crop of 'silly season' press comment to the effect that London theatre was becoming enfeebled. But the fourth quarter in particular was exceptionally strong. Even a distinguished professional critic agreed that there was almost no production currently running that he would not happily recommend to someone or another, depending upon their individual taste.

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There had also been a further television reality series, this time dedicated to casting the roles of Nancy and Oliver in Sir Cameron Mackintosh's projected production of Lionel Bart's classic musical. The series had little impact on the audience for the production itself during 2008 because it went into public



preview only shortly before Christmas. But, as we now know from research carried out during the year, the series' popularity encouraged interest in theatre as a whole to the benefit of all.

Audiences may be having to make difficult choices about their leisure spending. But for many, theatre remains a uniquely high priority. That is something to celebrate.

Two further aspects of the year's experience suggested that the economic downturn might have less effect on theatre than on some other sectors. One was that shows such as *The Lion King*, *Wicked* and *Dirty Dancing*, which attract a significant number of repeat visits, were reporting record weeks. The other was the continuing exceptionally high level of advances (that is, the sums held by box offices for performances that have yet to take place): throughout the year, advances were running at +/- £53 million, or twice the levels typically experienced in the years up to 2007. It might have been supposed that the gloomy financial outlook would have discouraged audiences from paying second and third visits to shows they had already seen, and that fewer people would be willing to buy tickets far in advance, sometimes for shows that had not even opened. But this is not what was happening.

It is surely the case that a major factor was what the President has referred to as the 'visceral' power of theatre. When the curtain rises, the audience is wholly absorbed in the world created on stage, often with altogether rapt attention. Any woes from the outside world are banished for two or three hours. This is not mere escapism. Nor is it by any means confined to what one might call the 'light entertainment' side of the business. Plays had an especially strong last quarter in 2008. Fine work, it seems, will always thrive whatever the circumstances. Audiences may be having to make difficult choices about their leisure spending. But for many, theatre remains a uniquely high priority. That is something to celebrate.

Shows during the year

All the longest running musicals continued throughout the year. Among them, *Mamma Mia!* had a particular boost from the enormous national and international success of the eponymous film.

Mary Poppins closed after three years at the Prince Edward, *The Sound Of Music* after more than two years at the London Palladium and *Cabaret* after a similar period at the Lyric. All three went on to tour to other UK cities, demonstrating that the West End has a significance for audiences far beyond London. *Monty Python's Spamalot* closed at the Palace. *The Lord Of The Rings* managed only a year at the Theatre Royal Drury Lane, but is now set for revival in Germany and elsewhere.

Of the musicals that had opened in 2007, *Buddy*, *Grease*, *Hairspray* and *Joseph And The Amazing Technicolor Dreamcoat* all ran for the full year. They were joined by *Jersey Boys*, *Carousel* and *La Cage Aux Folles*, all of which continue to delight audiences at the time of writing. *Jersey Boys* went on to receive the Olivier Award for Best New Musical. *La Cage* had come from that seemingly ever-fertile source of West End transfers, the Menier Chocolate Factory, earning the Olivier Award for Best Musical Revival and an award for Douglas Hodge for his performance as Albin. *Piaf* came from the Donmar Warehouse to the Vaudeville, earning an Olivier Award for Elena Roger. The unusual – and, to some, surprising – charms of *Zorro* at the Garrick with music by the Gipsy Kings earned the show five Olivier Award nominations.

There were, sadly but perhaps inevitably, a few musical openings that failed to find a sufficient audience. But by the year end, *Oliver!* was already in preview and three other important new musical productions were waiting in the wings destined for the Novello, the Palace and the London Palladium. We can be confident that, as a genre, the musical will continue to thrive in the West End.

The season included a gratifying number of new plays or works adapted from the screen and new to the stage. This was as true of the commercial West End as of the National Theatre. Again, not all the new work found favour with the critics. But some that had mixed reviews (perhaps most notably *Rain Man* with Adam Godley and Hollywood star Josh Hartnett at the Apollo) met large and enthusiastic audiences, suggesting that at least some of the West



End audience is uninfluenced by traditional critics. Most striking for many was the long-awaited London premiere at the Barbican of the Scottish National Theatre production of *Black Watch*, which garnered a remarkable five Olivier Award nominations.

There were classy revivals of Pinter and Ayckbourn, including the latter's *The Norman Conquests* trilogy at the Old Vic and the former's *No Man's Land* at the Duke of York's, both of which attracted Olivier nominations. Sir Alan Ayckbourn was honoured with the Society's Special Award at the year-end Olivier Awards ceremony. But sadly, the same ceremony was held in the shadow of the death of Harold Pinter, which had occurred only shortly before.

Plays, entertainments and theatre companies occupied some unfamiliar spaces during the year. Producer David Pugh brought Kneehigh's stage production of *Brief Encounter* to the very cinema in the Haymarket where the original film had first been screened. The Royal Shakespeare Company took over the Roundhouse in Chalk Farm for its Olivier Award-winning *Histories* cycle, directed by Michael Boyd. Most surprisingly, perhaps, the Hippodrome on Charing Cross Road came back as a live performance venue as home to the exhilarating vaudeville-cum-circus entertainment of *La Clique*.

The Old Vic became a theatre-in-the-round in order to stage *The Norman Conquests*. The Donmar Warehouse moved beyond Earlham Street to take over Wyndham's theatre for a year-long season of four plays, each running for 13 weeks. The two to open in 2008 were *Ivanov* (starring Kenneth Branagh) and *Twelfth Night* (with Derek Jacobi giving an Olivier Award winning performance as Malvolio). Donmar productions at the company's home base also featured heavily in the roster of Olivier Award nominations.

From out of London, Chichester Festival Theatre continued the process of reviving its former reputation as a fertile source of West End transfers. Following the Olivier Award winning *Macbeth* in 2007, 2008 saw *Six Characters In Search Of An Author* and the two parts of *Nicholas Nickleby* take up residence on Shaftesbury Avenue.

In lyric theatre, one of the most keenly awaited events of the year was the Royal Opera's premiere of *The Minotaur*, commissioned from Sir Harrison Birtwistle. The work and the production fully lived up to

expectations. However, both Olivier Awards for Opera went to English National Opera, one for its production of Handel's *Partenope* and the other to its Music Director, Edward Gardner, for his conducting of a remarkable seven new productions over the year.

In dance, both the Olivier Awards went to overseas companies presented for short seasons at Sadler's Wells – one to the Royal Ballet of Flanders, and the other to Pina Bausch's Tanztheater Wuppertal.

Theatre buildings and their environment

During 2008, Sir Cameron Mackintosh continued his programme of refurbishment of his theatres with works at Wyndham's theatre before the Donmar Warehouse took up residence there for its year-long season.

But more generally, there was no significant progress in taking forward the recommendations of the *Act Now!* Report with key public bodies, not least because the capital funding requirements of the 2012 Olympics are severely restricting the availability of funding for other capital projects of whatever kind. The employer-led organisation, London First, of which the Society is a member, took up the issues with Government on our behalf, but to no avail. The theatre industry also has a key supporter in Mayor Johnson. But, although he understands the issues, there seems no present prospect of London Development Agency funding for West End theatre renewal.

In the absence of a major injection of funds, most theatre owners across the capital are having to restrict their capital programmes to what can be financed from the restoration ticket levies which have now become common practice through the industry. As last year's Annual Report noted, the proceeds of those levies are most unlikely to meet the need except over the very long term.

Partnerships with other bodies

International relationships

West End theatre has long had a close relationship with Broadway, as the Society has had with its sister organisation, the Broadway



League. Productions of both plays and musicals cross the Atlantic in both directions, and many British and American producers operate in both New York and London. A key part of this relationship has been the interchange of actors – Brits on Broadway and Americans in both the West End and the National and other subsidised London theatres.

The Society and the Broadway League have always believed that interchange is a culturally enriching process, with benefits to all those involved, whether the actors themselves, producers, playwrights or audiences. But for many years, it has effectively been governed by an agreement made between American Actors Equity and British Equity. The requirements of American Equity in particular have resulted in a system of exchange which producers on both sides of the Atlantic have regarded as ungenerous in its inspiration, confusing in its detailed interpretation and both costly and unnecessarily time-consuming in its application.

However, the impending introduction of the UK's points-based immigration system (as referred to later in this report) meant that British Equity would no longer be in a position to fulfil its part of the exchange agreement. Fundamental change therefore became inevitable.

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The Society met representatives of the Broadway League in London at the beginning of the year. This eventually paved the way for an historic four-way meeting in June in New York between the two Equities, the League and the Society. In her introduction to this report, the President has rightly praised the role played by her predecessor, Rosemary Squire, in leading the Society's team. It is right also to acknowledge the contribution of Christine Payne, General Secretary of British Equity, and her colleague, Stephen Spence, and that of the new Executive Director of American Equity, who

approached the issue with a fresh mind.

These quadripartite discussions resulted in agreement on a wholly new basis for transatlantic interchange. Many detailed aspects of the old regime which had caused considerable unhappiness among members of the Society and of the League are now abolished. Gone are the onerous financial bond system maintained by US Equity, the obligation on individual producers to complete an exchange, and the insistence on one-for-one exchanges, play-for-play and musical-for-musical. The new system is intended to facilitate the fair and equitable exchange of actors and stage managers, with all exchanges now being aggregated on the basis of total actor weeks over an extended period. It is also agreed that exchanges will not be delayed by protracted preliminary consideration of their eligibility, but that any issues arising will be raised *ex post facto* during regular joint monitoring of the new system's operation by the four bodies concerned.

Closer to home, the Society's Chief Executive has since 2005 held the Presidency of PEARLE*, the European body representing performing arts employers' organisations from all the EU Member States together with Norway and Switzerland. PEARLE* is recognised by the EU Commission's DG Employment and Social Affairs for the purposes of EU-sponsored Social Dialogue meetings with European Trade Union representatives. There were six Social Dialogue meetings at the Commission in Brussels during the year; and PEARLE* members convened for their own biannual conferences in London and Paris.

Amongst the issues discussed were: developing the capacity of employer representative organisations (and indeed of trade unions) in the new and applicant Member States of the EU; obstacles to the trans-national mobility of cultural workers, both within the EU and between the EU and the United States; the application of the Noise Directive within the performing arts; proposed changes to the Working Time Directive; copyright protection; theatre technical training; leadership training in the performing arts; 'mixed economy' funding patterns for arts organisations; and (particularly during the second half of the year) the impact of the global recession on arts funding and arts organisations. It is a dry agenda, but one with which the Society is bound to engage in the broader interests of its members.



Domestic relationships

Notwithstanding the fact that West End theatre is commercial, the Society necessarily has close connections with Arts Council England, not only because its membership embraces also subsidised theatre in London, but because many of its commercial members are affected by Arts Council decisions, not least in the matter of touring drama. 2007 had been a poor year for the Council in many ways, not least because of the year-end fiasco over the announcement of extensive cuts to its funding portfolio. The Society was glad to see many of those cuts reversed at the beginning of 2008.

By the end of January 2008, the Council had acquired a new Chief Executive and it was announced that there would be a change of Chairman later in the year. Early in the year, the Council invited Baroness McIntosh to examine the way in which it had managed the review process at the end of 2007 and to make recommendations for the future. Together with the TMA, the Society gave both formal and informal evidence to Baroness McIntosh (who is an Honorary Member of the Society and had for many years served on its Board).

The Society was delighted that, partly in response to the McIntosh report, and partly for other reasons, Arts Council England announced significant changes in the way in which it conducts its business and particularly its relationships with its clients, ensuring that a national overview is properly reflected in regional decision making and that the work of subsidised organisations is properly monitored, reviewed and assessed.

In the autumn, the Society, like the rest of the theatre industry, was taken by surprise when Rt Hon Andy Burnham, the Secretary of State for Culture, Media and Sport, announced at the Labour Party Conference that the Government would provide a million free theatre tickets to those aged under 26 under a new scheme to be administered by Arts Council England. Although there was to be consultation on the modalities of the scheme, there had been none on the scheme itself.

The Society's Members in both commercial and subsidised theatre have had long experience of reaching out to new audiences, particularly the young, whether directly or through the work of the Mousetrap

Foundation. Their general view was that, although it was appropriate to do this through heavily discounted ticket prices, the offer of altogether free tickets would tend to devalue theatre-going, creating expectations which it would be impossible to realise over the longer term.

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The Society's President and Vice President met Mr Burnham to voice deep concern about the lack of prior consultation on the particular free-ticket initiative, but also about a general lack of consultation with, and regard for, commercial theatre. They emphasised that, not only in London but across the country, commercial theatre serves four to five times the audience served by subsidised theatre; and that, in many towns and cities, commercial theatre is almost the only theatre available. Mr Burnham seemed genuinely surprised to hear this.

Leaving these matters aside, however, many of the Society's Members applied to participate in the free-ticket scheme; and all who did apply had their applications approved.

Charitable activities

Despite the sharp fall in stock market values during the year and the collapse of interest rates to near-zero, the Society managed to sustain its previous level of charitable expenditure through the Theatre Development Trust. This again amounted to some £500,000 over the year.

The Society was able to renew its commitment to the Victoria and Albert Museum in support of the National Video Archive of Performance. The Board also agreed to increase its funding of its Olivier



Bursaries scheme, designed to support second year students on drama courses accredited by the National Council for Drama Training. In 2008, it provided 14 bursaries totalling £50,500, compared with 10 bursaries totalling £43,600 in the previous year. It also provided limited bursary support to a new MA course in Theatre Producing mounted by London's Birkbeck College.

However, the three principal beneficiaries of the Society's charitable spending continued to be Stage One (the operating name of the Theatre Investment Fund), Mousetrap Theatre Projects and the training activities of the Theatrical Management Association.

Commercial affairs

Tkts

2008 saw tough trading conditions for the *tkts* ticket booth in Leicester Square with revenue to the Society down 6% on the previous year. The industry's excellent box office performance, particularly in the first half of the year, limited the number of late-availability tickets for sale at *tkts* – while the growing financial crisis in late 2008 depressed demand. However, with well over £8 million worth of tickets sold, *tkts* remained a major ticketing outlet for London theatre. At the end of June, a new *tkts* booth was opened at Brent Cross Shopping Centre as we sought to widen our customer base. In the course of the year we brought together a group of industry experts to review the business model under which *tkts* has operated to date. Significant changes have been approved for introduction in 2009.

Theatre Tokens enjoyed a strong year of both sales and redemptions, with more than £7 million worth of theatre tickets being purchased across the UK using Tokens.

Publications

The Official London Theatre Guide leaflet had a strong year commercially with buoyant demand for advertising and show listings. We continued to organise theatre listings information in several national newspapers. We added a number of new features to the

Society's main website (www.officiallondontheatre.co.uk) – most noticeably the addition to the home page of free video coverage of selected opening nights, interviews and so on.

A move to a new web hosting partner went smoothly, though there was an inevitable dip in visitor numbers as search engines took time to adjust. This almost certainly contributed to a poor year for online sales via the website.

We began a new regular *Access* e-newsletter featuring news and information for theatregoers on access issues (such as transport and assisted performances), and we launched a new website called *Theatrefix*, which is aimed at 16–26 year olds and is filled with news, information and ticket offers (www.theatrefix.co.uk).

Theatre Tokens

Theatre Tokens enjoyed a strong year of both sales and redemptions, with more than £7 million worth of theatre tickets being purchased across the UK using Tokens. We continued to work with theatre box offices to enable Tokens to be redeemed (and payments made to theatres) more efficiently via a direct link to our central database – a technical innovation which has led to real improvements for both theatres and customers. Throughout the year, and especially in the long run-up to Christmas, national advertising and publicity campaigns continued to encourage customers both to buy Theatre Tokens and to attend the theatre.

Development

As ever, 2008 saw a wide range of promotions and events aimed at raising the profile of London theatre and encouraging new audiences. The year began with the New Year's Day Parade, with the Society working with Westminster City Council to create a West End themed float in the televised parade. The annual Get Into London Theatre ticket promotion ran from 3 January to 8 February and sold an excellent 34,338 tickets.

As part of the Mayor of London's *Big Dance* initiative, we organised a highly successful free dance event at the Royal Festival Hall on 10 July with excerpts from many West End productions. We also worked closely with Westminster City Council to create the latest and biggest *West End Live* weekend in



Leicester Square in late June. This free event was opened by Boris Johnson and featured performances from many London theatre productions on a temporary stage, together with events and activities in tents/marquees around the square. Crowds were estimated at over 150,000 during the weekend.

The 11th annual Kids Week In The West End promotion ran from 15–29 August with 29 productions offering specially discounted ticket sales to children and hosting a range of activities, workshops and tours all aimed at enthusing young minds. Sales hit a new record of 51,252 tickets. A one-day theatre careers fair for young people was held at the London Coliseum on 28 November.

Organised by the Society with Mousetrap Theatre Projects, ENO and Theatre Royal Haymarket's Masterclass project, *TheatreCraft* provided talks, demonstrations and workshops on all backstage and other non-performing aspects of the theatre industry.

Several new initiatives marked the Society's Centenary year. These included a month-long promotion called *Celebrate The Play* that ran throughout May and highlighted the healthy state of drama in the West End. This was launched with a debate at the Royal Court theatre. In November, a retrospective exhibition of renowned theatre photographer Reg Wilson's most iconic photographs opened at the Playhouse theatre.

The Business Development and Access Initiative

For the past three years, the Society has received funding from the London Development Agency to help encourage new audiences and improve access for our customers. 2008 was the final year for this funding, and among the several projects was the creation of a series of innovative wayfinding photomaps on our website showing easier access (such as step-free routes) from well-known London landmarks/travel hubs to many of our theatres. We also created an entertaining short film on theatre etiquette featuring puppets from *Avenue Q* which sought to answer in an entertaining way some of the basic questions young first-time theatregoers might have.

West End Theatre Audience Research Project

In the summer, the Society commissioned research from IpsosMORI surveying a representative sample of the audiences for some 40 productions in member theatres. Theatregoers were asked about their backgrounds, theatregoing habits, views on marketing, ticketing, the theatre buildings – in short, on all aspects of their visit. The data collected, together with some follow-up online research, will provide the statistical basis of the new edition of the West End Audience Survey, due to be published in early summer 2009.

Industrial affairs

Industrial affairs in 2008 were dominated by the long-running negotiations with Equity which had begun in the previous year with the submission of an ambitious claim. The Union continued to press for substantial increases in minimum salaries for performers and stage management in what they perceived as favourable economic conditions. The SOLT negotiators were not averse to improving salaries but were determined that much-needed modernisation and streamlining of conditions in the agreement must be incorporated as a trade-off.

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Meetings took place at regular intervals and were often fraught but a 'heads of agreement' document was eventually agreed in November. This recorded that minimum salaries would increase to a scale ranging from £450 to £550 per week depending on the seating capacity of the theatre. In return Equity agreed – not without much reluctance in some cases – to streamlining understudy payments, greater flexibility for rehearsal hours in performance weeks, a rationalisation of illness and injury payments and free Electronic Press Kits.



There is now the possibility of gradual change such that Sunday performances may become the norm rather than the exception, and so provide London audiences with the same opportunities to enjoy weekend theatre as New Yorkers already enjoy on Broadway.

Perhaps most importantly from the point of view of producers, the new agreement provides a settled basis for introducing Sunday performances. It is not to be expected that all shows will move to Sunday performances in the immediate future. But at least there is now the possibility of gradual change such that Sunday performances may become the norm rather than the exception, and so provide London audiences with the same opportunities to enjoy weekend theatre as New Yorkers already enjoy on Broadway.

Work on drafting and finalising the new agreement has continued into 2009. The efforts of the Society's negotiating committee, which has spent so much time and energy in achieving this new agreement, will doubtless be of much benefit to producers – and ultimately also to audiences – in the years to come. Special mention should be made of the huge commitment of Peter Wilkins, who chaired the committee, and Alistair Smith, both of whom spent many hours drafting the extensive consequential revisions to the terms of the SOLT/Equity agreement.

It is right also to give due credit to the efforts of Equity officials and of those Equity members who participated directly in the process of negotiation. Their determination to find solutions to the matters at issue was a key factor in our being able to reach what is commonly agreed to be a milestone agreement for the future of London theatre.

A joint standards committee established with BECTU comprising specialists in the areas of training and qualifications continued to meet throughout 2008. The re-issuing of the National Occupational Standards by the Sector Skills Council part way through the process delayed the final report but this has now seen the light of day in March 2009.

Once again, the Society is grateful for the commitment of members in this process. BECTU members employed in West End theatres received a 4.8% increase in minimum pay rates in October.

After some delays caused by interpretational arguments, a new agreement with the Musicians Union was published during the year. Musicians performing in West End shows received an inflation-proof increase in their rates in October in the second year of the current two-year agreement.

Legal, legislative and regulatory matters

Throughout 2008, the Society remained an active member of the Arts and Entertainment Task Force set up by the Home Office to consider the impact of the Government's immigration strategy on bringing overseas artists to the UK. The Task Force continued (and continues) to seek to ensure that the particular needs of the performing arts industry were taken into account in the new points-based system, which went live in November. In response, the Home Office made a number of concessions, including: less onerous entry clearance requirements for non-visa nationals in the creative sector who are coming to the UK for less than three months under Tier 5; and the preservation, in the form of a new Entertainer Visitor Visa, of the permit-free concession under the old work permit system for foreign entertainers coming to the UK to take part in certain festivals, thereby avoiding increased costs and administration.

SOLT, with other industry bodies, was also instrumental in persuading the Migration Advisory Committee that 'classical ballet dancer' should be designated as a shortage occupation, thereby making it easier for companies to engage dancers from outside the EU on long-term contracts and thereby continuing to maintain artistic excellence by recruiting the very best of whatever nationality. Work to achieve the same designation for contemporary dancers has recently attained similar success.

The Society petitioned against the London Local Authorities (Shopping Bags) Bill, the London Local Authorities and Transport for London (No 2) Bill and the London Local Authorities Bill, all of which contained provisions of concern to SOLT members,



and met in July with the promoters of the Bills, including Westminster City Council. Lobbying against the Bills continues with the assistance of our Parliamentary advisors, Bircham Dyson Bell.

Health and safety was, as ever, a significant area of activity. The Society continued to participate in the working group tasked by the Health and Safety Executive to draw up guidance for the music and entertainment sectors on compliance with the EU Noise Directive. After many months of detailed work, the guidance, "Sound Advice: Control of Noise at Work in Music and Entertainment", and related website were finally launched in the course of 2008.

As in previous years, SOLT continued to sit on the HSE's Joint Advisory Committee for Entertainment and was represented on the Theatre Safety Committee, the pan-industry body which discusses health and safety issues affecting theatre. A major milestone was the introduction at the end of the year of a centralised system for collecting information on accidents and 'near-misses' in the industry, to be administered by the Association of British Theatre Technicians. The Society is grateful to Peter Roberts and Alistair Smith for their work in representing SOLT on the committee.

In 2008 the Society provided written guidance to its members on the increase in statutory holiday entitlement, the rolling-up of holiday pay, immigration and the points-based system. The Legal Officer also advised members individually and collectively on numerous and diverse legal matters in the course of the year, in addition to examining government consultation papers and monitoring legal developments.

There were no London Theatre Council hearings during the year. We are nevertheless grateful, as always, to Harvey McGregor QC and Bob Marshall-Andrews QC MP for their unceasing willingness to act as Independent Chairman and Deputy Independent Chairman respectively.

Internal matters

Staffing

The Society's Annual Reports do not normally comment on specific staffing changes. But 2008 saw a momentous change in senior staffing with the retirement of Peter

Morris after 20 years' service as Industrial Officer with SOLT and its sister organisation, the Theatrical Management Association. His encyclopaedic knowledge, his exceptionally high standing with Members and his excellent personal relations with officers of the entertainment trade unions combined with a genial personality and an unflappable, meticulous approach to his work. He was an outstanding and stalwart colleague, who is much missed by everyone at Rose Street.

His earlier career with English National Ballet (or Festival Ballet as it then was) left him with an abiding passion for dance, and he was closely associated with both the National Council for Dance Education and Training and with those charitable bodies with a concern for the future careers and pension arrangements of former dancers.

Happily, SOLT and TMA will retain his services for a period as a part-time consultant. Having said that, however, the Society was fortunate to be able to appoint Lucinda Harvey as his successor in the newly-titled Employment Relations Officer role – a sentiment fully shared by Peter Morris himself, with whom she had worked closely during earlier periods of employment at Rose Street.

The Society's finances

Despite the background of a worsening economic environment, the Society's turnover rose marginally in 2008 to a record level of £4.9m, thereby generating resources with which to continue supporting the industry in a variety of ways.

Sales of Theatre Tokens maintained the high levels achieved in the previous year, contributing £1.85m to revenue, and gave rise to the purchase of over £7m of theatre tickets throughout the UK during 2008. Income from the Official London Theatre Guide and listings generated £1.45m and modest price increases for Members at the beginning of the year ensured that advertising in the Guide in particular has remained in great demand.

Sales of theatre tickets, both at the *tks* ticket booth and online through the Society's website, experienced a more difficult year. Revenue at *tks* fell 6% over the year despite the opening of the outlet at Brent Cross shopping centre, while online sales were down 34%.



Administration costs are constantly reviewed in order to maximise the resources available to invest in the industry as a whole. The Society's overheads in 2008 were less than 2% higher than they had been as the new millennium began.

The Society benefited during the year from maintaining its assets in a balanced low-to-medium risk portfolio and has responded to the extraordinary external financial position by diversifying its cash holdings. Although 2009 looks set to be a year of enormous challenges, prudent management enabled the Society at the end of 2008 to propose significant reductions in a variety of Member charges for the year ahead.

The President, Board and membership

In July 2008, Rosemary Squire handed the Presidential baton to Nica Burns, who was elected unopposed. As co-owner of Nimax Theatres with Max Weitzenhoffer, Ms Burns manages five West End playhouses and is a distinguished producer in her own right. For the Society to have two women Presidents in succession might have surprised Miss Lena Ashwell and Mrs D'Oyly Carte (both of whom were among the founding members of the Association of West End Managers back in 1908). But it would surely have gladdened their hearts. Rosemary Squire remains as Vice-President.

Also in July, Robert Cogo-Fawcett, Nicolas Kent and Sir Stephen Waley-Cohen stood down from the Society's Board by rotation, having served the maximum continuous period allowed under the rules. Nick Allott, Richard Johnston, Nick Salmon, Adam Spiegel and Bill Taylor were elected (or, as the case may be re-elected) for three-year terms. The Board again co-opted Kevin Fitzmaurice to represent the Society's Affiliate Members and it also co-opted Paul Latham of LiveNation.

By the end of the year, total membership of the Society stood at 161, yet another record number. This tacit endorsement of the value and effectiveness of the Society's activities is gratifying both to the Board and, equally, to the staff at Rose Street, whose primary function is always to serve the Members, both individually and collectively.

The Board of the Society of London Theatre

as at 31 December 2008

President:

Nica Burns

Vice-President:

Rosemary Squire OBE

Honorary Vice-Presidents:

Michael Codron CBE

Sir Eddie Kulukundis OBE

Board of Management:

Nicholas Allott

Matthew Byam Shaw

Kevin Fitzmaurice

Vikki Heywood

David Ian

Richard Johnston

Paul Latham

Caro Newling

Robert Noble

André Ptaszynski

Greg Ripley-Duggan

Dafydd Rogers

Mark Rubinstein

Nick Salmon

Alistair Smith

Adam Spiegel

Nick Starr



Appendix

Shows presented in 2008 in theatres represented in full membership of the Society

39 Steps, The *Criterion*

Absurd Person Singular *Garrick*
AfroReggae – Favelization *Barbican Theatre*
Afterlife *National Theatre Lyttelton*
Aida *London Coliseum*
Akram Khan Company/National Ballet of China – Bahok *Sadler's Wells*
Ariadne Auf Naxos *Royal Opera House*
Audience With The Mafia, An *Apollo*
August: Osage County *National Theatre Lyttelton*
Australian Ballet With Bangarra Dance Theatre *Sadler's Wells*
Avenue Q *Noël Coward (Albery)*

Baby Girl, DNA, The Miracle *National Theatre Cottesloe*
Ballet Boyz, The *Sadler's Wells*
Ballet Flamenco Sara Baras: Sabores *Sadler's Wells*
Ballets Trockadero De Monte Carlo, Les *Peacock*
Barber Of Seville, The *London Coliseum*
Batsheva Dance Company – Three *Sadler's Wells*
Beauty And The Beast/Stravinsky: A Celebration *Sadler's Wells*
Between Earth And Sky *Barbican: The Pit Theatre*
Billy Elliot – The Musical *Victoria Palace*
Black Watch *Barbican Theatre*
Blood Brothers *Phoenix*
Boeing-Boeing *Comedy*
Boheme, La *Royal Opera House*
Boris Godunov *Barbican Theatre*
Boris Godunov *London Coliseum*
Breakin' Convention 08 *Sadler's Wells*
Brief Encounter *Haymarket Cinema*
Buddy *Duchess*

Cabaret *Lyric*
Cage Aux Folles, La *Playhouse*
Calisto, La *Royal Opera House*
Candide *London Coliseum*
Carlos Acosta *London Coliseum*
Carlos In Cuba *London Coliseum*
Carmen *Royal Opera House*
Carmen Linares, Miguel Poveda, Juan Carlos Romero and Pastora Galván *Sadler's Wells*

Carousel *Savoy*
Cavalleria Rusticana And Pagliacci *London Coliseum*
Cenerentola, La *Royal Opera House*
Chalk Garden, The *Donmar Warehouse*
Chatroom/Citizenship *National Theatre Cottesloe*
Chicago *Cambridge*
Chroma/Different Drummer/
The Rite Of Spring *Royal Opera House*
Cinderella *Old Vic*
City, The *Royal Court Jerwood*
Theatre Downstairs
Clique, La *Hippodrome*
Cloud Gate Dance Theatre Of Taiwan: Moon Water *Sadler's Wells*
Cocktail Party, The *Donmar Warehouse*
Comedy Store Players, The *Open Air*
Compañía María Pagés – Sevilla *Sadler's Wells*
Concha Buika – Mi Niña Lola *Sadler's Wells*
Contes D'Hoffmann, Les *Royal Opera House*
Country Wife, The *Haymarket*
Creditors *Donmar Warehouse*

Daedalus And Icarus *Barbican: The Pit Theatre*
Dances At A Gathering/The Dream *Royal Opera House*
Daniel Kitson *Open Air*
De Profundis *National Theatre Lyttelton*
Dead Wedding *Barbican: The Pit Theatre*
Dealer's Choice *Trafalgar Studios 1*
Deep Blue Sea *Vaudeville*
Delirium *Barbican: The Pit Theatre*
Derren Brown Mind Reader *Garrick*
Dickens Unplugged *Comedy*
Dirty Dancing – The Classic Story On Stage *Aldwych*
Disappearing Number, A *Barbican Theatre*
Divas *Apollo*
Don Carlo *Royal Opera House*
Don Giovanni *Royal Opera House*
Dorian Gray *Sadler's Wells*

Emanuel Gat Dance *Sadler's Wells*
English National Ballet:
Angelina's Star Performance *Peacock*
Eugene Onegin *Royal Opera House*
Eurobeat: Almost Eurovision *Novello*
Excellent! *Sadler's Wells*

Family Reunion, The *Donmar Warehouse*
Farruco, Los *Sadler's Wells*
Fat Pig *Trafalgar Studios 1*
Fat Pig *Comedy*
Female Of The Species, The *Vaudeville*
Fiddler On The Roof *Savoy*
Flamenco Flamen'ka *Lyric*
Fram *National Theatre Olivier*
Free Outgoing *Royal Court Jerwood*
Theatre Downstairs



French And Saunders – Still Alive
Drury Lane
 Frontline, The *Globe*

Gethsemane *National Theatre Cottesloe*
 Gigi *Open Air*
 Girl With A Pearl Earring *Haymarket*
 Giselle *London Coliseum*
 Glengarry Glen Ross *Apollo*
 God Of Carnage *Gielgud*
 Gone Too Far! *Royal Court Jerwood Theatre Downstairs*
 Gone With The Wind *New London*
 Grease *Piccadilly*
 Gruffalo, The *Duchess*

Hairspray *Shaftesbury*
 Hamlet *Novello*
 Hansel And Gretel *Barbican Theatre*
 Hansel Und Gretel *Royal Opera House*
 Happy Now? *National Theatre Cottesloe*
 Harder They Come, The *Playhouse*
 Harder They Come, The *Barbican Theatre*
 Harper Regan *National Theatre Cottesloe*
 Havana Rakatan *Peacock*
 Hedda Gabler *Barbican Theatre*
 Helium *Barbican: The Pit Theatre*
 Her Naked Skin *National Theatre Olivier*
 Hergé's Adventures of Tintin *Playhouse*
 Hiroaki Umeda / S20 *Barbican: The Pit Theatre*
 Histories, The *Roundhouse*
 History Boys, The *Wyndham's*
 Horrid Henry – Live And Horrid!
Trafalgar Studios 1
 Hour We Knew Nothing Of Each Other,
 The *National Theatre Lyttelton*

Ida Barr: So This Is Christmas
Barbican: The Pit Theatre
 Imagine This *New London*
 Importance Of Being Earnest, The
Vaudeville
 In Spitting Distance *Barbican: The Pit Theatre*
 In-I *National Theatre Lyttelton*
 Insane In The Brain *Peacock*
 Instructions For Modern Living
Barbican: The Pit Theatre
 Into The Hoods *Novello*
 Intoto Dance *Peacock*
 Iolanthe *Gielgud*
 Israel Galván – La Edad de Oro *Sadler's Wells*
 Ivanov *Wyndham's*

Jack And The Beanstalk *Barbican Theatre*
 James Son Of James *Barbican Theatre*
 Jasmin Vardimon: Yesterday *Peacock*
 Jazz Dance Company *Peacock*
 Jersey Boys *Prince Edward*
 Jimmy Carr *Open Air*

Joseph And The Amazing
 Technicolor Dreamcoat *Adelphi*
 Jump *Peacock*

King Lear *New London*
 King Lear *Globe*

La La La Human Steps: Amjad *Sadler's Wells*
 Landscape/A Slight Ache
National Theatre Lyttelton
 Legal Fictions *Savoy*
 Liberty *Globe*
 Lion King, The *Lyceum*
 Lipsynch *Barbican Theatre*
 Liza Minnelli In Concert *London Coliseum*
 Lord Of The Rings, The *Drury Lane*
 Lover & The Collection, The *Comedy*
 Lucia Di Lammermoor *London Coliseum*
 Lunar Sea *Peacock*

Madam Butterfly *London Coliseum*
 Magic Flute, The (Impempe Yomlingo)
Duke of York's
 Major Barbara *National Theatre Olivier*
 Mamma Mia! *Prince of Wales*
 Man Who Had All The Luck, The
Donmar Warehouse
 Manon *Royal Opera House*
 Mardi Gras *Sadler's Wells*
 Marguerite *Haymarket*
 Maria Friedman: Rearranged
Trafalgar Studios 1
 Mariinsky (Kirov) Ballet – Forsythe,
 Ratmansky And Balanchine
Sadler's Wells
 Mariinsky (Kirov) Opera –
 The Tale Of Tsar Saltan *Sadler's Wells*
 Mary Poppins *Prince Edward*
 Matilde Di Shabran *Royal Opera House*
 Matthew Bourne's Edward Scissorhands
Sadler's Wells
 Matthew Bourne's Nutcracker! *Sadler's Wells*
 Merce Cunningham *Barbican Theatre*
 Merry Widow, The *London Coliseum*
 Merry Wives Of Windsor, The *Globe*
 Midsummer Night's Dream, A *Globe*
 Midsummer Night's Dream, A *Open Air*
 Mikado, The *London Coliseum*
 Mikado, The *Gielgud*
 Minotaur, The *Royal Opera House*
 Misérables, Les *Queen's*
 Mixed Programme *Royal Opera House*
 Mixed Programme *London Coliseum*
 Molora *Barbican: The Pit Theatre*
 Monty Python's Spamalot *Palace*
 Morphoses *Sadler's Wells*
 Mousetrap, The *St Martin's*
 Much Ado About Nothing
National Theatre Olivier



Mujeres: Merche Esmeralda, Belén Maya,
Rocío Molina *Sadler's Wells*
Murder In The Cathedral *Donmar Warehouse*

Nederlands Dans Theatre 1:
Tar and Feathers/Wings of Wax/
Signing Off *Sadler's Wells*
Never Forget *Savoy*
Never So Good *National Theatre Lyttelton*
New Wheeldon/Afternoon Of A Faun/
Tzigane/A Month In The Country
Royal Opera House
New York City Ballet *London Coliseum*
Nicholas Nickleby Part I, The Life
And Adventures of *Gielgud*
Nicholas Nickleby Part II, The Life
And Adventures Of *Gielgud*
No Man's Land *Duke of York's*
Norman Conquests, The *Old Vic*
Northern Ballet Theatre: Hamlet
Sadler's Wells
Notes In Heels *Duchess*
Now Or Later *Royal Court Jerwood*
Theatre Downstairs
Nozze Di Figaro, Le *Royal Opera House*
Nutcracker, The *London Coliseum*
Nutcracker, The *Royal Opera House*

Ondine *Royal Opera House*
Oedipus *National Theatre Olivier*
Opera North: Peter Grimes *Sadler's Wells*
Opera North: The Adventures of Pinocchio
Sadler's Wells
Othello *Donmar Warehouse*

Partenope *London Coliseum*
Paso Doble *Barbican Theatre*
Peony Pavillion, The *Sadler's Wells*
Peter Pan – El Musical *Garrick*
Phantom Of The Opera, The *Her Majesty's*
Philharmonia Orchestra: Vaughan Williams'
The Pilgrim's Progress *Sadler's Wells*
Phoenix Dance Theatre *Sadler's Wells*
Piaf *Donmar Warehouse*
Piaf *Vaudeville*
Pina Bausch: Café Muller/The Rite of Spring
Sadler's Wells
Pirates of Penzance, The *Gielgud*
Pitmen Painters, The
National Theatre Cottesloe
Present Laughter *National Theatre Lyttelton*
PUSH *London Coliseum*
Pygmalion *Old Vic*

Quartet: A Journey North
Barbican: The Pit Theatre

Rafaela Carrasco – Una Mirada del Flamenco
Sadler's Wells
Rain Man *Apollo*

Rake's Progress, The *Royal Opera House*
Rambert Dance Company *Sadler's Wells*
Rambert Dance Company –
Carnival Of The Animals *Sadler's Wells*
Random *Royal Court Jerwood*
Theatre Downstairs
Random Dance: Entity *Sadler's Wells*
Readings Of Eliot's Verse *Donmar Warehouse*
Rent *Duke of York's*
Revenger's Tragedy, The
National Theatre Olivier
Richard Alston 40/60 *Sadler's Wells*
Riders To The Sea *London Coliseum*
Ridiculusmus – Tough Time, Nice Time
Barbican: The Pit Theatre
Ridiculusmus 15th Anniversary Programme –
How To Be Funny *Barbican: The Pit Theatre*
Ridiculusmus 15th Anniversary Programme –
Say Nothing *Barbican: The Pit Theatre*
Ridiculusmus 15th Anniversary Programme:
Yes, Yes, Yes *Barbican: The Pit Theatre*
Riflemind *Trafalgar Studios 1*
Ring Round The Moon *Playhouse*
Romeo And Juliet *London Coliseum*
Romeo And Juliet *Barbican Theatre*
Romeo And Juliet *Globe*
Romeo And Juliet *Open Air*
Romeo And Juliet *Royal Opera House*
Rosas *Sadler's Wells*
Rosenkavalier, Der *London Coliseum*
Royal Ballet Of Flanders *Sadler's Wells*
Running The Silk Road
Barbican: The Pit Theatre

Sadler's Wells Sampled *Sadler's Wells*
Salome *Royal Opera House*
Sangre Flamenca *Peacock*
Sankai Juku *Sadler's Wells*
Savion Glover *Sadler's Wells*
Sea, The *Haymarket*
Seagull, The *New London*
Serenade/World Brandstrup/
Homage To The Queen *Royal Opera House*
Serenade/L'Invitation Au Voyage/
Theme And Variations *Royal Opera House*
Seth Lakeman *Open Air*
Shadowlands *Novello*
Shoot/Get Treasure/Repeat
Royal Court Jerwood Theatre Downstairs
Shoot/Get Treasure/Repeat
National Theatre Lyttelton
Shoot/Get Treasure/Repeat
National Theatre Cottesloe
Showtime Jérôme Bel 1994-2005
Sadler's Wells
Sidi Larbi Cherkaoui/Antony Gormley/
Monks From The Shaolin Temple
Sadler's Wells
Sidi Larbi Cherkaoui: Myth *Sadler's Wells*
Simon Boccanegra *Royal Opera House*



Six Characters In Search Of An Author
Gielgud

Sleeping Beauty, The *Royal Opera House*

Sleeping Beauty, The *London Coliseum*

Slight Ache, A *National Theatre Lyttelton*

Small Change *Donmar Warehouse*

Snowman, The *Peacock*

Some Trace Of Her *National Theatre Cottesloe*

Songs Of Scott Walker, The
Barbican Theatre

Sound Of Music, The *London Palladium*

Sparticus *London Coliseum*

Speed-The-Plow *Old Vic*

Statement Of Regret *National Theatre Cottesloe*

Stephen K Amos And Lucy Porter
Open Air

Stomp *Ambassadors*

Story Of A Rabbit *Barbican: The Pit Theatre*

Stripped *Lyric*

Sunset Boulevard *Comedy*

Swan Lake *London Coliseum*

Swan Lake *Royal Opera House*

Swimming With Sharks *Vaudeville*

Sylvia *Royal Opera House*

Sylvie Guillem And Akram Khan
Sadler's Wells

Tango Por Dos: Miguel Angel Zotto's
Buenos Aires Tango *Peacock*

That Face *Duke of York's*

Timon Of Athens *Globe*

Tinselworm *Gielgud*

To Be Straight With You
National Theatre Lyttelton

Tosca *Royal Opera House*

Traviata, La *Royal Opera House*

Treasure Island *Haymarket*

Troilus And Cressida *Barbican Theatre*

Turandot *Royal Opera House*

Twelfth Night *Wyndham's*

Twelfth Night *Open Air*

Two Gentlemen Of Verona, The
Barbican: The Pit Theatre

Ugly One, The *Royal Court Jerwood
Theatre Downstairs*

Under The Blue Sky *Duke of York's*

Unknown, The *Barbican: The Pit Theatre*

Vertical Hour, The *Royal Court Jerwood
Theatre Downstairs*

Visiting Mr Green *Trafalgar Studios 1*

Viva Jerez! *Sadler's Wells*

Vortex, The *Apollo*

Vouuntaries/The Lesson/New McGregor
Royal Opera House

Vula – The Conch *Barbican: The Pit Theatre*

Walworth Farce, The
National Theatre Cottesloe

War Horse *National Theatre Olivier*

Waves *National Theatre Cottesloe*

We Will Rock You *Dominion*

Well *Apollo*

West Side Story *Sadler's Wells*

Wicked *Apollo Victoria*

Wig Out! *Royal Court Jerwood
Theatre Downstairs*

Woman in Black, The *Fortune*

Women Of Troy *National Theatre Lyttelton*

Yamato Drummers of Japan: Shin-on *Peacock*

Year Of Magical Thinking, The
National Theatre Lyttelton

Zauberflote, Die *Royal Opera House*

Zorro *Garrick*



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Our reception operates from 10:00 to 18:00 Monday to Friday with a recorded message service outside these hours.

Direct lines are covered with voicemail when staff members are unavailable.



