

## **Success and Foreboding**

The Report of the Society of London Theatre 2009



# The Society of London Theatre

**T**he 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 elsewhere 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 theatregoing 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 constitutes 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*

Unbelievably, London theatre did it again!

As we started 2009 in the throes of a world financial crisis and the recession biting, it seemed impossible that we would not suffer too. So it is with a fair measure of astonishment, but immense pride, that I share with you the most fantastic set of box office figures. Here are our headlines:

- Total attendances 14,257,922 up from 13,892,460 in 2008
- Total revenues £504,765,690 up from £483,679,423 in 2008
- Economic impact of London theatre on the UK economy estimated at £2 billion per annum
- Eating out: 7 out of 10 theatregoers eat out – almost 15,000 restaurant tables would be empty each night without London theatre
- Hotels: 15% of theatregoers pay for hotel accommodation – 5,000 London hotel rooms would be empty each night without London theatre
- Jobs: 41,000 jobs depend on London theatre

We have built ourselves an extraordinary theatre community with an unique mix of commercial (85%) and subsidised (15%) theatre. Together we constantly aspire to excellence, collaborate closely and work hard at developing talent across the industry, from our playwrights to our producers.

Our figures are testament to a year of compelling entertainment encompassing all genres of performance, creating a 'must see' buzz for the public. Whilst our musicals sell the largest number of tickets, 2009 was undoubtedly the year of the play, including a breathtaking clutch of new writing from Jez Butterworth's *Jerusalem* to Alan Bennett's *The Habit Of Art*.

We are all braced for the inescapable cuts to come. They will hit some harder than others, there will be difficult choices to make and I foresee even greater collaboration as together we seek to contain costs. We have proved



ourselves ever resourceful and I know our productions will continue to stimulate, challenge and entertain. Whilst our creativity is applauded worldwide, I would like to see greater public recognition of the enterprising way in which we manage our industry. The excellence of our shows is acknowledged.

We do the business bit just as well. It is time for government – central, local and the London Assembly – to acknowledge fully the contribution our industry makes to the country culturally, socially and financially.

As Charles Spencer said in *The Telegraph* when acclaiming our show-stopping figures as a welcome ray of sunlight in the pervading gloom, "This country may be mired in mediocrity in so many areas of public life: but theatre in London with a history stretching back more than 300 years, leads the world."

I couldn't have put it better myself!

Nica Burns

Nica Burns, *President*



# Report

by Richard Pulford, *Chief Executive*

This is a report of remarkable, gladsome achievement, sometimes bordering on genuine triumph. At the same time it is tinged with uncomfortable apprehension for the future.

First, the good news. In 2009, attendances at theatres represented in full membership of the Society totalled a record 14.3 million, having climbed steadily since 2003, when the figure was 11.6 million. Bearing in mind that the theatre stock is essentially a fixed item, growth of almost 25% over six years is an achievement that many other industries might envy.

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The increase was not dependent on an increase in discounting. On the contrary, gross receipts grew by slightly more than the growth in attendances, topping £0.5 billion for the first time. And of course theatregoers continued to spend money on non-theatrical goods and services related to their visits. A survey conducted for the Society by Ipsos MORI in 2008 suggested that the average total spend per theatre visit was approximately £120, of which, on average, roughly £45 was for the ticket itself.

Such buoyancy provides a fillip not only for the industry itself but also for the capital's restaurant, hotel and transport sectors. Londoners as a whole knew that theatre was experiencing a period of exceptional success; and, whether or not they themselves were theatregoers, they seemed to derive some pride from the fact. Overseas, from the EU Commission in Brussels to New York and Tokyo, the same word was out: London theatre is a huge success.

There could be no better confirmation of this than the fact that London theatre generated one third of all nominations for Broadway's Tony Awards in 2009 and – even more remarkably – accounted for two thirds of the

Awards themselves. *Billy Elliot – The Musical* alone scooped 11 Tony Awards and became perhaps the first ever London show to see a marked increase in forward bookings as a result of its success on Broadway.

But musicals were not the only order of the day in London. After years of carping from critics and arts correspondents that musicals were taking over the West End and that the successful play was becoming a thing of the past, 2009 was without doubt the year of the play. Production after production played to packed houses. In total, play attendances were up by 26% compared with 2008. This quite spectacular phenomenon is described in more detail below.

In the circumstances, it was perhaps hardly surprising that the Society received more than its usual number of overseas visitors during the year. Like ancient Greek devotees before the oracle, they all wanted to know the secrets of success. The answer was simple – up to a point. Success requires an interest in theatregoing amongst the general public, quality product and an availability of tickets at affordable prices. But beyond that, it requires good timing – the right work presented at the right time, an understanding of the zeitgeist. This is something that London theatre has happily been able to offer in abundance during 2009. There's no recipe for it, oracular or otherwise.

Yet dark clouds were looming. The success of 2009 occurred against (and despite) an increasingly gloomy economic background. The enormous cost of rescuing the banking sector from its own folly began to strike home in the UK as it did in the US and across much of Europe and beyond, as did the sad implications for company after company (and particularly for their employees) of the consequential drying up of the bank finance necessary to keep them afloat. Particularly towards the end of the year, as the run-up to the election campaign of 2010 began, all parties were warning of the hard times ahead if the country was to be able to claw itself out of budgetary deficit and begin to pay its way again. Although the Prime Minister appeared unable to acknowledge that severe cuts in public spending and sharp increases in taxation



would be unavoidable, most commentators (and indeed many other members of the Government) were less ambiguous in their analysis of the situation.

It was absolutely clear to any reasonably informed observer that cuts would have to be considered across the board of public expenditure. Direct central government expenditures would be under almost unprecedented pressure. Secretary of State for Culture, Rt Hon Ben Bradshaw made it clear to the arts sector that it could not expect to be exempt. Moreover, there were dire warnings about the future for local government's spending on the arts, which seemed (and still seems) likely to have to suffer disproportionate cuts, not least because local authority support for the arts is not mandatory but discretionary.

That this should be a concern for the Society of London Theatre may come as a surprise to those who think that it embraces only commercial theatre in the West End, or to those who suppose that commercial theatre has little connection with, or reliance on, what is commonly referred to as 'subsidised' theatre. Such glib assumptions could not be further from the truth. The Society's membership covers all major grant-aided theatre in central London, from the great national companies to the Soho, Bush and Tricycle theatres. Moreover, commercial theatre is in an ever-closer relationship with the subsidised sector, sometimes reflected in straightforward transfers into the West End, but increasingly also in co-production and co-commissioning.

Moreover, the talent that walked away with two thirds of Broadway's Tony Awards did not suddenly appear fully formed in New York. It was all nurtured, often over many years, by our own subsidised theatre system (albeit then taken up and boosted through commercial theatre).

In full flower, British theatre may seem altogether robust, attracting large audiences and critical plaudits the world over. But the ecology which allows it to flourish is fragile. Starve the seedlings and the plant will be stunted.

Subsidy is not a sign of public or government generosity. It is a necessary investment, supporting the whole of the theatre industry. It does not sustain inflated salaries or elaborate lifestyles. Far from it. Those who work in theatre, whether as artists or technical crew, in box offices or front of house, are typically very poorly paid. And

for many the living to be made is at best precarious, with long periods out of work.

As an investment, government spending on subsidised theatre offers a very high social and economic return. A typical theatre company will earn from other sources twice what it receives from public funds. Every £1 of public money invested in theatre produces £3 worth of jobs. Conversely, for every £1 taken away, £3 worth of jobs will be lost.

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It is in the nature of theatre to be finely attuned to the society which gives it life. So no-one in the industry is oblivious to the very stark challenges posed by the continuing national and international economic crisis. These are hard times and will no doubt continue to be so for some years to come. We know that every component of public expenditure, as with household expenditure, is bound to come under increasing scrutiny.

Yet households have already made clear at least one of their priorities. Despite all the vicissitudes of the last year, with its sharp fall in gross domestic product, householders have actually increased their spending on theatre and are attending in record numbers, not only in London but throughout the UK. They recognise and appreciate the special qualities of theatre (and indeed of other cultural activities) when times are hard. Indeed, when times are hard, they seem to value theatre more highly, not less.

A few years ago, the previous government was persuaded to inject significant additional funds into the theatre industry. The effect has been remarkable, boosting confidence, improving the range and quality of product, encouraging that which is new as well as continuing to celebrate the more familiar and already well-established. This effect has worked its way through to commercial theatre as well. Audiences have benefited and have shown their appreciation. To start to undo that good work at this stage would be foolhardy.

Theatre costs the British taxpayer a tiny sum as a proportion of total public expenditure, and certainly a far smaller proportion than it costs taxpayers in other European



countries. In total it amounts only to a fraction of a fraction of the sums used to bail out the banking system. But small as it is, that investment is incomparably productive. Each year it yields great joy and pleasure for tens of millions of Britons; and it immeasurably enhances Britain's standing in the world. To borrow the familiar words of the adage, why would anyone want to spoil the ship for a ha'porth of tar?

## Shows during the year

As the President notes in her introduction, musicals continue to account for the majority of tickets sold in London theatre. But for 2009, of all years it is with plays that this section must begin.

Everyone agrees that it was, in every respect, a bumper year for both new plays and revivals, and the sheer quality of new writing impressed critics and audiences alike. In many cases, casting too was a crucial component in success.

It is hard to recall a time when so many plays were sold out throughout their runs. The National Theatre had another great year on the South Bank, including such notable new work as Alan Bennett's *The Habit Of Art*, Richard Bean's *England People Very Nice* and David Hare's *The Power Of Yes*, together with powerful revivals of Stoppard's *Every Good Boy Deserves Favour* and *Phèdre* starring Helen Mirren.

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The Donmar Warehouse played to packed houses, both in Earlham Street (including an Olivier Award-winning performance by Rachel Weisz in *A Streetcar Named Desire* and *Red*, a new play by John Logan) and for the second half of its year-long season at Wyndham's (in which Jude Law starred in *Hamlet* and Judi Dench in Mishima's *Madame De Sade*). The Old Vic presented the first fruits of its Bridge Project, developed jointly with New York's Brooklyn Academy of Music, in which Sam Mendes directed a half-British, half-American acting company in *A Winter's Tale* and *The Cherry Orchard*.

Two new plays roared into the West End from the Royal Court, backed by huge critical acclaim and extraordinarily strong advance ticket sales: Lucy Prebble's *Enron* (produced jointly with Headlong and Chichester Festival Theatre) and *Jerusalem*, Jez Butterworth's extraordinary dissection of contemporary rural life with an equally astonishing leading performance from Mark Rylance. Less noticed by the public, but very highly regarded by the Olivier Awards panellists, who voted it Best New Play, was *The Mountaintop* by the young black American writer Katori Hall, which transferred to the Trafalgar Studios from a tiny pub theatre.

Chichester was responsible too for *Calendar Girls*, based on the popular film of the same name, which transferred for a long run to the Noël Coward, frequently reinvigorated by imaginative new casting. Meanwhile, Trafalgar Studios hosted Northern Broadsides' production of Lenny Henry's *Othello*.

Elsewhere, in strictly commercial theatre, London audiences were spoilt for choice: Stoppard's *Arcadia* and Miller's *A View From The Bridge*, both at the Duke of York's; Ian McKellen and Patrick Stewart in *Waiting For Godot* and Anna Friel in a stage version of Capote's *Breakfast At Tiffany's*, both at the Theatre Royal Haymarket; *Duet For One* and *The Rise And Fall Of Little Voice*, both at the Vaudeville; Keira Knightley in Martin Crimp's new version of Molière's *The Misanthrope* at the Comedy; James McAvoy in Richard Greenberg's *Three Days Of Rain* at the Apollo on Shaftesbury Avenue; James Earl Jones leading an all-black cast in the Olivier Award-winning revival of Williams's *Cat On A Hot Tin Roof* at the Novello; and even a new West End showing for Stephen Daldry's original, ground-breaking National Theatre production of *An Inspector Calls*. Some roster!

However, the largest single component in boosting the London and West End audience for plays was the transfer to the New London theatre of the National's production of *War Horse*, based on the Michael Morpurgo novel. It played virtually throughout 2009 (as it continues to do today), moving and delighting audiences in packed houses night after night.

To the National too goes the credit for an innovation with great long-term potential. A performance of *Phèdre* was transmitted live from the Lyttleton Theatre to cinemas up and down the UK, and indeed overseas to countries as diverse and distant as Malta and Australia. Other National Theatre



productions since then have been simulcast in the same way. While the cinema experience can never be quite the same as that in the theatre, this initiative spreads the work of what is indeed a 'national' institution to audiences far beyond and more numerous than those at the company's home on London's South Bank.

Among established musicals, *Billy Elliot – The Musical*, *Blood Brothers*, *Chicago*, *Dirty Dancing*, *Grease*, *Hairspray*, *Jersey Boys*, *The Lion King*, *Mamma Mia!*, *Les Miserables*, *Oliver!*, *The Phantom Of The Opera*, *We Will Rock You* and *Wicked* all continued to run throughout the year, with some recording new attendance records. *Avenue Q* gave way to *Calendar Girls* at the Noël Coward, but almost at once reappeared at the Gielgud. *Carousel* at the Savoy gave way, first, to *Dreamboats And Petticoats* (which subsequently moved to the Playhouse) and then to *Legally Blonde*. *Priscilla Queen Of The Desert* succeeded *Monty Python's Spamalot* at the Palace and *The Sound Of Music* made way for *Sister Act* at the London Palladium. The Menier Chocolate Factory production of *La Cage Aux Folles* ended its run at the Playhouse, and the same source provided a revival of *A Little Night Music* at the Garrick. Both productions subsequently transferred to acclaimed runs on Broadway. After Michael Jackson's death, *Thriller Live*, based on the music of the Jackson family, drew huge audiences to the Lyric, where it still runs.

The great disappointment of the year was the failure of *Spring Awakening*, the musical based on the 19th century play by Frank Wedekind which had originally enjoyed great success in New York. It was mounted in London first at the Lyric Hammersmith before transferring to the Novello. The show was universally praised by the critics and was nominated for seven Olivier Awards, winning the Award for Best New Musical. Unaccountably, it simply failed to find a West End audience and its run was sadly very truncated.

In opera, both the Royal Opera and English National Opera attracted near-capacity attendances through the year. But it was the Royal Opera which led the way in the Olivier Awards, with six nominations out of eight, receiving both the Outstanding Achievement and the Best Production Awards.

In dance, Sadler's Wells's eclectic and high-quality programming continued its run of success among nominations for the Olivier Awards. The Award for Outstanding Achievement in 2009 did indeed go to

Rambert Dance Company for their Wells season. But the Award for Best New Dance Production went to the Royal Ballet for *Goldberg: The Brandstrup-Rojo Project*. This was unusual in as much as it was the first Olivier Award to be received by the Royal Opera House for its ROH2 presentations in the Linbury Studio rather than on the main stage.

## Theatre ownership and buildings

In the course of 2009, the US-based conglomerate Live Nation decided to separate its theatre operations from its music venue/arena operations and to invite bids for the purchase of the former. After a lengthy bidding process, the Ambassador Theatre Group (ATG) emerged as the preferred bidder. The acquisition process was put on temporary hold while it was examined by the competition authorities, given the extent of the regional theatre interests of ATG and Live Nation combined. But at the year end the acquisition was given the green light.

The change in ownership will have comparatively little impact in London. Only the Apollo Victoria and the Lyceum have transferred from Live Nation to ATG. The Dominion theatre, which had previously been jointly owned by Live Nation and the Nederlander organisation was not part of the sale and is now wholly owned by Nederlander.

So far as theatre buildings are concerned, there continued to be no immediate prospect of any funds from public sources to sustain the necessary refurbishment programmes across West End theatre. However, the year began to see the fruits of the £1 ticket levies introduced by many theatres in the preceding year. Nimax theatres spent a total of £1.1m on capital projects, the most notable of which were the £400K restoration of the façade of the Apollo on Shaftesbury Avenue and £350K spent on refurbishing the façade of the Duchess theatre, together with its lavatories and lift. The six Ambassador Theatre Group theatres which have charged the levy all benefited from levy-funded expenditure over the period.

It has to be said again that, important though these developments are, theatre levies are most unlikely to meet the total need of refurbishment except over the very long term.



## Partnerships with other bodies

### International relationships

The Society continued to play a major role in the work of PEARLE\*, the European body representing performing arts employers' organisations from all the EU Member States as well as including Norway and Switzerland. The Chief Executive handed over the Presidency in June 2009 to his opposite number from Finland, Matti Holopainen, though he continues to serve on the Executive Committee. 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 Geneva and Stockholm.

In addition to the formal business of Social Dialogue, PEARLE\* also maintains a regular liaison with other DGs, most notably the DG Culture and Education. During the year it participated in a discussion platform convened by DG Culture with the somewhat impenetrable overall title of 'The Open Method of Co-ordination.'

The main issues on PEARLE\*'s agenda in 2009 included mobility, intellectual property, the information society (including in particular the digital switchover), taxation, consumer rights, problems encountered in engagement of third-country nationals and cultural aspects of protocols developed between the EU and an increasing number of non-EU countries.

EU policy development can originate from very informal beginnings. On occasions, an individual MEP will produce what is known as an 'own initiative' report on any subject in which he or she happens to have a particular interest. Such reports may be debated by the relevant Committee of the European Parliament and then by Parliament itself, often without rigorous scrutiny and debate. We need to be alert to such developments at an early stage before their momentum becomes effectively unstoppable. This need is the more urgent given the Lisbon Treaty and the substantial extension of qualified majority voting within the Council of Ministers.

Issues of particular concern for the future include continued pressure to revise the Working Time Directive, proposed changes

to maternity pay provisions and 'work-life balance'. The latter may have particular implications for the live performance sector, whose raison d'être is to provide the balance in the lives of those working in other sectors.

### Domestic relationships

Relationships with Government are inevitably high on the list of the Society's concerns. As recorded in last year's Annual Report, the Department for Culture, Media and Sport and its Ministers are slow to grasp the fact that commercial theatre plays to far larger audiences than subsidised theatre, not only in London but nationwide. The President and Chief Executive met the then Minister of State, Margaret Hodge MP, in the autumn to discuss this issue. They were assured that the DCMS would make a point of consulting SOLT/TMA at an early stage in their thinking about cultural, and in particular, theatre policy.

The Society has had reasonably good relations with the new regime at Arts Council England. The Chief Executive was briefed and allowed some input into the question of structural changes at the Arts Council, including the much slimmed down bureaucracy both at Great Peter Street and in each of the nine regions (including London) and the grouping together of these under five regional directors.

Along with TMA, the Society was consulted on the issue of Arts Council touring. It is clear that Arts Council England has taken to heart industry messages about the inadequacy of its recent assessment of touring needs and of associated funding requirements. At the time of writing it remains to be seen what practical consequences will follow.

The Chief Executive was invited to join the External Reference Group established by the Arts Council to provide an informal sounding board as it develops its processes for the next round of regular funding decisions. The objectives of the Group are to provide feedback and advice on processes and to raise issues of interest and concern to the arts sector. While the Group can comment on criteria, processes, timetables and issues raised by the sector, it cannot comment on individual funding decisions or individual organisations, the Arts Council's corporate governance arrangements, or other areas of Arts Council (eg Grants for the Arts). ACE's current funding agreements with regularly funded organisations come to an





end in March 2011. It is expected that the next round of regular funding decisions will cover the three years 2011/12 to 2013/14. The decision timetable remains uncertain.

The Society continues to maintain good relations with its sister organisation, the TMA, and with the Independent Theatre Council. During 2007, the three organisations came together to fund a piece of research undertaken by the New Economics Foundation into the Well Being effect of theatre. The report is now available. The research began by asking seasoned theatre professionals in general terms what they hoped their work would achieve and set a series of questions which were put to audiences on the basis of a simple questionnaire designed to elicit relevant responses. The questionnaire essentially asks audiences what they feel about a particular production or performance rather than the more traditional questions about what they think. The work offers a useful new approach to establishing the effectiveness of theatrical performances.

More broadly, the Society with TMA has been closely involved with an organisation known as BEIRG (British Entertainment Industry Radio Group), which brings together the full range of interests of presenters of performances and events who rely on radio microphones for their work. This is in response to Ofcom's proposals for the sale of analogue frequencies in consequence of the so called 'digital dividend'. Theatre and other similar users cannot make effective use of digital frequencies for technical reasons, and have to have continued access to analogue frequencies on a basis that it is both practicable and affordable. We have made much progress in securing satisfactory responses to these particular points. One of the key issues remaining is compensation for the wholesale replacement of expensive equipment which will be inevitable with any material change in available analogue frequencies.

## Charitable activities

The Society continued, through its charitable company the Theatre Development Trust, to provide grants and bursaries to a number of organisations nurturing theatre practitioners and audiences. The strength of the Society's trading performance (see below) enabled it to give grants totalling £650K.

The Society has maintained its commitment to the Victoria and Albert Museum in support

of the National Video Archive of Performance and its funding of Olivier Bursaries for second-year students on accredited drama courses.

The three principal beneficiaries remained Stage One (the operating name of the Theatre Investment Fund), Mousetrap Theatre Projects and the training activities of the Theatrical Management Association.

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However, the Society importantly added to its grants the first of an annual amount of £50K to support the work of the National Skills Academy being established by the Creative and Cultural Skills Council. As will be clear from the subsequent section on Industrial Affairs, the work of the Academy will be of crucial significance to the future development of the industry.

## Commercial affairs

### Tkts

2009 saw some major changes at the *tkts* booths as we sought to reinvigorate the business by introducing more flexibility to our business model. Previously, customers could buy only on-the-day tickets, and at certain prescribed discounts (at half-price, three-quarters-price and full-price). From April, producers were able to sell at whatever discount they chose, or at none. We introduced advance sales with many shows giving us allocations for performances up to 10 days or more in advance. We also encouraged a broader range of price points, so that we could offer both stalls and equivalent tickets with cheaper tickets throughout the auditorium. Finally, we abolished customer booking fees for full-price sales as we sought to underline our position as an extension of our member theatres' box offices.

The new, improved *tkts* booth in Leicester Square received a 'wash-and-brush-up' in the weeks leading up to the re-launch, with new and refurbished signage. We also placed high-profile advertising and marketing with posters on the London Underground and elsewhere. The day of the re-launch itself was marked by a press photo-call at Leicester Square with a host of West End stars led by Elaine Paige.



The changes proved popular and effective. Sales took an immediate upturn, which continued throughout the year; ticket sales for 2009 were up 11% on the year before, while an extension of inside commissions and a modest rise in the customer booking fee (the first for seven years) made a significant improvement in the Society's *tkts* earnings.

*tkts* Brent Cross celebrated its first birthday in July, but its growth continued to be only very modest.

In addition to the changes introduced in 2009, sales at *tkts* – so dependent on tourist numbers – were no doubt boosted by advantageous exchange rates for those visiting the UK, while the much-vaunted phenomenon of 'staycationers' (UK residents foregoing overseas holidays to spend more leisure time at home) perhaps contributed too.

### Theatre Tokens

2009 was the 25th anniversary of the Theatre Tokens scheme – probably the longest-running generic theatre promotion in the world. Fittingly in a landmark year, sales grew by 4% year-on-year, an impressive performance given tough High Street conditions and the adverse impact of the postal strike.

As ever, sales were stoked by a major year-round marketing effort with national ads and promotions celebrating the anniversary and encouraging the nation to 'give the gift of theatre'. The fact that so many responded helped push the numbers of tickets paid for by Tokens to record levels.

### Publications

[www.officiallondontheatre.co.uk](http://www.officiallondontheatre.co.uk), the Society's increasingly popular main website (and by most reckoning the UK's leading theatre site) continued to evolve with several new features. These included: theatre seating plans; access maps showing, with simple photographs, how to avoid steps in getting from major travel hubs to most London theatres; and a new restaurant booking service. Theatre news from the Society was also disseminated by newer and less formal means such as Facebook and Twitter.

Our other sites included [www.learnaboutlondontheatre.co.uk](http://www.learnaboutlondontheatre.co.uk) (aimed at teachers) and [www.theatrefix.co.uk](http://www.theatrefix.co.uk) (aimed at younger theatregoers aged 16-26, with contributions from a series of young guest editors).

We also increased our efforts in growing our e-marketing lists of customers who have signed up for our various newsletters. These newsletters – a mixture of news and ticket offers – have become a notably popular part of the services we offer to both the public and our Members, and contribute a growing amount to SOLT finances.

We provided member services and publications of great importance to the industry. Services included the theatre listings for several national newspapers, and the First Night Diary which enables productions to avoid clashes of opening nights. Key publications included the Official London Theatre Guide leaflet, still a vital part of the London tourist scene, the Theatre List (the bible of listings and contacts for industry professionals) and the Access London Theatre brochure giving details of accessible performances for customers with disabilities.

We continued to operate and refine our Box Office Data project, by which all theatres represented in membership of the Society provide weekly box office information to appointed consultants who then provide us with aggregated figures for analysis and dissemination to Members, and, at regular intervals, also to the media.

Finally, our online coverage of the Laurence Olivier Awards in March 2009 was the most ambitious yet, with live updates and a series of rapidly-edited short films bringing viewers highlights from the ceremony.

### Development

As usual, the year in the Development department featured two major annual promotions requiring substantial planning and implementation. Our start-of-year ticketing promotion Get Into London Theatre ran very successfully for performances up to 13th February 2009 resulting in 42,779 tickets sold and revenue of £1,225,357. Later in the year, Kids Week 2009 ran from 14-28 August. In addition to the central ticket offer, a wide range of activities and events were held with the active participation of SOLT Members. Highlights included a special performance of *We're Going On A Bearhunt* for younger children, and a family fun day at the Unicorn theatre. A record 51,303 tickets were sold generating revenue of £1,343,546.

We also ran smaller, more targeted campaigns such as the Senior Savers promotion (featuring discount offers for



over-60s), Theatrefix (for 16-26 year olds) and Celebrate the Play, a continuing initiative creating an online community of play enthusiasts.

In addition to SOLT-run initiatives, we worked closely with a range of partner organisations to feature Theatreland in their promotions and events. These included the Mayor of London's Story of London initiative (for which we organised theatre tours); the Mayor's high-profile trip to the United States (for which we organised a theatre photo-call in New York); the West End Marketing Alliance's West End – It's Time promotion (with another theatre-based photo-call for the Mayor); and National Family Week (which saw workshops and performances in a Celebrate the West End day at the Royal Festival Hall). Foremost of these partnership events once again was West End Live, the free open air celebration of London's cultural offering created by Westminster City Council with the Society and others, presented in a transformed Leicester Square over the weekend of 20/21 June. More than 250,000 people enjoyed performances from the top West End musicals.

We continued our work to encourage engagement with schools via Education Live, an event in May for teachers at Sadler's Wells theatre organised with Mousetrap Theatre Projects and See Tickets, at which we launched our education resource website [www.learnaboutlondontheatre.co.uk](http://www.learnaboutlondontheatre.co.uk). In December we worked with Mousetrap Theatre Projects, Masterclass and the ENO, to host Theatrecraft, a one-day careers advice show at the Coliseum where several member organisations and industry figures provided insights into non-performing (e.g. backstage, marketing and front-of-house) careers in theatre.

## Industrial affairs

The beginning of 2009 was dedicated to completing, drafting and implementing the details of the large number of changes negotiated in the SOLT / Equity agreement of November 2008. Presentations to producers and to company managers took place in February, as a result of which the Society has instituted regular quarterly meetings of Company Managers. These have proved exceptionally popular and well attended.

It has to be acknowledged that there were some difficult times during implementation, especially in situations where a previously paid-for component of the job had been

bought out by the higher weekly minimum (such as the ending of extra payments for making electronic press kits). But a year in, the new structure of terms and conditions is generally working well.

The SOLT / MU Agreement for 2009 was an interim measure to enable the Musicians' Union to consult with their members on a new financial proposal for Sunday working. The results will become apparent in the 2010 negotiations. In the meantime, the same electronic press kit clause from the SOLT / Equity Agreement was also incorporated into the SOLT / MU Agreement in an extended media clause.

The work during the year with potentially the most far-reaching implications for employment in the West End centred on the SOLT / BECTU agreement. In the past, there has been no formal process for assessing the acquired skills of theatre technical staff, and their pay and patterns of employment have often been determined rather by length of service and the happenstance of being 'in the right place at the right time' as producers recruited their technical crews for individual shows. Although British theatre technical skills are among the best in the world, there has been no clear rationale behind the employment of technicians, nor any settled basis for individuals' career development. It has become increasingly evident to producers and members of BECTU alike that such a system is not fit for purpose in the 21st century.

Partly by deliberate planning and partly by good fortune, this realisation coincided with two significant external developments. The first was the establishment by the Cultural and Creative Skills Council of a National Skills Academy intended to focus largely on technical training for the live performance sector. The second was work undertaken for CCSkills to develop National Occupational Standards for theatre technical skills.

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In March 2009 the respective negotiating teams of SOLT and BECTU received from a jointly constituted standards committee



a report recommending steps towards the formulation of a wholly new skills-based agreement where prior learning on the job can be accredited or training can be given along with common conditions of service for all staff. The thrust of the report recommended itself to both sides. This led on to a major piece of very detailed joint work during the year, and continuing well into 2010, to evaluate current working conditions of technicians and to rework the existing grading structure. Again, the outcome is broadly agreed by both sides. The task now is to negotiate a consequential financial proposal that is mutually acceptable. It will not be easy but both sides share a strong will to move forward in this way.

Last but not least, 2009 brought with it negative inflation for the first time in 50 years, and RPI was negative for nine months of the year. Routine pay increases were consequently somewhat tempered. The SOLT / Equity rates increased by 0.3%; SOLT / MU by 2.5%; and SOLT / BECTU by 2.5%.

## Legal, legislative and regulatory matters

The Society remained an active member of the Home Office Arts and Entertainment Task Force in 2009, seeking to ensure that the particular needs of the performing arts industry were taken into account in the operation of the points-based immigration system. This included participation with a small group of Task Force representatives in a productive meeting with Phil Woolas, the Minister for Borders and Immigration, to discuss a number of difficulties being experienced by Members and other arts organisations with the points-based system. As with classical ballet dancers the previous year, SOLT was successful with other industry bodies in achieving shortage occupation status for the job of 'contemporary dancer', thereby making it much easier for companies to recruit the very best dancers from around the world.

The Society joined a number of meetings convened by the Department for Children, Schools and Families in anticipation of the Government's review of the now long outdated legislation regulating children taking part in performances. This review was conducted early in 2010 and a watching brief is being kept on the matter to ensure that it is carried over to the new Government's agenda.

Throughout the year, the Society tracked the progress of the London Local Authorities

and Transport for London (No 2) Bill and the London Local Authorities Bill, against which it had petitioned in 2008. This work continues and the Society expects to have further exchanges about its concerns with the promoters of the Bills in 2010.

In the ever-important field of health and safety, as in previous years, the Legal Officer represented SOLT on the Health and Safety Executive's Joint Advisory Committee for Entertainment and on the Theatre Safety Committee (TSC), the pan-industry body which discusses and disseminates information relating to health and safety issues affecting theatre. During the year, the TSC ran a poster campaign to raise awareness of the potential for 'Slips 'n' Trips' to cause serious accidents in the workplace. The Society is grateful to Howard Bird, who entered his fourth three-year term of office as TSC chairman, and to SOLT member Paul O'Leary, who took up the baton of representing SOLT from Peter Roberts and Alistair Smith. The Society continued to support the Association of British Theatre Technicians' discussions with the Health and Safety Executive concerning the safe use of ladders.

In 2009 the Society, in addition to examining government consultation papers and monitoring legal developments on a wide range of subjects, provided guidance notes to the membership on immigration and the points-based system and on annual leave over the Christmas period. Through its Legal Updates and regular circulations, it supplied information on such legal topics as the opt-out under the Working Time Regulations, the increase in statutory holiday entitlement, the repeal of the statutory dismissal, disciplinary and grievance procedures, the forthcoming introduction of 'fit' notes, the Independent Safeguarding Authority's vetting and barring scheme, the Equality Bill, the impending prohibition on age discrimination by service providers, and the Artificial Optical Radiation Directive. Individual Members were advised by the Society on numerous and diverse legal matters in the course of the year.

There was one London Theatre Council hearing in 2009. We are grateful, as ever, 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

There were no changes in the Society's senior personnel in 2009.

However, we were pleased to welcome Marsha Ferguson-Yarde as full-time Assistant Legal Officer. Marsha is a qualified solicitor. Her arrival doubles the amount of expertise we are able to offer Members of the Society (and indeed of the TMA). The need to do this demonstrates how hugely the Society's legal work has increased in recent years, and indeed continues to increase.

There were also some changes in the management structure of the *tkts* booth in Leicester Square, reflecting the new business model referred to earlier in this report.

### The Society's finances

Against the background of a harsh economic climate, the Society's finances remained robust with turnover increasing by 17% to a record level of £5.8m. This was achieved despite a reduction in rates charged to Members, a measure introduced to assist the industry through the recession and kept in place for 2010. As a consequence direct member charges (subscriptions, service charges and performance levies) fell from 11.2% of turnover to 7.8%.

Of the Society's income generating activities, the *tkts* ticket booth enjoyed the largest percentage uplift in revenue (70%) following the introduction of the revised business model in the spring of 2009. The enhanced flexibility of pricing for producers contributed to the increase by giving rise to a significantly enhanced supply of tickets. In addition a different structure of charges including an inside commission was introduced, thereby boosting income.

Theatre Tokens overcame recession, postal strike and the demise of a significant retail partner to record increased sales (up 4%). This resulted in a record value of theatre tickets being purchased nationwide using Tokens (£7.75m) and an enhanced contribution to the Society's finances.

The volume of advertising in the Official London Theatre Guide and newspaper listings remained buoyant as Members benefited from a 15% price reduction, but investment income fell victim of the interest rate reduction. The Society continued, through its charitable company Theatre

Development Trust, to provide grants and bursaries (£650k) to a number of organisations nurturing future theatre practitioners and audiences. The Society maintained its assets in a low to medium risk portfolio, more than regaining the losses in asset values experienced in 2009.

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## The President, Board and membership

Nica Burns remained President during the year and her dynamic enthusiasm continues to inspire Members and staff alike. We expect her to continue to serve her full three-year term until July 2011.

During the year, the Board established a small working group, chaired by Bill Taylor of Stage Entertainment, to review the operation of the Society's formal structures. The results will be reported in next year's Annual Report.

In July 2009 Greg Ripley-Duggan and Nick Starr stood down from the Board and were not eligible for re-election, having served the maximum continuous elective period allowed under the rules. Michael Lynas, André Ptaszynski, Dafydd Rogers and Sir Stephen Waley-Cohen were elected (or as the case may be re-elected) for three-year terms. The Board co-opted Kate Horton to represent the Society's smaller subsidised Members, Paul Latham of Live Nation and Nick Starr. Mr Latham subsequently stood down, having resigned from the Society on his transfer from the Theatre Division to the Arena Division of Live Nation at the time when the Theatre Division was put up for sale.

It is not always understood outside the Society that its membership is individual, not by organisation. Thus Sir Cameron Mackintosh has personally been a member since 1973 and Lord Lloyd Webber since 1983. A number of their senior personnel are also individual Members. But their companies are not and cannot be Members of the Society. By the end of the year, the total number of individual Members stood at 165 – another new record.



## Valedictory

This is the last report I shall write as the Society's Chief Executive. The nine years since my appointment have been packed with incident and colour. They have also, for the most part, been characterised by success. But it has not been my success.

In the conduct of the Society's own business, the success must be attributed to the unstinting and dedicated efforts of the best staff with whom it has been my pleasure to work. They are truly exceptional.

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*It has been a great privilege to serve this community of Members and staff.*

*I can do no more than wish my successor the great good fortune in the post that I myself have enjoyed.*

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In the context of London theatre as a whole, the greater part of its success must be attributed to the Society's Members – producers and theatre owners and managers alike. They are an extraordinary group of people: sometimes beguiling, sometimes infuriating; sometimes charming, sometimes curmudgeonly; sometimes buoyed by triumph, sometimes depressed by failure. With only a very few exceptions, they are essentially unknown outside the industry. What they have in common is passion: an unyielding and unquenchable conviction of the intrinsic power and value of theatre and an absolute determination to provide audiences, artists and crew with the best possible conditions in which theatre can thrive.

I have been guided by four Presidents – Martin McCallum, Sir Stephen Waley-Cohen, Rosemary Squire and Nica Burns – each a very different personality, but each, in his or her own way, a stalwart in support both of the Society and of me as Chief Executive. I have enjoyed and valued my working relationship with them all. They have also become friends.

It has been a great privilege to serve this community of Members and staff. I can do no more than wish my successor the great good fortune in the post that I myself have enjoyed.

# The Board of the Society of London Theatre

as at 31 December 2009

**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

Vikki Heywood

David Ian

Paul Latham

Michael Lynas

Caro Newling

Robert Noble

André Ptaszynski

Dafydd Rogers

Mark Rubinstein

Nick Salmon

Alistair Smith

Adam Spiegel

Nick Starr



# Appendix

## Shows presented in 2009 in theatres represented in full membership of the Society

39 Steps, *The Criterion*

Adam Cooper's Shall We Dance *Sadler's Wells*

Aditi Mangaldas & Priyadarshini Govind  
*Sadler's Wells*

Agnes Oaks And Thomas Edur *Sadler's Wells*

Agon/Sphinx/New McGregor  
*Royal Opera House*

Akram Khan & Nitin Sawhney: Confluence  
*Sadler's Wells*

Akram Khan: Gnosis *Sadler's Wells*

Alan Cumming: I Bought A Blue Car Today  
*Vaudeville*

All's Well That Ends Well  
*National Theatre Olivier*

Amour De Loin, L' *London Coliseum*

Andromaque *Barbican Theatre*

Anoushka Shankar *Sadler's Wells*

Anton & Erin – Cheek To Cheek  
*London Coliseum*

Antonio Gades's Carmen *Sadler's Wells*

Arcadia *Duke of York's*

Architecting *Barbican: The Pit Theatre*

Arturo Brachetti – Change *Garrick*

As You Like It *Globe*

August: Osage County  
*National Theatre Lyttelton*

Aunt Dan And Lemon

*Royal Court Jerwood Theatre Downstairs*

Avenue Q *Noël Coward*

Avenue Q *Gielgud*

Bahok *Sadler's Wells*

Bale De Rua *Barbican Theatre*

Ballet Flamenco Eva Yerbabuena *Sadler's Wells*

Ballet Nacional de España *Sadler's Wells*

Ballets C. de la B., Les *Sadler's Wells*

Ballo In Maschera, Un *Royal Opera House*

Barbiere Di Siviglia, Il *Royal Opera House*

Bayadere, La *London Coliseum*

Bayadere, La *Royal Opera House*

Be Near Me *Donmar Warehouse*

Berlin *National Theatre Lyttelton*

Billy Elliot – The Musical *Victoria Palace*

Billy Twinkle Requiem Of A Golden Boy  
*Barbican: The Pit Theatre*

Black Album, The *National Theatre Cottesloe*

Blood Brothers *Phoenix*

Bohème, La *London Coliseum*

Bohème, La *Royal Opera House*

BRB Cyrano *Sadler's Wells*

BRB Quantum Leaps *Sadler's Wells*

Breakfast At Tiffany's *Haymarket*

Breakin' Convention *Sadler's Wells*

Bruno Beltrao *Sadler's Wells*

Buddy *Duchess*

Burnt By The Sun *National Theatre Lyttelton*

Cabaret Simon *Barbican: The Pit Theatre*

Cage Aux Folles, La *Playhouse*

Calendar Girls *Noël Coward*

Camille O'Sullivan: The Dark Angel *Apollo*

Capuleti E I Montecchi, I *Royal Opera House*

Carlos Acosta *Sadler's Wells*

Carlos Acosta & Guests *London Coliseum*

Carmen *Royal Opera House*

Carousel *Savoy*

Carrie's War *Apollo*

Cat In The Hat, The *National Theatre Cottesloe*

Cat On A Hot Tin Roof *Novello*

Cherry Orchard, The/ Winter's Tale, The  
*Old Vic*

Chicago *Cambridge*

Christmas With The Rat Pack *Adelphi*

Chun Yi: The Legend Of Kung Fu  
*London Coliseum*

Cirkus Cirkor *Peacock*

Collaboration *Duchess*

Complicit *Old Vic*

Corsaire, Le *London Coliseum*

Cosi Fan Tutte *London Coliseum*

Dancing At Lughnasa *Old Vic*

Daughter's A Daughter, A *Trafalgar Studios 1*

Death And The King's Horseman  
*National Theatre Olivier*

Decreation *Sadler's Wells*

Derren Brown: Enigma *Adelphi*

Destino *Sadler's Wells*

Dido And Aeneas / Acis And Galatea  
*Royal Opera House*

Dido, Queen Of Carthage  
*National Theatre Cottesloe*

Dimetos *Donmar Warehouse*

Dirty Dancing – The Classic Story On Stage  
*Aldwych*

Divine Performing Arts *New London*

Doctor Atomic *London Coliseum*

Doll's House, A *Donmar Warehouse*

Don Carlo *Royal Opera House*

Dreamboats And Petticoats *Savoy*

Duet For One *Vaudeville*

Duke Bluebeard's Castle/The Rite Of Spring  
*London Coliseum*

Dylan Moran: What It Is *Apollo*

Ecume De L'Air, L', *Barbican: The Pit Theatre*

Ed Byrne: Different Class *Vaudeville*

Elisir D'Amore *Royal Opera House*

Endgame *Duchess*



England People Very Nice  
*National Theatre Olivier*  
 English National Ballet Ballets Russes  
*Sadler's Wells*  
 English National Ballet Programme 1  
*Sadler's Wells*  
 English National Ballet Programme 2  
*Sadler's Wells*  
 Enjoy *Gielgud*  
 Enron *Royal Court Jerwood Theatre Downstairs*  
 Entertaining Mr Sloane *Trafalgar Studios 1*  
 Estrella Morente *Sadler's Wells*  
 Every Good Boy Deserves Favour  
*National Theatre Olivier*  
  
 Family Reunion, The *Donmar Warehouse*  
 Fahrenheit Twins, The *Barbican: The Pit Theatre*  
 Fever, The  
*Royal Court Jerwood Theatre Downstairs*  
 Fliegende Hollander, Der *Royal Opera House*  
 Footsbarn's Christmas Cracker *Globe*  
 Forest, A *Barbican: The Pit Theatre*  
 Four Quartets *Donmar Warehouse*  
 Frontline, The *Globe*  
  
 Gala Flamenca Mujeres *Sadler's Wells*  
 Gethsemane *National Theatre Cottesloe*  
 Giselle *Royal Opera House*  
 Gospels Of Childhood *Barbican: The Pit Theatre*  
 Grand Macabre, Le *London Coliseum*  
 Grease *Piccadilly*  
 Gruffalo, The *Apollo*  
 Gruffalo, The *Duchess*  
 Guide To Sexual Misery, A *Duchess*  
  
 Habit Of Art, The *National Theatre Lyttelton*  
 Hairspray *Shaftesbury*  
 Hamlet *Novello*  
 Hamlet *Wyndham's*  
 Hansel And Gretel *Barbican Theatre*  
 Hansel Und Gretel *Royal Opera House*  
 Havana Rakatan *Peacock*  
 Helen *Globe*  
 Hello Dolly! *Open Air*  
 Horrid Henry – Live And Horrid!  
*Trafalgar Studios 1*  
  
 I'd Love To Have A Beer With Duncan  
*Barbican: The Pit Theatre*  
 Importance Of Being Ernest, The *Open Air*  
 In The Spirit Of Diaghilev *Sadler's Wells*  
 Inferno *Barbican Theatre*  
 Inherit The Wind *Old Vic*  
 Insane In The Brain *Peacock*  
 Inspector Calls, An *Novello*  
 Inspector Calls, An *Wyndham's*  
 Intoto Dance Company *Peacock*  
 Isadora / Dances At A Gathering  
*Royal Opera House*  
 Jasmin Vardimon *Peacock*  
  
 Jazz Dance Company *Peacock*  
 Jenufa *London Coliseum*  
 Jersey Boys *Prince Edward*  
 Jerusalem  
*Royal Court Jerwood Theatre Downstairs*  
 Joseph And The Amazing Technicolor  
 Dreamcoat *Adelphi*  
 Jump *Peacock*  
  
 Kabuki Twelfth Night *Barbican Theatre*  
 Kidd Pivot *Sadler's Wells*  
  
 Last 5 Years, The *Duchess*  
 Last Cigarette, The *Trafalgar Studios 1*  
 Latin Fever *Peacock*  
 Legally Blonde *Savoy*  
 Let 'Em Eat Cake *Sadler's Wells*  
 L'Heure Espagnole/Gianni Schicchi  
*Royal Opera House*  
 Life Is A Dream *Donmar Warehouse*  
 Linda Di Chamounix *Royal Opera House*  
 Lion King, The *Lyceum*  
 Little Night Music, A *Garrick*  
 Lohengrin *Royal Opera House*  
 Love's Labour's Lost *Globe*  
 Lulu *Royal Opera House*  
  
 Madam Butterfly *London Coliseum*  
 Madame De Sade *Wyndham's*  
 Magic Flute, The *London Coliseum*  
 Mamma Mia! *Prince of Wales*  
 Mandy Patinkin In Concert *Duke of York's*  
 Manon *London Coliseum*  
 Mardi Gras *Sadler's Wells*  
 Maria Friedman: Rearranged  
*Trafalgar Studios 1*  
 Marilyn *Apollo*  
 Mark Morris Dance Group 1 *Sadler's Wells*  
 Mark Morris Dance Group 2 *Sadler's Wells*  
 Matthew Bourne's Dorian Gray *Sadler's Wells*  
 Matthew Bourne's Edward Scissorhands  
*Sadler's Wells*  
 Matthew Bourne's Swan Lake *Sadler's Wells*  
 Mayerling *Royal Opera House*  
 Messa Da Requiem *Royal Opera House*  
 Messiah *London Coliseum*  
 Michael Clark Company *Barbican Theatre*  
 Midsummer Night's Dream, A *Novello*  
 Misanthrope, The *Comedy*  
 Mischief *Peacock*  
 Misérables, Les *Queen's*  
 Mitridate, re di Ponto *Sadler's Wells*  
 Monty Python's Spamalot *Palace*  
 Morecambe *Duchess*  
 Morphoses / The Wheeldon Company 1  
*Sadler's Wells*  
 Morphoses / The Wheeldon Company 2  
*Sadler's Wells*  
 Mother Courage And Her Children  
*National Theatre Olivier*





Mountaintop, The *Trafalgar Studios 1*  
 Mousetrap, The *St Martin's*  
 Mrs Affleck *National Theatre Cottesloe*  
 Much Ado About Nothing *Open Air*  
 Mysteries, The – *Yiimimangaliso Garrick*

Nation *National Theatre Olivier*  
 Neelam Mansingh Chowdhry: *Nagamandala Sadler's Wells*  
 New World – A Life Of Thomas Paine, A *Globe*  
 Nitin Sawhney: Acoustic Evening  
*Sadler's Wells*  
 No Man's Land *Duke of York's*  
 Northern Ballet Theatre Mixed Programme  
*Sadler's Wells*  
 Northern Ballet Theatre *Romeo & Juliet Sadler's Wells*  
 Nutcracker, The *London Coliseum*  
 Nutcracker, The *Royal Opera House*  
 Nutcracker, The *Royal Opera House*

Observer, The *National Theatre Cottesloe*  
 Of Thee I Sing *Sadler's Wells*  
 Oliver! *Drury Lane*  
 On The Waterfront *Haymarket*  
 Ondine *Royal Opera House*  
 Othello *Trafalgar Studios 1*  
 Our Class *National Theatre Cottesloe*  
 Out Of Time *Barbican: The Pit Theatre*  
 Over There *Royal Court Jerwood Theatre*

Paco Pena *Sadler's Wells*  
 Pains Of Youth *National Theatre Cottesloe*  
 Panic *Barbican: The Pit Theatre*  
 Paradiso *Barbican Theatre*  
 Patineurs, Les/Tales Of Beatrix Potter  
*Royal Opera House*  
 Peer Gynt *Barbican Theatre*  
 Peter Grimes *London Coliseum*  
 Phantom Of The Opera, The *Her Majesty's*  
 Phèdre *National Theatre Lyttelton*  
 Piaf *Vaudeville*  
 Pied Piper *Barbican Theatre*  
 Pied Piper *Barbican Theatre*  
 Pitmen Painters, The *National Theatre Lyttelton*  
 Pitmen Painters, The *National Theatre Lyttelton*  
 Plague Over England *Duchess*  
 Plonter *Barbican: The Pit Theatre*  
 Pomp And Circumstances *London Coliseum*  
 Porcelain Project, The *Barbican: The Pit Theatre*  
 Power Of Yes, The *National Theatre Lyttelton*  
 Prick Up Your Ears *Comedy*  
 Priory, The  
*Royal Court Jerwood Theatre Downstairs*  
 Priscilla Queen Of The Desert The Musical  
*Palace*  
 Purgatorio *Barbican Theatre*

Rambert Dance Company *Sadler's Wells*  
 Raoul *Barbican Theatre*

Rat Pack Live From Las Vegas, The *Adelphi*  
 Red *Donmar Warehouse*  
 Rigoletto *London Coliseum*  
 Rigoletto *Royal Opera House*  
 Rise And Fall Of Little Voice, The *Vaudeville*  
 Rob Brydon Live! *Apollo*  
 Rocio Molina *Sadler's Wells*  
 Roman Tragedies *Barbican Theatre*  
 Romeo And Juliet *Globe*  
 Room Temperature Romance  
*Barbican: The Pit Theatre*  
 Rosas Danst Rosas *Sadler's Wells*  
 Rosas Zeitung *Sadler's Wells*  
 Rosenkavalier, Der *Royal Opera House*  
 Ross Noble: Things *Apollo*  
 Russell Maliphant *London Coliseum*

Scottish Ballet *Sadler's Wells*  
 Sept Planches De La Ruse, Les *Barbican Theatre*  
 Seven Deadly Sins/Carmen/DGV  
*Royal Opera House*  
 Shantala Shivalingappa: Shiva Ganga  
*Sadler's Wells*  
 Shawshank Redemption, The *Wyndham's*  
 Shun-kin *Barbican Theatre*  
 Sidi Larbi Cherkaoui / Antony Gormley /  
 Monks From The Shaolin Temple  
*Sadler's Wells*  
 Sister Act *London Palladium*  
 Skin Deep *Sadler's Wells*  
 Sleeping Beauty, The *Royal Opera House*  
 Snowman, The *Peacock*  
 Sound Of Music, The *London Palladium*  
 Speaking In Tongues *Duke of York's*  
 Spring Awakening *Novello*  
 Stomp *Ambassadors*  
 Stone, The *Royal Court Jerwood Theatre*  
 Streetcar Named Desire, A *Donmar Warehouse*  
 Sunset Boulevard *Comedy*  
 Swan Lake *London Coliseum*  
 Swan Lake *Royal Opera House*  
 Sylphides, Les/Sensorium/The Firebird  
*Royal Opera House*  
 Sylvia *London Coliseum*  
 Sylvie Guillem / Robert Lepage /  
 Russell Maliphant *Sadler's Wells*  
 Sylvie Guillem / Russell Maliphant  
*Sadler's Wells*

Taking Sides *Duchess*  
 Taming Of The Shrew, The *Novello*  
 Tango Fire *Peacock*  
 Tempest, The *Open Air*  
 Three Days Of Rain *Apollo*  
 Three More Sleepless Nights  
*National Theatre Lyttelton*  
 Thriller Live *Lyric*  
 tick... tick... BOOM! *Duchess*  
 Time And The Conways  
*National Theatre Lyttelton*



Tinselworm *Gielgud*  
Too Close To The Sun *Comedy*  
Tosca *Royal Opera House*  
Tote Stadt, Die *Royal Opera House*  
Traces *Peacock*  
Traviata, La *Royal Opera House*  
Treasure Island *Haymarket*  
Trilok Gurtu Orchestra *Sadler's Wells*  
Tristan Und Isolde *Royal Opera House*  
Troilus And Cressida *Globe*  
Trovatore, Il *Royal Opera House*  
Tsarina's Slippers, The *Royal Opera House*  
Turandot *London Coliseum*  
Turandot *Royal Opera House*  
Turn Of The Screw, The *London Coliseum*  
Twelfth Night *Duke of York's*  
Twelfth Night *Wyndham's*

U Shrinivas *Sadler's Wells*

View From The Bridge, A *Duke of York's*  
Waiting For Godot *Haymarket*  
War Horse *National Theatre Olivier*  
War Horse *New London*  
Wayne McGregor / Random Dance  
*Sadler's Wells*  
We Will Rock You *Dominion*  
Well *Apollo*  
We're Going On A Bear Hunt *Duchess*  
Wicked *Apollo Victoria*  
Wig Out! *Royal Court Jerwood Theatre*  
Wind Shadow *Barbican Theatre*  
Woman In Black, The *Fortune*  
Woman In Mind *Vaudeville*

You Made Me A Monster *Sadler's Wells*

Zorro *Garrick*



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<b>Martin Scott</b> , Head of Finance & Administration	020 7557 6714	martin@solttma.co.uk
<b>Philippa Salvoni</b> , Head of Publishing ( <i>maternity leave</i> )	020 7557 6710	philippa@solttma.co.uk
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<b>Katherine Wood</b> , Development Co-ordinator	020 7557 6720	katherine@solttma.co.uk
<b>Vacant</b> , Website Designer	020 7557 6738	

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.



