



# South London Theatre Centre Ltd.

## ANNUAL REPORT 2022

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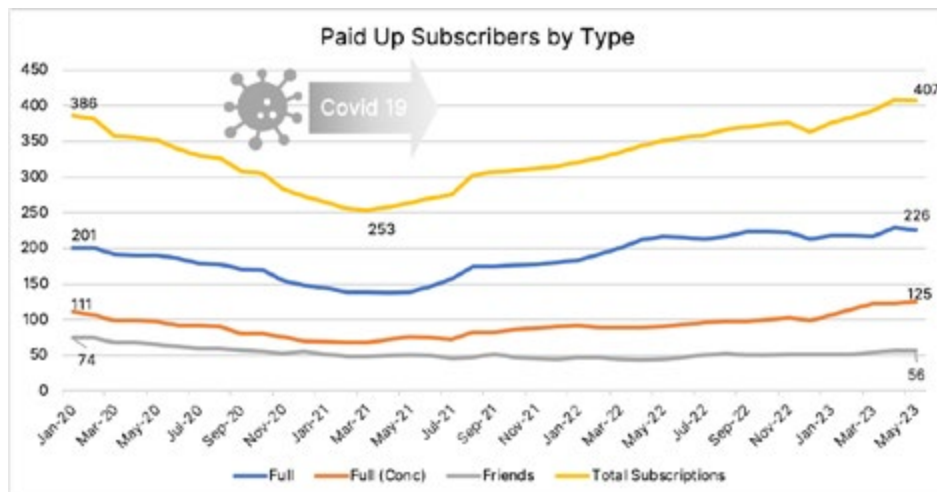
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# CHAIRMAN'S REPORT

Annual Report for the year ending 31 December 2022

Well. What a year. It was so good to see South London Theatre back to its creative best. And not only were we producing wonderful theatre, we saw great audiences and lots of new members. Just what we need to thrive. Our Youth theatre grew, and we were finally able to produce some of the shows that Covid forced us to abandon. Most importantly, we had a packed season of 20 shows, including our Youth show, the SLT Summer Shorts, and a Christmas extravaganza. The table opposite gives you a breakdown of each of the shows, and you can read more about them in the report from your Theatre Committee.

As I say, we gained lots of new members, and it's great to see that we have now fully recovered from the dip we saw during the pandemic. As you can see from the graph below, we're comfortably ahead of where we were when Covid struck. And when you add in the Youth theatre, SLT has well over 500 current members, which is brilliant.



## MEMBERSHIP FIGURES

Total members grew during 2022, and have now overtaken our pre-Covid levels.

## OUR 2022 PRODUCTIONS IN NUMBERS

Ticket sales, costs and profit from our productions in 2022

Production	Ticket Sales	Royalties	Other	Total Costs	Net Profit
Railway Sitcom	805		(390)	(390)	415
Angela Barnes	697		(335)	(335)	362
Lost Monsters	1,735	(375)	(188)	(563)	1,172
The Phlebotomist	2,593	(500)	(40)	(540)	2,053
Do Not Disturb	1,252	(380)	(87)	(467)	785
Iron	1,799	(375)	(30)	(405)	1,394
The Bald Prima Donna	2,189	(205)	(174)	(379)	1,810
Macbeth (Youth Show)	3,060	-	(282)	(282)	2,778
Love and Money	1,732	(375)	(18)	(393)	1,339
Hapgood	2,230	(345)	(95)	(440)	1,790
The Habit of Art	1,522	(345)	(51)	(396)	1,126
Twelfth Night	2,072	-	(326)	(326)	1,746
Blue Remembered Hills	1,447	(345)	(36)	(381)	1,066
Alice in Wonderland	4,068	-	(563)	(563)	3,505
Summer Shorts	2,165	-	-	-	2,165
Woyzeck	2,103	-	(47)	(47)	2,056
Last of the Pelican Daughters	2,942	(375)	(175)	(550)	2,392
The Children	1,782	(375)	(105)	(480)	1,302
Vampir	3,150	-	(447)	(447)	2,703
A Song at Twilight	3,147	(195)	(214)	(409)	2,738
The Funeral Director	3,019	(375)	-	(375)	2,644
Thumbelina	7,768	-	(504)	(504)	7,264
Previous seasons			(171)	(171)	(171)
<b>Total</b>	<b>53,277</b>	<b>(4,565)</b>	<b>(4,278)</b>	<b>(8,843)</b>	<b>44,434</b>





However, not everything is as great as we would like it to be. Getting members to actively volunteer remains a problem. And we know this isn't just us – across the voluntary sector, all organisations are suffering the same problem since the pandemic. Obviously, we do have a pool of active volunteers who keep the place running. They do a fantastic job, but it is a small pool, meaning the burden on them is large. So, if you are someone who hasn't volunteered recently, or never has, do please give it a go. I'm sure you'll enjoy it, and we'll really appreciate it!

The other cloud on our horizon is also being felt by everyone out there – the increased costs brought about by high inflation and in particular the massive costs of energy. The increased costs have been something that hit us hard. We made changes to our ticket pricing to help cushion the blow, but even with that, our reserves have taken a hit. However, we are positive in our outlook. We are looking at all areas to make sure that we return to profit, and that is what we are predicting for 2023.

At this point, I'd just like to remember Mike Matthey, who passed away recently. Mike joined SLT in 1970, with his wife Anne, joining two years later. He acted in 45 plays during his time at the theatre, and directed and worked backstage on more. Mike and Ann were also at the centre of SLT's social life, and contributed much to the theatre. Mike will be much missed by those who knew him.

Finally, thanks to all those who served on General Council during the year. It was a bigger burden than usual, as we lost a few members along the way and were perpetually under-staffed. Although we will be in a much better position for next year, please do consider putting yourself forward to help on one of the committees. It's highly rewarding and is a great way to contribute. That said, I would like to thank all those who do put in so many hours volunteering, to make this place work. To Adam, the Members Club committee and bar volunteers, Charlotte, Bex and the BPT, Teresa and all the teachers and staff at SLT Youth, our wardrobe, props, Sunday get-in teams, publicity, box office, front of house, raffle, and all the many people that play a part in this fantastic theatre.

**Simon Gleisner**  
Chairman  
South London Theatre.

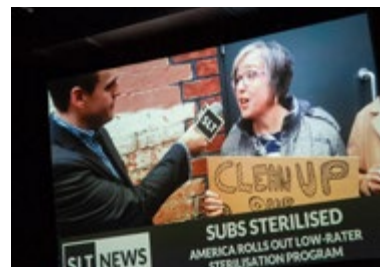


# THE YEAR IN OUR THEATRE

A report from your Theatre Committee: Cal Beckett and Jo Boniface

2022 was the first full year back since Covid-19 had forced us to close and, once we reopened, restrict our theatrical offering. But we came back with a bang, and a strong and varied season that has continued into 2023.

We started with **Lost Monsters** by Laurence Wilson, directed by Siobhan Campbell, one of our Youth Teachers, but this time with very adult themes of fear, isolation, violence and seeking identity. It left audiences reeling with a lot to reflect upon, and was well worth the wait, having been originally meant to play in 2020.



**The Phlebotomist** by Ella Road was a dystopian look at an all too possible future, where your ratings on a single blood test determined your prospects for all aspects of your life like jobs, dating, mortgages, and education.



A strong cast was directed by Mark Ireson, as well as a whole host of SLT members popping up in video and audio interludes.

It was great to see **Do Not Disturb** finally come to fruition, as it was the show due to go up when we had to close our doors in 2020 for the first time. Tackling love, desire, passion and life choices, this brilliant two-hander finally enabled us to use our revolve stage representing a hotel bedroom.



Lily Ann Coleman directed Rona Munro's **Iron**, another victim of the Covid-19 hiatus. Making good use of the revolve again, the play took us to a women's prison for an intense psychological drama where a daughter decides to visit her mother 15 years after she killed her father.



FEBRUARY/MARCH

MARCH/APRIL

We moved on to the wonderfully weird ***The Bald Prima Donna*** by Eugene Ionesco (another one delayed by the pandemic), a foray into absurdist theatre casting a lens on London's 1950s suburbia. With an amazing set and side-splitting physical comedy, in the words of an audience member: "Utterly Bonkers but brilliantly done!"



Our Youth Theatre show was a dark and gory ***Macbeth***, showcasing the talent of the SLT Youth Theatre and the dedication of their teaching team. With sword fighting, iambic pentameter, and witchy goodness, Mr S would have been proud of our two casts!



Our current Membership Director, Guy Jones, took on the directing mantle next with Dennis Kelly's ***Love and Money***. A funny, disturbing and heart-wrenching drama explored the relationship between love and money and how far we will go to get them, minimally staged and with some unnerving sound and lighting.



'A double agent is like a trick of the light'. A glorious Tom Stoppard, ***Hapgood***, was next, expertly directed by Lisa Thomas with a cast of new and returning members, focusing on espionage, motherhood, quantum physics and topology. At the end of the cold war, the eponymous spymaster Elizabeth Hapgood has to find out who is leaking secrets. Brilliant projection design by Bryon Fear added to this fast-paced spy thriller.





From one playwriting giant to another, Alan Bennett's **The Habit of Art** was next, directed by Andy Webb. A play set within a play, we had a funny, rude and poignant front row seat at a rehearsal, following the first run through of a play imagining the fictional meeting of W.H. Auden and Benjamin Britten in Oxford thirty years on from their falling out in America.



Our second Shakespeare outing came in June with **Twelfth Night** directed by newcomer Janine Wunsche. Set in traverse in the beachy Illyria, twins, mistaken identity, cruel drunken antics and just general confusion added up to a perfect summer show with one of Shakespeare's great comedies, deftly executed by a large cast.



**Blue Remembered Hills** by Dennis Potter, directed by Jo Boniface, carried us to the Forest of Dean. In the woods, a field and a barn during World War II, seven children play out the summer with disastrous consequences. This was a harrowing, dark and unforgiving play, specifically written for adult actors portraying children.



We moved from the 1940s to the 1980s for our summer show, with the rescheduled **Alice's Adventures in Wonderland** written and directed by Chaz Doyle. An audio-visual feast combining the absurd tales of Lewis Carroll with 1980s music, it was totally bonkers and technically brilliant, utilising some serious tech such as green screen and projections, along with an incredibly talented tuneful cast.

JULY/AUGUST



We returned to our popular **Summer Shorts** with the theme of 'Bottle', led and curated by Charlotte Benstead and Dave Hollander, and after months of hard work, deadlines and read-throughs we had a line-up of ten original 10-minute plays written and directed by SLT members, with a total cast of 24 actors, many of them new to our theatre.



Han Evans also made her directorial debut with SLT with **The Last of the Pelican Daughters** by The Wardrobe Ensemble. Four sisters were shown coming to terms with their mother's death, returning to the house they grew up in. We witnessed their exploration of family, grief and trust in this funny and moving play, with an excellent turn by a skeleton named Granny.



Next we had one of the most-performed and influential plays in the German Theatre repertory, Georg Büchner's **Woyzeck**. John Irvine made a return to SLT, directing with us for the first time, and tackled this dark and challenging play, dealing with mental health, poverty, isolation, and morality, as well as examining the dehumanisation of military personnel.



From family to a post-nuclear world now with Lucy Kirkwood's ***The Children***, Rob Wallis also making his 'full length show' directorial debut. As the world crumbled around them, three nuclear scientists had to fix their mistakes for the next generation and we watched their tense interaction with bated breath.



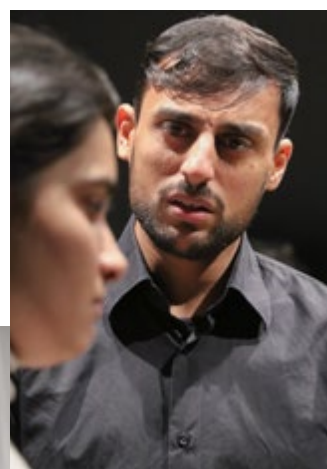
Another long-awaited production was Bryon Fear's ***Vampir***, two years in the making and a pandemic postponement, this physical theatre piece explored the vampire myth as an allegory for homophobia. First performed in 1994, it was reinvented for our stage, with incredible feats of physicality and dark and gloomy staging that made the legend of the vampire come to life.



The final SLT directorial debut of the year was with Doug Dunn's ***A Song At Twilight*** by Noël Coward, one of his last ever plays for the stage. A bittersweet comedy about love, love letters and secrets, it was perfect for the dark winter nights with a cast led by our very own chairman in the role of an author about to be blackmailed on account of his past.



*The Funeral Director* by Iman Qureshi came next in the later part of November, a play addressing gender, sexuality and religious beliefs, set in a Muslim funeral parlour. Deftly and elegantly performed by a cast of almost entirely new members, and expertly led by director Jess Osorio, this was certainly one that had us all talking.





And finally, we finished 2022 with the musical treat **Thumbelina**, written by SLT Member and Christmas Show aficionado Matthew Davies, with Charlotte Benstead at the helm. Adapted from the Hans Christian Andersen classic but with a bucket load of SLT magic thrown in, we sang along, dug, shuffled, boo-ed Mrs Toad, and followed Thumbelina on her adventure to reunite with her Mother. A true SLT Christmas show with bells on!



## SLT WARDROBE

### A report from your Heads of Wardrobe:

Jenny Bennett and Jess Osorio

We continued to open every week to hirers.

#### Hires

We welcomed over 80 visitors during the 12 months of regular opening. 60 hires generated over £6000 of income after VAT.

As usual, hirers included regular freelance designers, local amateur groups and students, schools and event organisers and attendees. We have seen an increase in the number of students and hirers doing film or photo or fashion projects. Word of mouth has increased footfall. We have also hired out props.

#### Resources

Erection of new poles to accommodate hire reservations and temporary hanging of hirers' selections.

#### The Collection

We have received some good donations of Elizabethan dresses from a dance group, some military uniforms and a Victorian dress.

The Sewing Bee has been making great progress in maintenance and running repairs.

We propose to reduce the fur coat collection. Some are moth damaged, we have duplicates, hirers and members prefer to wear the fake furs. We have sold some to a dealer and will donate to People for the Ethical Treatment of Animals (PETA) for educational purposes since they have no financial worth.

#### Staff

The staff during 2022 comprised of Jess Osorio, Jenny Bennett and Lorraine Spencely and since the beginning of 2023, Elena Foundoukis.

#### Plans for 2023

Marketing – a mail shot to raise awareness of the collection? Market research into other hirers' rates. We plan to increase hire fees, but hirers have constrained budgets.

# SLT YOUTH THEATRE

A report from your Youth Theatre Manager: Teresa Donoghue

## Class sizes/Waiting lists

The Youth drama classes are very popular and this has increased with youngsters being part of productions including Alice in Wonderland, Blue Remembered Hills and Thumbelina.

All classes are full. At present we have 124 youngsters attending the classes. And 27 youngsters on the waiting list. The Intermediate class is particularly popular and has 14 on the waiting list.

## Finances

At present the Classes cost £6 per hour with a 50% reduction for people on a low wage or in receipt of benefits. The fees for the Youth drama classes are good value in comparison to similar classes. So far this year 19 youngsters have benefited from concession places.

This price was put in place in 2021. We are considering a rise in fees and will look at this when we do the financial review. However, we are still committed to offer a concessionary reduction.

## Staffing

We have a small, dedicated team of drama teachers and assistants. Greg, Siobhan, David, Mattea and Katie. They are all experienced drama specialists and some are also qualified teachers.

We also offer young people an opportunity to volunteer as part of their Duke of Edinburgh awards. We are unfortunately unable to offer work experience placements.

## Youth Production

The annual Youth drama production took place in May. This year it was Macbeth performed 'in the round'. The cast was made up of more than 50 young people, the Youth group aged 13 to 15 and the Young Adults group aged 16 to 18. A total of six performances took place over five days. All of them were sold out and box office takings were over £3000. The youngsters really enjoyed getting to grips with Shakespeare. The costumes were wonderful too. The success of the performance is all down to the dedication of the drama staff who give an enormous amount of their own time.

## Curriculum

Over the last year, the youngsters have explored Greek Myths, voice and accent work, melodrama, stage combat, and physicality, choral work and ensemble movement. And studied scripts as diverse as the Canterbury Tales, Roald Dahl and Blood Brothers.

## Chaperones

We produced a chaperone policy and introduced a chaperoning system for under 18s involved in adult productions. After a few teething problems, this has worked extremely well. Thanks to the cooperation of the production teams and the flexibility of the drama staff this has worked very well.

## Feedback from parents

*"SLT helps by being inclusive and making ..... and others feel they can achieve things. At school he always feels in deficit, which must be so exhausting and dispiriting".*

*'My son thoroughly enjoys SLT youth drama class and has gained confidence since attending. He is so excited to go and will not miss a Saturday. The drama teaching is exceptional, producing enjoyable, thought-out productions. I have also noticed that SLT drama has encouraged his reading, something he was not too keen on before. SLT drama class has had a very positive impact on my son and we will definitely continue to take part in all that is offered for his age group'.*

*"It was wonderful for my daughter to walk in to such a friendly and welcoming atmosphere"*

## Other

In July, the 'Alice in Wonderland' team offered free tickets to Sunday matinee for people who were unable to pay. In December, the Thumbelina team did the same. In all, more than 80 people benefited from the chance to see live theatre for free.

## Plans for the Future:

Carry out a financial review on SLT Youth Drama.  
Continue to recruit cover staff.



# FINANCIAL REPORT 2022

A report from your Finance Director:

Chris Stooke

The draft financial statements, including a summary of the last six years, are presented to the AGM for review, questions and comment. The papers include a summary of the profits achieved from each of the productions staged during the year, together with other sources of income and expenditure.

During 2022 SLT was still influenced by the effects of the period of shut down and restricted activity resulting from the COVID 19 pandemic. Although almost all elements of income and expenditure were significantly greater than the equivalent for 2021, in terms of ticket sales and membership, our two largest sources of profit, the 2022 figures were still 10% and 22% respectively below 2019, the last pre pandemic year.

Another important effect of the pandemic was that we were able to benefit from various elements of grant-based support, largely through funds raised by the Building Preservation Trust (BPT). These grants funded some areas of SLT's operations, particularly development of the new website and some training activities. They also offset some of the overhead and other costs incurred by the BPT and normally passed on to SLT. This funding has now ceased, and the effects can be seen in substantially increased rent (back to normal level) and share of overheads. These overheads have also risen reflecting recent inflation, particularly in energy and utility costs.

Although SLT has made a very small loss in 2022, the BPT has borne the cost of the salary of the training manager which has not been charged to SLT. She has been moved to the SLT payroll in 2023 and SLT will make a donation to BPT in 2023 to cover the cost of the salary.

For 2023 and beyond, it will be most important that we ensure that all activities make sufficient profit to cover continuing higher overheads. Although, at 31 December 2022, SLT had cash reserves of almost £100,000, this has now fallen to around £50,000 reflecting the higher cost environment and settlement of amounts payable at the year end. We will continue to carefully monitor cashflow.

## PROFIT AND LOSS ACCOUNT

For the year ended 31 December 2022

			2022		2021
		£	£	£	£
<b>TICKET SALES</b>			53,277		21,203
Less:	Production costs		8,843		5,702
			44,434		15,501
Less:	General Theatre Expenses		2,769		421
<b>GROSS PROFIT FROM THEATRES</b>			41,665		15,080
Add:	<b>OTHER OPERATING INCOME</b>				
	<i>Membership</i>	12,252		10,011	
	<i>Donations</i>	3,230		3,913	
	<i>Costume hire</i>	6,237		4,999	
	<i>Fund-raising</i>	7,817		2,981	
	<i>Training classes</i>	14,008		10,316	
	<i>Other income</i>	1,375		260	
	<i>Bank interest</i>	104		6	
			45,023		32,486
			86,688		47,566
Less:	<b>OVERHEAD EXPENSES</b>				
	<i>Rent</i>	36,000		9,000	
	<i>Share of overheads</i>	29,230		3,350	
	<i>Depreciation</i>	4,069		4,057	
	<i>Office</i>	1,813		3,319	
	<i>Website</i>	3,750		400	
	<i>Publicity</i>	7,551		1,196	
	<i>Audit</i>	3,750		3,500	
	<i>Bank charges</i>	903		717	
			87,066		25,539
	<b>NET PROFIT FOR THE YEAR</b>		(378)		22,027
	<b>Donation Rusty Beam</b>		(8,500)		0
	Net funding through BPT		0		29,135
	<b>REPORTED PROFIT</b>		<b>(8,878)</b>		<b>51,162</b>

## NOTES TO THE PROFIT AND LOSS ACCOUNTS

### Income

	2022	2021
	£	£
<b>DONATIONS</b>		
Individual donations and legacies	2,000	2,500
Ticketsource donations	843	545
Other donations	213	53
Gift aid recovered	174	815
<b>TOTAL</b>	<b>3,230</b>	<b>3,913</b>
<b>FUND-RAISING</b>		
SLTC 200 club	2,782	2,854
Programme donations	2,194	0
Raffles	2,678	0
Just Giving	342	276
Easy Fundraising	0	31
Sundry income	1	0
Sundry expenses	(180)	(180)
<b>TOTAL</b>	<b>7,817</b>	<b>2,981</b>
<b>OTHER INCOME</b>		
Ice cream sales	2,054	622
Ice cream costs	(784)	-414
Merchandise sales	105	52
<b>TOTAL</b>	<b>1,375</b>	<b>260</b>

## NOTES TO THE PROFIT AND LOSS ACCOUNTS

### Expenses

	2022	2021
	£	£
<b>GENERAL THEATRE EXPENSES</b>		
Lighting, sound and stage maintenance	1,591	421
Equipment	1,178	-
<b>TOTAL</b>	<b>2,769</b>	<b>421</b>
<b>PUBLICITY</b>		
Signage	2,044	0
Feast Stall	432	0
Printing	2,926	0
Other marketing and publicity	2,149	1,196
<b>TOTAL</b>	<b>7,551</b>	<b>1,196</b>
<b>OVERHEADS</b>		
Share of BPT overheads	29,230	3,350
<b>TOTAL</b>	<b>29,230</b>	<b>3,350</b>
<b>OFFICE</b>		
Payroll and tax	793	1,093
Zoom costs	328	266
Accounting system	318	294
Irrecoverable VAT	0	1,295
Other	374	371
<b>TOTAL</b>	<b>1,813</b>	<b>3,319</b>



## FIVE YEARS REVIEW

### Profit and Loss Accounts

		2022	2021	2020	2019	2018
		£	£	£	£	£
TICKET SALES						
Stanley Halls		-	-	-	-	5,780
The Old Fire Station		53,277	21,203	16,352	59,502	41,624
		<b>53,277</b>	<b>21,203</b>	<b>16,352</b>	<b>59,502</b>	<b>47,404</b>
Less:	Production costs	8,843	5,702	4,453	13,596	10,427
	General theatre expenses	2,769	421	1,343	3,509	3,866
		11,612	6,123	5,796	17,105	14,293
CONTRIBUTION TO OVERHEADS		<b>41,665</b>	<b>15,080</b>	<b>10,556</b>	<b>42,397</b>	<b>33,111</b>
Add:	OTHER INCOME					
	Membership	12,252	10,011	9,720	15,777	9,935
	Donations	3,230	3,913	1,356	1,394	4,613
	Costume hire	6,237	4,999	1,925	5,705	3,725
	Fund-raising	7,817	2,981	23,451	9,835	6,451
	Training classes	14,008	-3,374	5,503	10,804	11,824
	Other income	1,375	260	721	282	12
	Bank interest	104	6	37	43	155
		<b>45,023</b>	<b>18,796</b>	<b>42,713</b>	<b>43,840</b>	<b>36,715</b>
Less:	OVERHEADS	87,066	25,539	42,256	79,067	72,349
OPERATING PROFIT/(LOSS)		<b>(378)</b>	<b>8,337</b>	<b>11,013</b>	<b>7,170</b>	<b>(2,523)</b>
Funding to/from SLTBPT		(8,500)	29,669	-	-	150,050
NET PROFIT/(LOSS)		<b>(8,878)</b>	<b>38,006</b>	<b>11,013</b>	<b>7,170</b>	<b>(152,573)</b>

## FIVE YEARS REVIEW

### Balance Sheets

		2022	2021	2020	2019	2018
		£	£	£	£	£
Fixed assets		22,007	24,697	28,754	31,790	35,036
Debtors		23,952	14,648	5,089	3,673	3,134
Cash at bank		98,729	87,090	70,103	46,722	34,055
Total assets		<b>144,688</b>	<b>126,435</b>	<b>103,946</b>	<b>82,185</b>	<b>72,225</b>
Less: Current liabilities		39,335	12,203	40,876	30,128	27,338
TOTAL NET ASSETS		<b>105,353</b>	<b>114,232</b>	<b>63,070</b>	<b>52,057</b>	<b>44,887</b>
TOTAL FUNDS		<b>105,353</b>	<b>114,232</b>	<b>63,070</b>	<b>52,057</b>	<b>44,887</b>

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