



SOUTH LONDON THEATRE

SLT

South London Theatre Centre Ltd. ANNUAL REPORT 2025

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INTRODUCTION BY THE CHAIR

This has been another very busy and successful year. The productions have been varied; starting and ending the year with sold-out musicals, and, in between, a huge variety of classical plays in new adaptations, plenty of comedy, modern drama and some effective new writing.

Again, we have enjoyed 22 varied productions, with audience numbers remaining high and the house full on many occasions.

Our financial position remains healthy, but we do have operational challenges paying off the loan to Lambeth. This is manageable over time, but nevertheless requires income to do so, plus there is a possible £250K of additional work needed for the theatre and the building. We aim always to live within our means, and where possible grants are sought to cover significant costs. Trustees Ed Smith and Mark Bacon have been working to identify potential opportunities to fundraise for these costs.

Following Simon Gleisner's decision to stand down, we welcomed Stephen Hayward to the Board, the membership having elected him as Theatre Trustee in December. We are grateful for all the work Simon did over the years; I am sure we will continue to see him around the theatre.

During 2025, Trustees held 9 Board meetings and attended 4 strategic sessions, working towards the production of a Forward Plan focusing on priority areas to maintain the building and our ability to continue to produce good and varied productions. Led by Marysia Skwarka, we also plan to undertake a Membership Consultation in early 2026 to inform the plan.

This year's annual report demonstrates the enormous work undertaken by many volunteers without who we would not be so successful. Thank you to all the members who volunteer: Front of House, Box Office, the Raffle, all the Bar volunteers, our Wardrobe and Props teams, everyone who works backstage, on lighting and sound, building sets and all the many parts of putting on a production, as well as the directors and casts; the Executive

team; Bex, David, Teresa and the Youth Theatre staff and chaperones. We also greatly appreciate the administrative support of Lorna Felix and Sarah Farage.

In sadder news, we lost one of our past members in 2025: Anthony Campling who had in recent years suffered from ill health. He joined SLT in 2011 and remained a member until 2020.

Anthony acted in 4 plays - *Breaking the Code* (2011), *A Wedding Story* (2011) playing the husband of a dementia sufferer, *The Hypochondriac* (2013) and *Kiss Me Like You Mean It* (2013) where a younger and older couple portrayed the start and end of their love affairs. Anthony was the husband planning a joint death with his devoted wife when he became ill. He also directed 2 plays - *The Browning Version* (2014) and *When We are Married* (2016).

And more recently, we also lost one of our most active and loyal current members, Kay George. Kay has been a huge part of the theatre over the last twenty years, being involved in so many of our productions. We will miss her very much and our thoughts are with all her friends and family.

Gerri McAndrew, Chair



TREASURER'S REPORT

The accounts, for the year ended 31 December 2025, of SLT and its subsidiary, SLT Building Preservation Trust Limited (BPT), have been completed and will be approved by the Board and the auditors, Begbies, prior to the AGM. Copies of the accounts will also be uploaded for members to review, prior to the AGM. I will also upload a detailed income statement for SLT to give more information on some of the other categories not highlighted in this report, the accounts of BPT already include this detail. The Annual Report includes a summary of the financial contribution from productions on [page 11](#).

Because the two companies are run in an entirely integrated manner with the same board of trustees/directors, it is helpful to review the results of both together. I have summarized the overall figures opposite.

The principal activities of SLT, ticket sales, youth classes, membership and costume hire have all achieved growth over the previous year. BPT room hire revenue (which includes hire to SLT and the members' club) is slightly down. The main causes of the fall in net income compared to the previous year are increases in costs, particularly those arising from the running and maintenance of the building, and variability in fundraising and related expenditure where some donations received last year have been spent in 2025. Various changes to pricing have been announced and are being introduced which will improve overall net income.

The total assets have fallen by around 7% over the year as a result of these factors but remain close to the level of our liabilities, the majority of our loan from Lambeth Council (total balance is £218,546) is long term in nature. SLT is now a relatively large business with total annual revenue of over £300,000. It remains most important that we continue to ensure that we only undertake activity that makes a financial contribution.

I would like to thank again Lisa Thomas and Noah Wright who manage all our payments in a thorough and diligent manner.

Chris Stooke, Treasurer

	2025		2024	
	SLT	BPT	SLT	BPT
	£	£	£	£
Ticket sales	83,822		80,100	
Youth classes income	55,540		51,248	
Membership subscriptions	15,530		15,276	
Room hire income		91,039		95,265
Costume hire income	6,538		4,705	
Donations and grants	6,289	29,219	12,503	29,284
Other income	14,804	1,545	18,396	1,674
Total income	182,523	121,803	182,228	126,333
Net income	(16,130)	1,095	22,500	28,090
Total assets	82,934	115,797	99,063	122,372
Long term liabilities	-	(210,877)	-	(218,547)
Net assets	82,934	(95,080)	99,063	(96,175)

COMMERCIAL DIRECTOR'S REPORT

In order to make the front of the building waterproof in preparation for the winter (which as it turns out, has been very wet), we started work on the heritage doors in 2025, as they were in severe need of repair and restoration. This work is ongoing into 2026, but again we are very grateful to those people who have donated money to help.

We moved the refuge point on the first floor, as the refuge point in the Green Room wasn't working and the door wasn't up to standard to protect anyone sheltering in this room. The refuge point is now in the Kit Room and the Kit Room door has been updated to be fire resistant.

The Building Manger and the Maintenance team have been working through the outstanding list of things to do, such as painting the inside of the tower cupboard with flame proof paint to ensure the tower can't become a chimney in the event of a fire.

The new budget process worked well, meaning that we were able to review the budget for 2026 within one of our usual Building meetings. This, in turn, was able to feed into the estimated costs for SLTC and Members Club hopefully giving them more certainty of costs in the 2026 year.

We are lucky that we have a number of regular hirers which provide much needed income, reducing the overhead costs that would otherwise be borne by South London Theatre and the SLT Members Club. The top hirers of 2025 fell into the following categories, with additional income not included here from smaller or less frequent hires.

TOP ROOM HIRE CATEGORIES

Wellbeing therapies (counselling & osteopaths)	£18,261
Exercise classes (Reboot Fitness & evening hirers)	£9,368
Children's groups	£7,856
External theatre groups & Corporate hires	£3,082
Community groups	£1,295

Following the decision at last year's AGM to restrict the finish time of evening hires, unfortunately we lost one of our long-term bookings as some of their customers couldn't make the earlier start time. Hire charges have been reviewed and increased from 1 April 2026.

Gareth Milton, Commercial Director & Trustee

Front of House

Front of House performs the vital role of ensuring that our audiences are welcomed, looked after and hopefully have a safe and enjoyable experience meaning they will want to return. Although volunteers do enjoy the bonus of seeing the show as part of their shift, the needs of the audience always come first and the team are always very much on duty from before the foyer opens to the time until it is clear once the audience has left the building or gone down to the Bar.

During 2025, the Front of House team was on duty for 125 SLT and 6 external performances. Because each performance requires both a Front of House 'Lead' and 'Support', this means that 262 FOH slots were filled.

At the time of writing, there are 35 members of the FOH team, most of whom were active in 2025, and it means we are in the happy position of being able to cover all plays and performances without difficulty. In order to ensure that slots are available to as many of the team as possible, members are asked to nominate their chosen slots in advance and these are then allocated by the FOH Co-ordinator.

In 2025, 17 different members volunteered as FOH Lead at an average of 7.7 performances each and 33 different members volunteered as FOH Support, an average of just under 4 performances each.

New requests to join the team were received throughout the year and training was incorporated into the FOH schedule with newcomers being trained by experienced members. Nine members did FOH for the first time and, in addition, some members moved up from doing Support to Lead during the year.

I would like to thank all members of the Front of House team for their hard work and commitment during 2025.

Chris Bennett, Front of House Co-ordinator

Box Office

Another successful year at the Box Office.

There were 129 box office shifts.

Box Office volunteers sold 1,489 ice creams bringing in £4,467 (incl. VAT) and we sold 267 tickets bringing in £4,561 (incl. VAT).

Ticket sales at the box office desk were lower than last year, but that was a result of sold-out shows reducing the number of tickets we could sell on the night.

Average capacity was 81.4% of the maximum for SLT shows, and the average ticket takings were £6,196 incl. VAT or £4,900 net of VAT. The top selling show was, unsurprisingly, *Cinderella the Musical*, which brought in £11,229 in ticket sales (incl. VAT). You can see the ticket sales for all shows on [page 11](#).

Membership attendance of SLT shows was roughly 20% of the total.

39% of tickets were sold on an Early Bird basis.

Raffle

A Raffle is run on every SLT show night throughout the year, (apart from the *Summer Shorts*). A choice of wine or chocolates is offered as a prize, with spirits added at Christmas. It's also the only area where audiences may pay with cash or with card, another choice which is appreciated.

Despite rising prices for chocolate and wine, Raffle takings made nearly £2,750 in clear profit in 2025. Income was £3,295.00 with £548.36 expenditure and £2,746.64 profit. This income is slightly less than 2024, (£2,880.33), but more than any other year since I started organizing the Raffle in May 2006, nearly 20 years ago. Since 2006, the Raffle has raised over £34,000 for SLT - a very respectable sum!

Special supermarket offers save money on wine (25% for 6 bottles) with chocolates bought at specially reduced prices. Raffle also benefits from a few wine and chocolate donations. No claims are made for Raffle books or any other items.

Five shows made amazing takings during 2025, (before expenses were taken): *Cinderella*, (10 performances), topped the list with £326, with *The Accidental Death of an Anarchist*, (only 5 performances), coming 2nd with £237. *Romeo and Juliet*, (6 performances), came 3rd with £208 and *James and the Giant Peach*, (10 performances), a close 4th with £207. *Little Women*, (6 performances) came 5th with £200.

Our team of dedicated and hardworking Raffle sellers increased in 2025 as we welcomed some new members. My thanks go to all the team who provide such an enjoyable, and sometimes profitable, experience for the audience. Raffle is a valuable fund raiser which contributes much to SLT's coffers.

Long may it continue!

Jeanette Hoile, Raffle Coordinator

THEATRE DIRECTOR'S REPORT

It was another fantastic year for South London Theatre. We had a diverse and engaging range of productions that brought new members and new audiences into the building. We had some fantastically popular shows, with sell-out performances throughout the year. And it's this kind of success that allows us to continue to produce shows that are more challenging and less well known, giving us that spread of very different productions.



Membership continued its gentle upward trajectory, with more new members coming through auditions and Open Evenings than ever before.

I'd like to thank everyone that have worked so hard to make it all happen this year - Cal on Publicity, Guy on Membership and Brand,

Jess, Lisa and Stephen on Theatre Committee, Alistair for Backstage and Jenny and Jess for Wardrobe. Plus all the many, many volunteers who work to put on all those productions - building sets, rigging lights, fixing costumes, shepherding actors, and making the magic happen.

And a final word from me. After seven years as Chairman and Theatre Trustee, I will be stepping down in January 2026. It's been a great privilege to look after South London Theatre. It's been challenging at times, but ultimately incredibly rewarding. There's nowhere like SLT.

Simon Gleisner, Theatre Trustee

THEATRE COMMITTEE REPORT - OUR 2025 SEASON

2025 started (and ended) big with a sold-out musical and presented a huge variety of classical plays in new adaptations, plenty of comedy, modern drama and some effective new writing.

LITTLE WOMEN: THE MUSICAL

Book by Allan Knee; Music by Jason Howland

Director: Florence Henderson

Cast: 7 women, 4 men

Genre: Musical

The year began with Florence Henderson's directorial debut, a tuneful adaptation of Louisa May Alcott's enduring classic of four sisters in Civil War America. Some beautiful singing, accompanied by a full band and clever staging.



BACCHAE

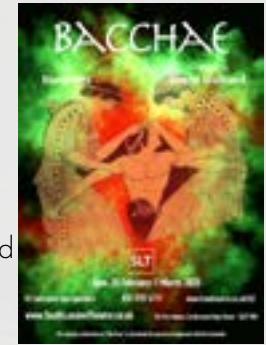
by Euripides translated by David Stuttard

Director: Jeremy Davies

Cast: 8 women, 6 men

Genre: Classic

Jeremy Davies' debut production drew on a modern translation of Euripides' brutal classic. With music composed by the director, live musicians and a dancing chorus, it brought an ancient play to a new audience.



MUCH ADO ABOUT NOTHING

by William Shakespeare

Directors: Mattea Thomas-Gray and Greg Williams

Cast: 2 casts of 20+ Youth Theatre members

Genre: Classic

Two youth casts had so much fun with this 1990s set version of Shakespeare's favourite romance, complete with music and costume of the era. Some very strong performances from the leads and an excellent understanding of the verse.



ROUND AND ROUND THE GARDEN

by Alan Ayckbourn

Director: Craig Norman

Cast: 3 women, 3 men

Genre: Comedy

One of Alan Ayckbourn's Norman Conquests trilogy, this version leaned into its 1970s setting and had a marvellous set that conjured the garden brilliantly and was used to great effect by director Craig Norman and his cast.



JANUARY/FEBRUARY

FEBRUARY/MARCH

THEATRE COMMITTEE REPORT (cont.)

THE PAIN AND THE ITCH

by Bruce Norris

Director: Lloyd Smith

Cast: 3 women, 3 men

Genre: Modern drama

Bruce Norris's play is a supremely bitter take on the American middle class and its aspirations. Exceptionally well acted with convincing US accents, and directed on a spare, effective set, it is a modern morality tale with no winners.



JUDE

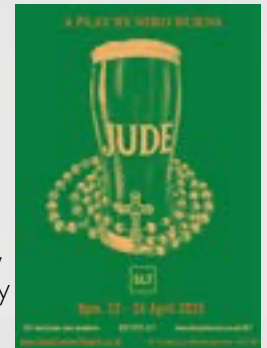
by Niko Burns

Director: Niko Burns

Cast: 1 woman, 4 men

Genre: Classic

Niko Burns both wrote and directed her bleakly funny play about a man who just doesn't know what to do with himself, despite the advice of the local barman, his priest, and finally Jude, a guardian angel dedicated to lost causes. Oiled by lots of funny one liners and plenty of Guinness.



DYING FOR IT

by Moira Buffini

Directors: Lisa Thomas

Cast: 4 women, 8 men

Genre: Comedy/drama

Yes, it's a play about a man persuaded to kill himself for a variety of causes, but despite the trigger warning it's also very funny, and a withering attack on Stalin's Russia, banned for years in its original version. A terrific ensemble with great chemistry and comic timing and a wonderfully decayed set by Carole Ironside were great assets in this tragi-comedy.



THE BALLAD OF MARIA MARTEN

by Beth Flintoff

Director: Cal Beckett

Cast: 8 women, 3 men

Genre: Comedy

The story of a murder of a woman, as told by the victim, is the theme of this atmospheric play, set in the early 19th Century. Director Cal Beckett enlivened what could have been a depressing story with music and dance and a great affinity between the women playing Maria and her friends.



MARCH/APRIL

APRIL/MAY

THEATRE COMMITTEE REPORT (cont.)

THE UNFRIEND

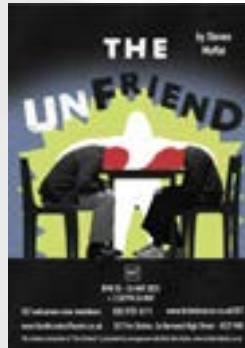
by Steven Moffatt

Director: Bob Callender

Cast: 3 women, 4 men

Genre: Comedy

Most of us make friends with strangers on holiday. Most of us don't invite them to stay. An apparently sweet-natured American woman attaches herself to a British family and causes mayhem (and murder) as she attempts to resolve their problems in Stephen Moffatt's much-liked comedy.



VILLA

by Guillermo Calderó

Director: Steve Grist

Cast: 3 women

Genre: Modern drama

Three women meet to decide how to commemorate the horrors of the Chilean regime via a villa in which many of those crimes were committed. An unusually talky and cerebral three hander heightened by film footage, it deserved a wider audience despite its grim subject matter.



ROMEO AND JULIET

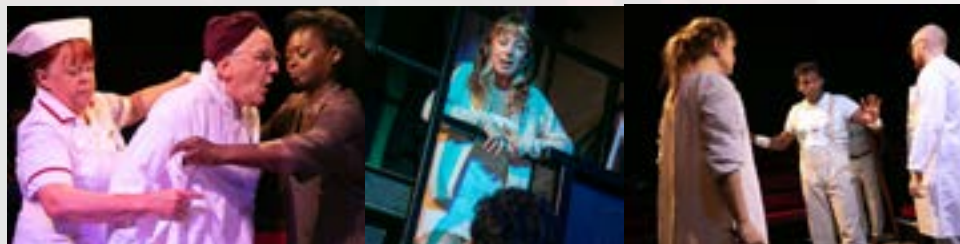
by William Shakespeare

Directors: Stephen Hayward

Cast: 6 women, 6 men

Genre: Classic drama

Stephen Hayward's decision to set Romeo and Juliet in a mental asylum was inspired by his realisation that "everyone behaves as if they are mad so we might as well go the whole hog and set it in an asylum". The decision paid off in a very well-cast and well-spoken production with an effective use of an in the round staging.



THESE SHINING LIVES

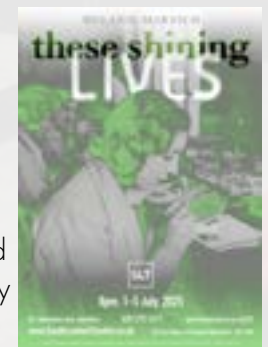
by Melanie Marnich

Director: LilyAnn Green

Cast: 4 women, 3 men

Genre: Modern drama

Painting the faces on watches used to carry a lethal charge as the phosphorescent paint used could cause sickness and eventually cancer. The brave protagonist of this moving play took on the authorities after she became ill, though she did not see justice until after her death. Played elegantly in traverse, it was an enlightening but enraging piece.



MAY/JUNE

JUNE/JULY

THEATRE COMMITTEE REPORT (cont.)

JAMES AND THE GIANT PEACH

adapted by David Wood; music by John Trent Wallis

Director: Simon Gleisner

Cast: 2 women, 4 men

Genre: Family/musical

Generations of children and their parents love Roald Dahl and the story of the little boy who lived with his insect friends in a peach is the one they first encounter. Packed with silly songs and memorable characters, this was a perfect summer show for all the family. Kudos to the magnificent octopus.



SLT SUMMER SHORTS - "SCALE"

by Various

Directors: Various

Cast: 25+

Genre: Various/new writing

The writers who took on the Shorts theme tackled everything from legal scales held by two Greek goddesses to a man scaling a mountain to honour a friend, to the story of a model railway enthusiast. As always it was a great opportunity to showcase new writing but also new directors and actors eager to try out a new skill for the first time.



COLD WATER

by Philippa Lawford

Director: Jessika Hirvonen

Cast: 1 woman; 1 man

Genre: Modern drama

A drama teacher with unrealised dreams offers support to a new teaching assistant in a new two-hander that touches on ambition and reality. Good performances in a tender and often funny play that should have been seen by a wider audience.



NSFW

by Lucy Kirkwood

Director: Sapphire Shoferpoor

Cast: 2 women, 4 men

Genre: Modern comedy drama

Lucy Kirkwood's satire on a lad's mag is only 15 years old, but the magazines it satirises are now moribund. However the themes of what people are prepared to do to get on the career ladder or stay in work are still relevant. A strong cast and tight direction explored a range of often excruciating scenarios with aplomb.



THEATRE COMMITTEE REPORT (cont.)

ACCIDENTAL DEATH OF AN ANARCHIST

by Dario Fo and Franca Rame, adapted by Tom Basden

Director: Mike Ireson

Cast: 1 woman, 5 men

Genre: Modern comedy drama

SLT has performed most of Tom Basden's work and this is a sharp, updated version of Dario Fo and Franca Rame's 1970 classic about police corruption. Set in the UK in the present day, it included a true tour de force performance from Ben Farren as 'The Maniac'.



CONTRACTIONS

by Mike Bartlett

Director: Ingrid Miller

Cast: 2 women

Genre: Modern comedy drama

This ink-black comedy of your company versus your life was very stylishly directed by Ingrid Miller and her excellent cast as the demands and the horrors accelerated throughout. A tight two-hander that delivered.



ES AND FLO

by Jennifer Lunn

Director: Jess Osorio

Cast: 5 women

Genre: Modern drama

Es and Flo have lived happily together as a couple since they met at Greenham Common in the early 1980s. But Es's increasing dementia puts a strain on the relationship and reveals how they have failed to address family strains and Flo's lack of agency in their partnership. A thought provoking and often very moving performance full of tense family dynamics, but above all, love.



THE CRUCIBLE

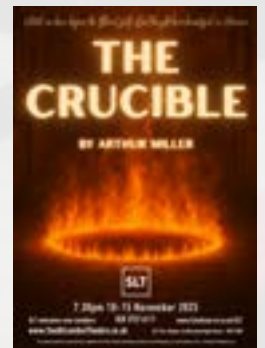
by Arthur Miller

Director: Yohann Philip

Cast: 9 women, 9 men

Genre: Modern drama

A modern interpretation of The Crucible in non-period specific costume and with accompanying music was a sellout show over six nights. A strong cast, with some standout performances, delivered a compelling evening that asked questions on multiple levels.



SEPTEMBER/OCTOBER

OCTOBER/NOVEMBER

THEATRE COMMITTEE REPORT (cont.)

MIXED FEELINGS

by Ajjaz Awad-Ibrahim

Director: Ajjaz Awad-Ibrahim

Cast: 2 women, 3 men

Genre: Modern drama (new writing)

This new play, written and directed by Ajjaz Awad-Ibrahim, addressed the expectations and experience of two generations of a mixed-race family, with conflict arising out of the differences between their varying views of the world. Some great performances and an interesting take on a thorny problem.



ROGERS AND HAMMERSTEIN'S CINDERELLA

Book by Douglas Carter-Beane

Director: Florence Henderson

Cast: 11 women, 5 men plus Youth casts

Genre: Musical

Our Christmas extravaganza was the most recent Broadway adaptation of Rogers' and Hammerstein's classic. Beautifully sung and with plenty of humour, it was enjoyed by a substantial family audience over 10 performances.



PRODUCTION INCOME AND EXPENDITURE

Production	No. perfs	Ticket sales (net)	Royalties	Other costs	Net profit
		£	£	£	£
Little Women	6	4732	1922	511	2299
Much Ado	6	5068		216	4852
Bacchae	5	4144		218	3926
Round and Round	5	3931	350	185	3396
Pain and the Itch	5	3290	425	146	2719
Dying for it	5	3693	500		3193
Jude	5	2538	325	93	2120
Maria Marten	5	3431	425	148	2858
Unfriend	6	4718	510	42	4166
Romeo & Juliet	6	4146		110	4036
The Villa	5	1931	375	22	1534
These Shining Lives	5	2572	708	47	1817
James	10	5632	1093	819	3720
Shorts	5	4297		150	4147
Cold Water	5	1343	350		993
NSFW	5	3207	425	153	2629
Accidental Death	5	3947	425	79	3443
Es & Flo	5	1851	425	51	1375
Contractions	5	1773	425		1348
The Crucible	6	5733	400	226	5107
Mixed Feelings	5	2512	325	97	2090
Cinderella	10	9333	1281	597	7455
Past productions			-85	-8	93
Total 2025		83822	10604	3902	69316
Total 2024		80100	9862	4052	66186

WARDROBE

We continued to open every week to hirers.

Hires

We welcomed over 80 visitors during the 12 months of regular opening. We often host multiple visits from the same hirer since they usually come for a recce and post fittings return to agree their final hire. 61 hires across the year generated £6941 (inc VAT) of income. As usual, hirers included regular freelance designers, local amateur groups and students, schools and event organisers and attendees. Our most lucrative months are May/June which correspond to school summer productions. The second most lucrative month tends to be November as groups prepare for Christmas productions. The first two quarters were more lucrative than the second half of the year. We have also hired out props.

The Collection

The team continues to rationalise the collection, regularly reviewing the categories we organise under, identifying costumes that languish unused. This collection work has been made more efficient with the growing team who have greater capacity and great ideas. We have installed some wall suspended racks and rails and new shelving units for accessories shoes, neckwear, crinolines. We regularly updated signage and labels to make sure all visitors to Wardrobe know where they can find things. This includes instating an aisle system to minimise the number of times heavy clothes rails get rolled around.

We acquired a generous donation of Elizabethan courtly costumes from a local madrigal performer, Annie Bright - look out for a forthcoming foyer display. We also received a donation from St Johns Players at the beginning of the year, some of which we retained, and some which were panto style costumes we passed onto a school who could make better use of them.

Monthly (with a summer hiatus) Sewing Bees to make running repairs to the collection resumed. One session focussed on making adjustments to costumes for the production of Cinderella.

We have continued to showcase costumes on a different theme in the foyer each month.

Staff

The staff during 2025 comprised of Jess Osorio, Jenny Bennett, Lorraine

Spenceley, Lynsey Davies, Mimi Cedrone and Leah Holmes who are core rota participants, plus Faith Powlatt and more recent recruits, Elsie Hagan, Nancy Flook, Mili Kant and Caroline Chavez -West who are getting to know the collection and becoming involved in the activities. By increasing the staff team everyone's willingness to pitch in with all the varied roles within Wardrobe (repairs and adaptations, learning the collection, helping hirers, providing quotes, overseeing costumes for entire SLT productions, foyer displays) means that we are able to spread the load across the team. We are also opening twice a week on most weeks, one evening with a hire focus and one with a collection focus.

We continue to push a green and sustainable approach by sourcing the majority of costumes for each show from the in-house collection. This is impressive considering the range of shows and costumes required and represents a significant saving in terms of time and money were the cast and crew required to seek costumes from other costume providers. This is also appealing to our hirers who are uncomfortable spending money on single use items.

Highlights include *The Crucible* when Faith made costumes to fit the director's brief, adapting some of the collection. Commendation to Mimi who coordinated the costumes for *Cinderella*, pulling costumes for a huge cast, each requiring several costume changes, diverse characters, child actors and taller than average prince, plus she created a transformation dress. It was very gratifying to see that all of the costumes were created from the existing collection.

Social Media

Follow [@sltwardrobe](#) on Instagram for updates on projects, productions, the collection, displays

Plans for 2026

Lorraine acts as the liaison between the Wardrobe team and directors to ensure early involvement and if appropriate, a designated team member.

To rationalise and review the Panto collection. Promote the newly enhanced Tudor/Elizabethan section of the collection following the acquisition of the madrigal costumes, plus those from *Coven* (from Kiln Theatre).

Jenny Bennett, Wardrobe Co-ordinator

PUBLICITY

As Publicity Lead since February 2024, I am responsible for organising the printing and distribution of flyers, posters and programmes for the 20+ shows we put on annually, as well as working closely with Guy Jones and Gareth Milton on regular website content updates and producing our fortnightly newsletter.

For advance publicity print production, we try to work at least two months ahead of a show's opening, so that flyers are available for distribution once rehearsals on a show have begun, and ensuring programmes are delivered well ahead of opening night. Since mid 2024 our print orders have gone to SRA Copy Shop, a local charity on Knights Hill which assists the rehabilitation of people with mental health issues. Their service is speedy and reliable – really, second to none.

Printing is expensive, so at all times we're seeking to avoid waste by producing only as many copies of posters, programmes and flyers as we need to promote a show effectively, allowing for souvenir copies for cast and crew. The most expensive element is programmes, demand for which is most difficult to predict as this varies considerably from show to show. We just about break even when accounting for programme sales but do need to keep a close eye on this.

We're looking to improve show publicity at street level in the coming year. This has been delayed due to ongoing work on the building's exterior and some uncertainties on budgets, but we're heartened by the fact that many of our shows do sell out. We're always looking for opportunities to promote shows locally, so would be grateful to hear from members if they have ideas for or connections with new outlets who might take flyers or posters.

My thanks also go to Jeanette Hoile and Phil Gammon (our go-to show photographer, recently joined by Sophie Davis who is helping with rehearsal shots) for their help with publicity. Thanks too to all those who have designed our wonderful posters this year and well done to the directors who created their own!

We would love to have more people on board to assist with publicity - please email comms@southlondontheatre.co.uk if you'd like to find out more.

Cal Beckett, Publicity Lead

SLT YOUTH THEATRE

Classes/waiting lists

SLT Youth Drama continues to be very popular with almost all classes being full all year with waiting lists. This year, the Youth class (13- to 15-year-olds) proved especially popular. With many new applications after the Youth production and eligible youngsters moving up from the Intermediate classes too. It was therefore decided to increase the Youth classes to three. All three classes are full and there is a long waiting list for this age group. It's wonderful to see so many teenagers wanting to develop their drama skills. The 6- to 7-year-olds class is so popular that parents are registering their five year olds to guarantee a place.

Curriculum

As usual this year there was a wide curriculum planned by the teachers using their professional knowledge and incorporating the interests of the youngsters. The Junior and Intermediate classes took part in end of term showcases where they performed for their families.

Staffing

We continue to have a wonderful team of experienced drama practitioners with new staff added throughout the year as other staff move onto other opportunities. We have a 'core team' who teach the classes on a regular basis. And a team of staff who act as cover for absence due to sickness or leave. The core team are very reliable and committed which ensures continuity for the youngsters who attend.

Youth Production

As usual in February the Youth and Young Adults groups made up two separate casts to put on a full production of *Much Ado About Nothing*. This proved very popular with sell out shows. After agreement from the Executive committee and in recognition of the enormous task and hours of work involved, for the first time ever, the teaching staff who directed the play were paid for their time. This is an important progression for the Youth Theatre as directing the Youth Production is recognised as a professional role. Parents generously contributed to the costs of the production via a Just Giving page.

SLT YOUTH THEATRE (cont.)

Children and Young People acting in main productions

We are always delighted that the young People who attend SLT Youth Theatre are given opportunities to act in main productions. This year youngsters were involved in a wide variety of plays including *The Lion*, *The Witch and The Wardrobe*, *James and the Giant Peach* and *Mother Courage* where one of our Young Adults had a main part.

We are very appreciative of the managerial support of Lorna Felix.

Teresa Donoghue, Youth Theatre Manager

CONTACTS

General enquiries – info@southlondontheatre.co.uk

Box Office – boxoffice@southlondontheatre.co.uk

Website enquiries - website@southlondontheatre.co.uk

GETTING INVOLVED

Submitting and directing at SLT – theatrecommittee@southlondontheatre.co.uk

Backstage and technical - GTM@southlondontheatre.co.uk

Youth Theatre – training@southlondontheatre.co.uk

HIRING

Wardrobe hire – wardrobe@southlondontheatre.co.uk

Room hire - hires@southlondontheatre.co.uk

OUR ORGANISATION

Chair – chair@southlondontheatre.co.uk

Finance enquiries – treasurer@southlondontheatre.co.uk

Our Trustee Board - trustee-board@southlondontheatre.co.uk

Our Executive team - executive-team@southlondontheatre.co.uk

If you have any concerns or worries about personal safety or behaviour

Safeguarding – safeguarding@southlondontheatre.co.uk

