TIM RICE AND ANDREW LLOYD WEBBER'S MASTERPIECE

★★★★★

'A MONUMENTAL SHOW'

SUNDAY EXPRESS

BILL KENWRIGHT

BY SPECIAL ARRANGEMENT WITH THE REALLY USEFUL GROUP

PRESENTS

EVITA

Rachael Wooding as Evita, 2009

SHE SEDUCED A NATION

Lyrics by
TIM RICE

Music by
ANDREW LLOYD WEBBER

Directed by BOB TOMSON and BILL KENWRIGHT
Designed by MATTHEW WRIGHT Choreographed by BILL DEAMER Lighting Designed by MARK HOWETT Sound Designed by BEN HARRISON
Orchestrations by ANDREW LLOYD WEBBER and DAVID CULLEN Musical Director/Musical Arrangements DAVID STEADMAN

PRESS AND MARKETING PACK

WWW.KENWRIGHT.COM

Contents

- MEDIA RELEASE
- COPY
- MUSICAL NUMBERS
- EVA PERON TIMELINE
- EDITORIAL
- CREATIVE BIOGRAPHIES
- SAMPLE DIRECT MAIL LETTER
- SAMPLE RADIO SCRIPT
- KEY SELLING POINTS
- CAMPAIGN SUGGESTIONS & GUIDELINES:
    - TARGET MARKETS
    - MEDIA COVERAGE
    - OUTDOOR & FRONT OF HOUSE
- SUPPORT AVAILABLE FROM BILL KENWRIGHT LTD
- REQUIREMENTS OF BILL KENWRIGHT LTD

Please note that all production pictures within this press pack are original cast photos and not the cast confirmed for your venue.

Original cast

Media Release

BILL KENWRIGHT

BY SPECIAL ARRANGEMENT WITH THE REALLY USEFUL GROUP

PRESENTS

EVITA

THE THEATRICAL EVENT OF THE YEAR EMBARKS ON A EUROPEAN TOUR!

Tim Rice and Andrew Lloyd Webber's musical masterpiece EVITA opens at the [THEATRE] from [DATE] for [NUMBER] weeks only!

With more than 20 major awards to its credit, including the Oscar winning film version starring Madonna and Antonio Banderas, and featuring some of the most iconic songs in musical theatre, this brand new production of the smash hit show truly promises to be THE THEATRICAL EVENT OF THE YEAR!

Evita follows the extraordinary life of Eva Peron, wife of former Argentine dictator Juan Peron, who, from young and ambitious beginnings, gained enormous wealth and power during her ultimate rise to sainthood.

Featuring some of the most famous and inspiring stage music ever written, including the classic songs *Don't Cry For Me Argentina, On This Night of a Thousand Stars, Oh What A Circus, You Must Love Me, Another Suitcase in Another Hall* and *High Flying Adored,* Tim Rice and Andrew Lloyd Webber's extraordinary musical EVITA embarks on a spectacular European tour.

Lyrics by **TIM RICE**

Music By **ANDREW LLOYD WEBBER**

Directed by **Bob Tomson** and **Bill Kenwright**
Designed by **Matthew Wright**
Choreographed by **Bill Deamer**
Lighting by **Mark Howett**
Sound By **Ben Harrison**
Orchestration By **Andrew Lloyd Webber** and **David Cullen**
Musical Director & Arrangements **David Steadman**

EVITA – Spring tour dates 2010

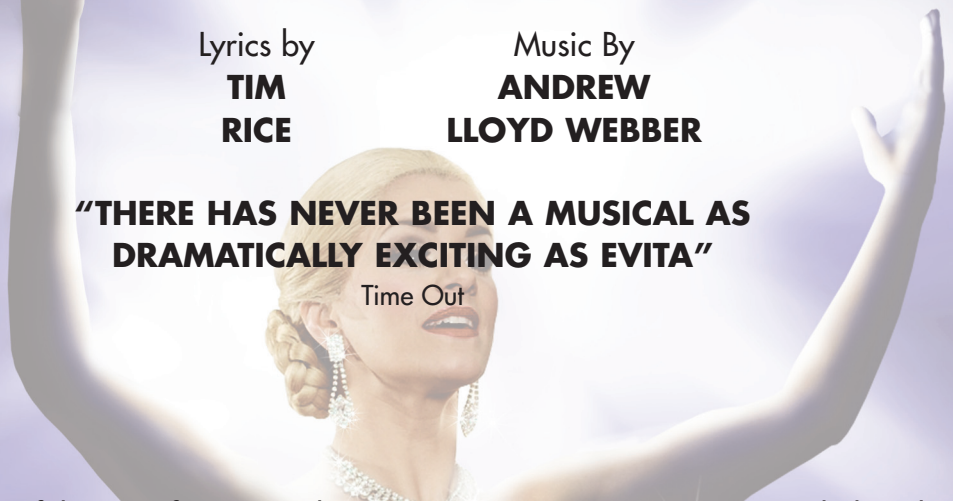
22 Mar – 10 Apr **Churchill Theatre, Bromley 08448 717 620**
12 Apr – 1 May **Gaiety Theatre, Dublin 00 353 1679 5622**
10 – 29 May **Badminton Theatre, Athens (+30) 211 10 100 20**
7 – 12 Jun **Teatro Rossetti, Trieste (+30) 040 3593511**
14 – 19 Jun **Boboli Gardens, Florence (+30) 055 2625342**
21 – 26 Jun **Pala Fiera, Florence (+39) 054 37 935 11**
28 Jun – 3 Jul **Pompeii, Naples**
5 – 24 Jul **Semperoper, Dresden (0351) 4911705**
26 Jul – 7 Aug **Philharmonie, Cologne (+49) 221 221 8248**
9 – 28 Aug **Staatsoper, Hamburg (+49) 40 356868**

Copy

TIM RICE AND ANDREW LLOYD WEBBER'S MASTERPIECE

BILL KENWRIGHT
BY SPECIAL ARRANGEMENT WITH THE REALLY USEFUL GROUP
Presents
THE THEATRICAL EVENT OF THE YEAR!

EVITA



Lyrics by
TIM RICE

Music By
ANDREW LLOYD WEBBER

"THERE HAS NEVER BEEN A MUSICAL AS DRAMATICALLY EXCITING AS EVITA"
Time Out

Featuring some of the most famous and inspiring stage music ever written, including the classic songs *Don't Cry For Me Argentina*, *On This Night of a Thousand Stars*, *Oh What A Circus*, *You Must Love Me* and *Another Suitcase in Another Hall*, Tim Rice and Andrew Lloyd Webber's extraordinary musical EVITA embarks on a spectacular national tour.

Bringing to life the dynamic, larger-than-life persona of Eva Peron, wife of former Argentine dictator Juan Peron, EVITA tells the story from her young and ambitious beginnings to the enormous wealth and power she gained and her ultimate rise to sainthood.

With more than 20 major awards to its credit, including the Oscar winning film version starring Madonna and Antonio Banderas, and featuring one of the most coveted roles in musical theatre, this brand new production of the smash hit show truly promises to be THE THEATRICAL EVENT OF THE YEAR!

Directed by **Bob Tomson** and **Bill Kenwright**
Designed by **Matthew Wright**
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Orchestration by **Andrew Lloyd Webber** and **David Cullen**
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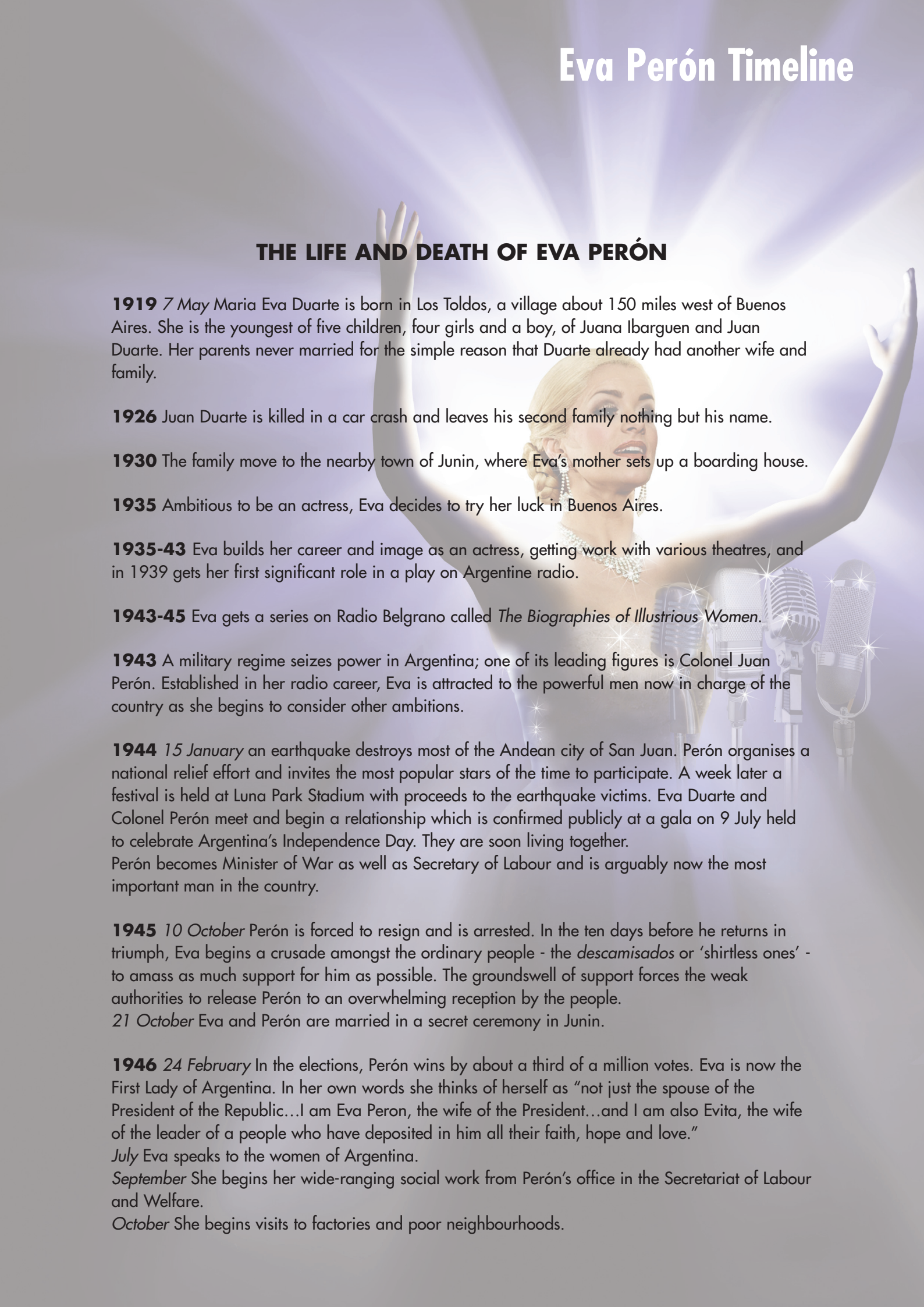
Musical Numbers

1. REQUIEM
2. OH, WHAT A CIRCUS
3. ON THIS NIGHT OF A THOUSAND STARS
4. BUENOS AIRES
5. GOODNIGHT AND THANK YOU
6. THE ART OF THE POSSIBLE
7. CHARITY CONCERT
8. ANOTHER SUITCASE
9. PERON'S LATEST FLAME
10. A NEW ARGENTINA
11. BALCONY – CASA ROSADA
12. HIGH FLYING ADORED
13. RAINBOW HIGH
14. RAINBOW TOUR
15. THE CHORUS GIRL HASN'T LEARNED
16. AND THE MONEY KEPT ROLLING IN
17. SANTA EVITA
18. WALTZ FOR EVA AND CHE
19. YOU MUST LOVE ME
20. SHE IS A DIAMOND
21. DICE ARE ROLLING
22. EVA'S FINAL BROADCAST
23. MONTAGE
24. LAMENT

Original cast

Eva Perón Timeline



THE LIFE AND DEATH OF EVA PERÓN

1919 *7 May* Maria Eva Duarte is born in Los Toldos, a village about 150 miles west of Buenos Aires. She is the youngest of five children, four girls and a boy, of Juana Ibarguen and Juan Duarte. Her parents never married for the simple reason that Duarte already had another wife and family.

1926 Juan Duarte is killed in a car crash and leaves his second family nothing but his name.

1930 The family move to the nearby town of Junin, where Eva's mother sets up a boarding house.

1935 Ambitious to be an actress, Eva decides to try her luck in Buenos Aires.

1935-43 Eva builds her career and image as an actress, getting work with various theatres, and in 1939 gets her first significant role in a play on Argentine radio.

1943-45 Eva gets a series on Radio Belgrano called *The Biographies of Illustrious Women*.

1943 A military regime seizes power in Argentina; one of its leading figures is Colonel Juan Perón. Established in her radio career, Eva is attracted to the powerful men now in charge of the country as she begins to consider other ambitions.

1944 *15 January* an earthquake destroys most of the Andean city of San Juan. Perón organises a national relief effort and invites the most popular stars of the time to participate. A week later a festival is held at Luna Park Stadium with proceeds to the earthquake victims. Eva Duarte and Colonel Perón meet and begin a relationship which is confirmed publicly at a gala on 9 July held to celebrate Argentina's Independence Day. They are soon living together.
Perón becomes Minister of War as well as Secretary of Labour and is arguably now the most important man in the country.

1945 *10 October* Perón is forced to resign and is arrested. In the ten days before he returns in triumph, Eva begins a crusade amongst the ordinary people - the *descamisados* or 'shirtless ones' - to amass as much support for him as possible. The groundswell of support forces the weak authorities to release Perón to an overwhelming reception by the people.
21 October Eva and Perón are married in a secret ceremony in Junin.

1946 *24 February* In the elections, Perón wins by about a third of a million votes. Eva is now the First Lady of Argentina. In her own words she thinks of herself as "not just the spouse of the President of the Republic…I am Eva Peron, the wife of the President…and I am also Evita, the wife of the leader of a people who have deposited in him all their faith, hope and love."
July Eva speaks to the women of Argentina.
September She begins her wide-ranging social work from Perón's office in the Secretariat of Labour and Welfare.
October She begins visits to factories and poor neighbourhoods.

Eva Perón Timeline

1947 The Rainbow Tour: Perón is officially invited to visit Spain by General Franco but is unable to go, so Eva takes on a European tour herself. Both see it as a rare opportunity for the Perón regime to gain respectability and open up economic and political channels. In Spain, a natural ally of Argentina, Eva is rapturously received. However, she is less welcome in Italy and France and, when she does not receive an invitation to stay at Buckingham Palace, Eva cuts short her trip, returning home by way of Switzerland where, it is rumoured, she sets up a bank account.
Beginning in January 1947, Eva broadcasts a message every week urging women to join her in the struggle for their rights, in particular for the right to vote. On 23 September a law is passed giving women the vote.

1948 *19 June* The creation of the Maria Eva Duarte de Perón Foundation with the aim of bridging the gaps in the national safety net, especially by assisting the elderly, women and children. Eva works longer and longer hours.

1951 Perón is asked to run for a second term as President, and it is suggested that Eva should run alongside him for the position of Vice-President. By this time she is suffering from ill health and, despite massive support from the people, she declines to run for office. Shortly after she publicly announces her decision, she collapses.
November Eva undergoes a four-hour operation which is unsuccessful. She votes for Perón from her hospital bed, the first election in which women are allowed to vote.

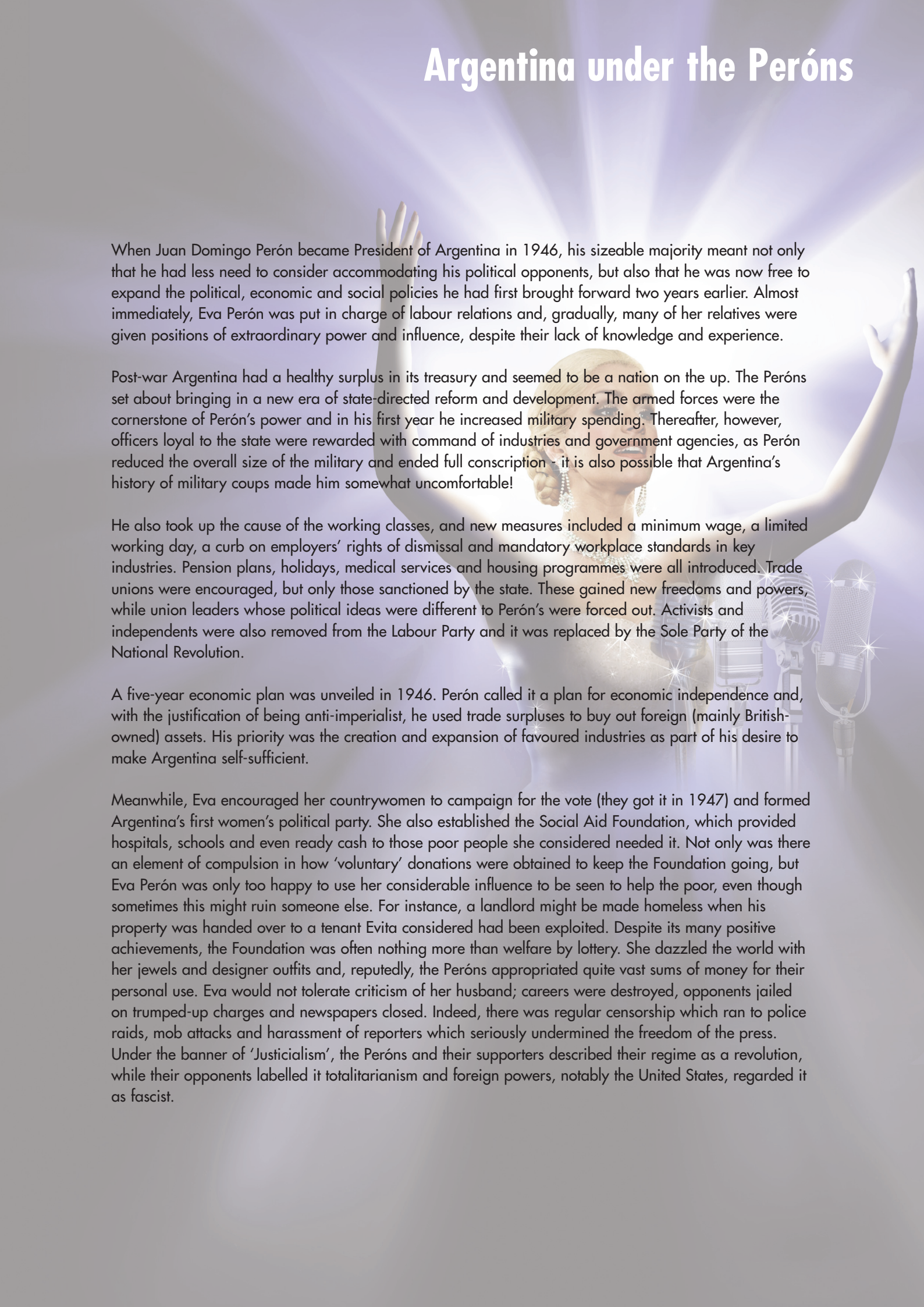
1952 *4 June* Eva is last seen alive in public, the day Perón is sworn in for his second term. Shortly before her death from cancer on 26 July at the age of 33, Eva Perón is named 'Spiritual Chief of the Nation'.

Perón commissions a great monument to his wife, but is toppled from power before it can be built. Eva's embalmed body becomes a political pawn. It is smuggled out of Argentina by the secret service, hidden amongst several other identical coffins, then buried under a false name in Milan for fourteen years. In 1971, Juan Perón finally persuades Franco to allow him to bring Eva's body home, where it goes on display. Finally, Eva is laid to rest in an armoured vault in the Recoleta Cemetery in Buenos Aires. She is buried deep underground, protected by guards, sophisticated locks and alarms and steel walls.

Elaine Peake
© John Good

Original cast

Argentina under the Peróns



When Juan Domingo Perón became President of Argentina in 1946, his sizeable majority meant not only that he had less need to consider accommodating his political opponents, but also that he was now free to expand the political, economic and social policies he had first brought forward two years earlier. Almost immediately, Eva Perón was put in charge of labour relations and, gradually, many of her relatives were given positions of extraordinary power and influence, despite their lack of knowledge and experience.

Post-war Argentina had a healthy surplus in its treasury and seemed to be a nation on the up. The Peróns set about bringing in a new era of state-directed reform and development. The armed forces were the cornerstone of Perón's power and in his first year he increased military spending. Thereafter, however, officers loyal to the state were rewarded with command of industries and government agencies, as Perón reduced the overall size of the military and ended full conscription - it is also possible that Argentina's history of military coups made him somewhat uncomfortable!

He also took up the cause of the working classes, and new measures included a minimum wage, a limited working day, a curb on employers' rights of dismissal and mandatory workplace standards in key industries. Pension plans, holidays, medical services and housing programmes were all introduced. Trade unions were encouraged, but only those sanctioned by the state. These gained new freedoms and powers, while union leaders whose political ideas were different to Perón's were forced out. Activists and independents were also removed from the Labour Party and it was replaced by the Sole Party of the National Revolution.

A five-year economic plan was unveiled in 1946. Perón called it a plan for economic independence and, with the justification of being anti-imperialist, he used trade surpluses to buy out foreign (mainly British-owned) assets. His priority was the creation and expansion of favoured industries as part of his desire to make Argentina self-sufficient.

Meanwhile, Eva encouraged her countrywomen to campaign for the vote (they got it in 1947) and formed Argentina's first women's political party. She also established the Social Aid Foundation, which provided hospitals, schools and even ready cash to those poor people she considered needed it. Not only was there an element of compulsion in how 'voluntary' donations were obtained to keep the Foundation going, but Eva Perón was only too happy to use her considerable influence to be seen to help the poor, even though sometimes this might ruin someone else. For instance, a landlord might be made homeless when his property was handed over to a tenant Evita considered had been exploited. Despite its many positive achievements, the Foundation was often nothing more than welfare by lottery. She dazzled the world with her jewels and designer outfits and, reputedly, the Peróns appropriated quite vast sums of money for their personal use. Eva would not tolerate criticism of her husband; careers were destroyed, opponents jailed on trumped-up charges and newspapers closed. Indeed, there was regular censorship which ran to police raids, mob attacks and harassment of reporters which seriously undermined the freedom of the press. Under the banner of 'Justicialism', the Peróns and their supporters described their regime as a revolution, while their opponents labelled it totalitarianism and foreign powers, notably the United States, regarded it as fascist.

Argentina under the Peróns

While ordinary Argentinians were enjoying a golden age when every family could eat good steak twice a day, everything was fine. And it was the memory of this, along with the fact that Perón's government amended the constitution to delete the ban on presidential re-election, that helped him to a second term in 1952. However, by now the early successes were beginning to disappear. Economic growth had slowed. Changes in the world market and the rise in Argentina's urban population meant that less beef and grain was available for export. These two commodities were the basis of the country's wealth. Eventually, things got so bad that basic foods had to be imported. Between 1946 and 1951, the value of the peso was halved. And, as the Peróns began to lose some of their traditional following, the regime employed more and more dubious methods to keep control.

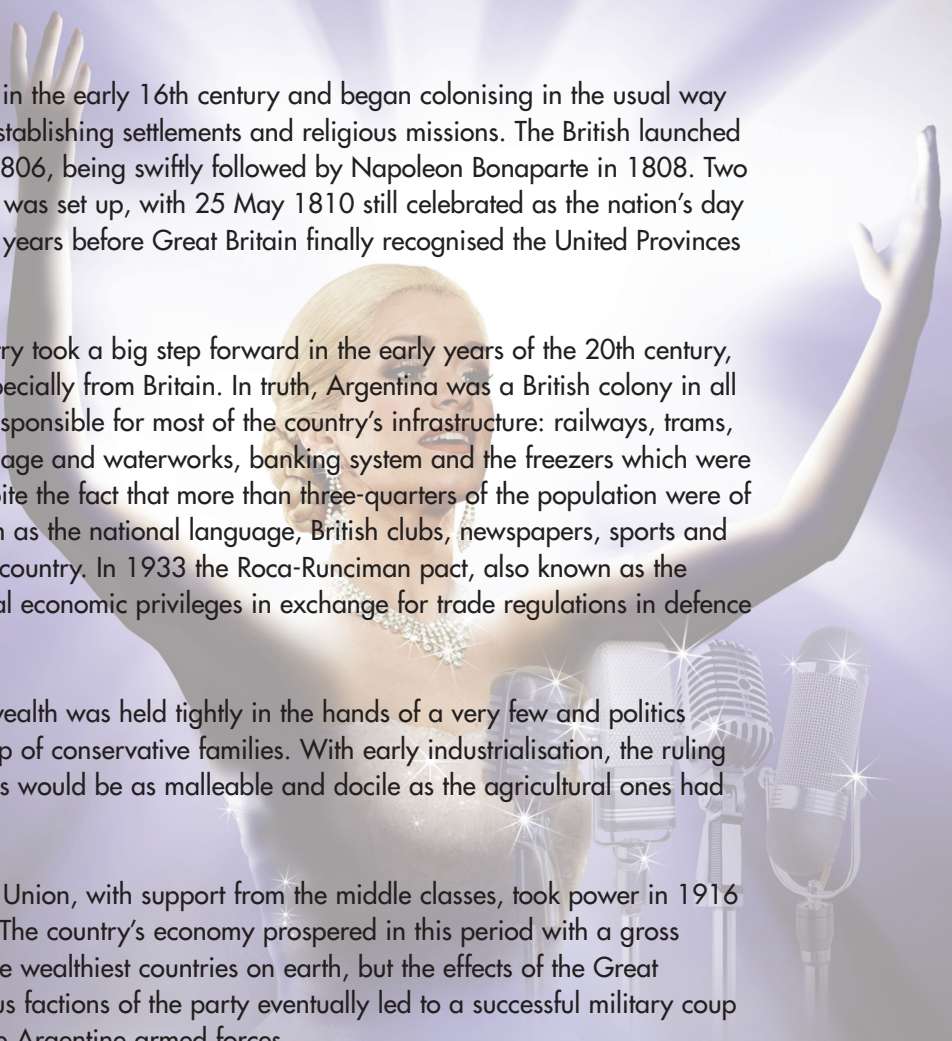
It was a devastating blow - personally and politically - for Juan Perón when his wife died a few weeks after he was re-elected as president. Evita was his close and highly valued advisor and a capable organiser, and she had also come to symbolise the regime's concern for the country's poor and needy.

However, ultimately, Perón's regime fell because it was unable to deliver on its promises. In 1952, inflation stood at 30% and, while a new five-year plan slashed it to 4% the following year, there was a new round of strikes in 1954. Then, when he organised a campaign to get Evita canonised, the Church regarded the move as state propaganda and would not support him. The Church itself became a rallying point for opposition to Perón and his policies, and religious processions became political rallies. The military had been unhappy for some time but, when the president threatened civil war at a big public meeting on 31 August 1955, it was only a matter of time before they intervened. On 19 September a military coup forced Perón to resign.

Elaine Peake
© John Good

Original cast

Argentina before Perón



Spanish explorers arrived in Argentina in the early 16th century and began colonising in the usual way by removing indigenous peoples and establishing settlements and religious missions. The British launched their own invasion of Buenos Aires in 1806, being swiftly followed by Napoleon Bonaparte in 1808. Two years later an autonomous government was set up, with 25 May 1810 still celebrated as the nation's day of independence. It was another fifteen years before Great Britain finally recognised the United Provinces of the Rio del Plata.

The economic development of the country took a big step forward in the early years of the 20th century, when funds poured in from Europe, especially from Britain. In truth, Argentina was a British colony in all but name, with British interests being responsible for most of the country's infrastructure: railways, trams, telegraphs, telephones, electricity, drainage and waterworks, banking system and the freezers which were vital for Argentina's meat exports. Despite the fact that more than three-quarters of the population were of Spanish or Italian descent, with Spanish as the national language, British clubs, newspapers, sports and customs all put down deep roots in the country. In 1933 the Roca-Runciman pact, also known as the Treaty of London, granted Britain special economic privileges in exchange for trade regulations in defence of Argentinian interests.

Argentina was a rich country, but the wealth was held tightly in the hands of a very few and politics remained closed to all but a small group of conservative families. With early industrialisation, the ruling minority assumed that industrial workers would be as malleable and docile as the agricultural ones had been, but labour unrest grew.

A new political party, the Radical Civic Union, with support from the middle classes, took power in 1916 with Hipólito Yrigoyen as its president. The country's economy prospered in this period with a gross domestic product that made it one of the wealthiest countries on earth, but the effects of the Great Depression and fighting between various factions of the party eventually led to a successful military coup in 1930, involving all the services of the Argentine armed forces.

Agustín P Justo was elected as a civilian president in 1932, amidst allegations of widespread fraud and thus began what came to be called the 'Infamous Decade', a period characterised by fraud, economic crisis, political persecution and corruption. In rigged elections in 1937, the Radicals staged a comeback with Roberto Ortiz, who tried to root out corruption in the system with a view to establishing a genuine social democracy. This did not go down well with his military backers, nor with the upper and middle classes, who felt they had too much to lose if the lower orders got a bigger say in national affairs. For health reasons, Ortiz was compelled in 1940 to hand over control to his Vice-President, Ramón S Castillo, who was decidedly and aggressively anti-democratic.

Argentina had proclaimed its neutrality at the outbreak of World War II in 1939, and, along with Chile, refused to break off diplomatic relations with Japan and Germany following the Japanese attack on the US Pacific fleet at Pearl Harbour in 1942.

In 1943 a group of army officers declaring themselves loyal to their country's national interest succeeded in toppling the provisional government of Ramón Castillo and replacing it with a military dictatorship. The GOU (Grupo Obra de Unificacion or Unification Task Force) were determined to recreate Argentina's political system along the lines of those in Germany and Italy.

Argentina before Perón

One member of this group, Colonel Juan Domingo Perón, had returned to Argentina in 1940 after two years spent as a military observer in Europe, with a vision of his country as a parallel to Germany's Third Reich, as well as inspired by what he had seen of Mussolini's Italy. He was given the post of Secretary of the Labour and Social Welfare Ministry.

Perón's labour reforms, which included the provision of pensions and child labour laws, proved extremely popular with the working classes, while his move to bring together union and non-union members through the welfare system also gave him not only control over most workers, but also guaranteed their allegiance.

Colonel Edmiro Farrell came to power in 1944 and made Perón Minister of War - Argentina had already broken off diplomatic relations with Japan and Germany and would declare war on them in 1945 - and then Vice-President. In October 1945, uneasy at his ever-increasing power, the military arrested Perón but, in response to a series of massive demonstrations, orchestrated by labour leaders and Perón's soon-to-be-wife, Eva (they were married on October 21), released him again eight days later. When presidential elections were held in February 1946 Perón won with a majority of 54% of the vote. The Peróns had arrived.

Elaine Peake
© John Good

Original cast

TIM RICE

Lyrics

Tim Rice was born in 1944. He began song writing in 1965 in which year the first song he wrote, "That's My Story" (tune as well as words), was recorded by a rock group called the Nightshift whose career never recovered. That same year he met fellow budding songwriter Andrew Lloyd Webber whose musical ambitions were in theatre rather than rock or pop. They joined forces as one could knock out a decent tune; the other had a way with words.

He has written the words for more than a dozen musicals. The music for the first four was written by Andrew Lloyd Webber. The first, *The Likes of Us* (1965-6), was never performed, but the other three, *Joseph and the Amazing Technicolor Dreamcoat* (1968), *Jesus Christ Superstar* (1969-71) and *Evita* (1976-78) became, and indeed remain, hugely successful all around the world, on both stage and screen. Feeling certain that they could never top this lot, the pair went their separate ways in the early eighties, whereupon Andrew Lloyd Webber immediately topped that lot with *Cats*.

Tim Rice then wrote *Blondel* (1983), a mediaeval romp, with Stephen Oliver, which ran for a year in London, but not for long anywhere else. This was followed in 1986 by *Chess*, in collaboration with ABBA's Bjorn Ulvaeus and Benny Andersson. *Chess* had a healthy run in the West End but flopped on Broadway in 1988, the *New York Times* bloke being particularly forceful in his disapproval. In 1989 he translated the famous French musical *Starmania* (by Michel Berger and Luc Plamondon) into English which merely resulted in a hit album – in France!

In the nineties he worked primarily with the Disney empire, contributing lyrics to the movies *Aladdin* (music Alan Menken) and *The Lion King* (music Elton John and Hans Zimmer) and to the stage shows *Beauty and the Beast* (Alan Menken), *The Lion King* and *Aida* (both Sir Elton). Between Disney commitments he wrote the words for Cliff Richard's theatrical extravaganza *Heathcliff* (music John Farrar) which toured the UK in 1995–96.

He is currently reworking an operatic musical he wrote with Alan Menken (*King David*), and on new treatments, for both stage and screen, of *Chess*, the New York bloke having been replaced. He also has a brand new idea which may or may not see the light of day. He has won a variety of awards, mainly for the wrong things, or for simply turning up. He lives in London, Cornwall and on the motorway between the two, has three children, his own cricket team and a knighthood.

ANDREW LLOYD WEBBER

Music

Andrew Lloyd Webber is the composer of *The Likes of Us, Joseph and the Amazing Technicolor Dreamcoat, Jesus Christ Superstar, By Jeeves, Evita, Variations* and *Tell Me On A Sunday* later combined as *Song & Dance, Cats, Starlight Express, The Phantom of the Opera, Aspects of Love, Sunset Boulevard, Whistle Down the Wind, The Beautiful Game* and *The Woman in White.* He composed the film scores of *Gumshoe* and *The Odessa File,* and a setting of the Latin Requiem Mass *Requiem.*

In 2004 he produced a film version of *The Phantom of the Opera* directed by Joel Schumacher and, in 2006, a unique spectacular version of the show in Las Vegas. In March 2010 his new musical *Love Never Dies,* which continues the story of The Phantom and Christine, will open at London's Adelphi Theatre.

He pioneered television casting for musical theatre with the Emmy award-winning BBC series *How Do You Solve a Problem Like Maria?.* He repeated his success with *Any Dream Will Do* which cast the title role of *Joseph and the Amazing Technicolor Dreamcoat* and in 2008 he cast the musical *Oliver!* for the BBC. In 2010 he will work with the BBC to find Dorothy and Toto for a new theatrical production of *The Wizard of Oz.*

His awards include seven Tonys, three Grammys including Best Contemporary Classical Composition for *Requiem,* seven Oliviers, a Golden Globe, an Oscar, two International Emmys, the Praemium Imperiale, the Richard Rodgers Award for Excellence in Musical Theatre and The Kennedy Center Honor.

He currently owns seven London theatres including the Theatre Royal Drury Lane and the London Palladium.

He was knighted in 1992 and created an honorary life peer in 1997.

BILL KENWRIGHT

Producer/Co-Director

Recent West End productions include: *A Daughter's a Daughter* (Trafalgar Studios);*Dreamboats and Petticoats* (Savoy); *On the Waterfront* (Haymarket); *Woman In Mind* (Haymarket); *Plague Over England* (Duchess); *Sunset Boulevard* (Comedy); *The Vortex* (Apollo); *Absurd Person Singular* (Garrick); *Joseph and the Amazing Technicolor Dreamcoat* (Adelphi); *The Letter* (Wyndham's); *Treats* (Garrick); *The Glass Menagerie* (Apollo); *Cabaret* (Lyric), *The Canterbury Tales* (RSC – Gielgud); *Hay Fever* (Haymarket); *The Crucible* (RSC – Gielgud); *Whistle Down the Wind* (Palace); *A Man for All Seasons* (Theatre Royal, Haymarket); *The Night of the Iguana* (Lyric); *Scrooge* (London Palladium); *A Few Good Men* (Haymarket); *The Big Life* (Apollo); *Elmina's Kitchen* (Garrick); *Festen* (Lyric); Judi Dench in *All's Well That Ends Well* (RSC – Gielgud); *The Taming of the Shrew* and *The Tamer Tamed* (RSC – Queen's); *The Secret Rapture* (Lyric); *Tell Me on a Sunday* (Gielgud); *Joseph and the Amazing Technicolor Dreamcoat* (New London); the RSC Jacobean season (Gielgud); *Home and Beauty* (Lyric); *Via Dolorosa* (Duchess); *Sleuth* (Apollo); *The Constant Wife* (Lyric); *Cat on a Hot Tin Roof* (Lyric); *Ghosts* (Comedy); *Fallen Angels* (Apollo); *Long Day's Journey Into Night* (Lyric); *Brief Encounter* (Lyric); *Miss Julie* (Haymarket); *Stepping Out* (Albery); *Hurlyburly* (Queen's); *Lady Windermere's Fan* (Haymarket); *Passion* (Queen's); *Company* (Albery); *The Miracle Worker* (Wyndham's); Harold Pinter's *No Man's Land* and *Moonlight* (Comedy). Directed by Peter Hall: *Mind Millie for Me, The Master Builder* and Jessica Lange in *A Streetcar Named Desire* (Haymarket); *The School for Wives* (Piccadilly); *Hamlet* and *An Absolute Turkey* (Gielgud); *The Gift of the Gorgon* (Wyndham's); *Lysistrata* (Old Vic, Athens); *Separate Tables* (Albery); *She Stoops to Conquer* (Queen's); *Waiting for Godot, The Misanthrope, Major Barbara, Filumena* and *Kafka's Dick* (Piccadilly).

On Broadway: *Travels With My Aunt* (Minetta Lane – Drama Desk Award); *Dancing at Lughnasa* (Plymouth Theatre – Tony Award); *Medea* with Diana Rigg (Longacre Theatre – Tony Award); Ibsen's *A Doll's House* (Belasco Theatre – four Tony Awards); Theatre de Complicite's production of Ionesco's *The Chairs* (Golden Theatre – six Tony nominations); *Cat on a Hot Tin Roof* (Music Box Theatre); *The Glass Menagerie* (Barrymore); *Primo* (Music Box Theatre); *Festen* (Music Box Theatre); *Passing Strange* (Belasco Theatre) and *Guys and Dolls* (Nederlander Theatre). Willy Russell's *Blood Brothers* is in its 21st year in the West End at the Phoenix Theatre. It ran for three years at the Music Box Theatre on Broadway, receiving seven Tony nominations.

As a Director he is responsible for *Whistle Down the Wind* (Palace, UK and USA tours); *Joseph and the Amazing Technicolor Dreamcoat* (New London and UK tour); *Jesus Christ Superstar* (UK tour); *Evita* (UK tour) and *Blood Brothers* (Phoenix, UK tour and Broadway). He was nominated for a London Theatre Critics' Award for *West Side Story* at the Shaftesbury and a Tony Award for *Blood Brothers* in New York.

His films include: *The Day After the Fair, Stepping Out* and *Don't Go Breaking My Heart*; and most recently *Cheri,* written by Christopher Hampton, starring Michelle Pfeiffer and directed by Stephen Frears. He co-produced the phenomenally successful national arena tour of *Elvis – The Concert* with Elvis Presley Enterprises.

He has received an Honorary Doctorate from Nottingham Trent University, an Honorary Fellowship from Liverpool's John Moores University and an Honorary Professorship from Thames Valley University in London. In 2002 he received the Variety Club Bernard Delfont Award for his contribution to the entertainment industry, and a CBE in the same year. In 2008 he received a lifetime achievement award from the Theatrical Management Association.

He is Chairman and major shareholder of Everton Football Club (and an even bigger fan).

BOB TOMSON

Director

Bob Tomson has been an actor, stage and television writer, and a university and college lecturer in drama. He has been a resident director at Liverpool Everyman and Manchester Contact Theatres, been artistic director of Wales's innovative touring company, Theatr Powys, and held the same position for the Queen's Theatre Company, Hornchurch, London. He has spent nearly two decades attached to the leading repertory and touring companies in Britain.

Since 1980, his productions have toured nationally and have played in every single leading commercial venue and repertory house in the land. These productions have been as diverse as *Macbeth*, Stoppard's *Night and Day*, Verdi's opera *Aida*, Roald Dahl's children's opera *James and the Giant Peach*, and major revivals of *West Side Story*, *Jesus Christ Superstar* and *Oliver!*

Bob went freelance in January 1992 to take up offers of working with the leading repertory theatre companies of the UK: Bristol Old Vic Company, Liverpool Playhouse, Windsor Theatre Royal and Churchill Theatre Bromley. Also since this decision to go freelance he has had major success in London's West End where his production of *Blood Brothers* has won every British Best Musical award and been nominated for three Olivier Awards.

His international productions of *Blood Brothers* triumphed in Australia, New Zealand, Canada and, most significantly, in the United States, where it was nominated on Broadway for no fewer than six Tony awards, including the highly coveted Best Director prize. *Scrooge's* Australian and Japanese premières won Bob Best Director awards, and his recent Tokyo première of Patrick Stewart's one-man version of *A Christmas Carol* won the prize for Best New Production.

His other West End productions include John Godber's smash-hit skiing comedy *On the Piste* (Garrick), which was nominated Comedy of the Year at the Olivier Awards, Dennis Lumborg's controversial *One Fine Day* (Albery Theatre), nominated Best Regional Play, Leslie Bricusse's musical *Scrooge* (Dominion), and Karoline Leach's *The Mysterious Mr Love* (Comedy).

Television direction includes BBC's drama series *Hero to Zero*, for which he was nominated for a BAFTA Award; Sky TV's series *Is Harry on the Boat?* and *Dream Team*; ITV's *Night and Day*, *The Bill* and *Heartbeat* and Channel 4's *Brookside*.

Bob also directed Leslie Bricusse's *Scrooge*, starring Tommy Steele, Michael Barrymore and Shane Ritchie in the title role in the UK and Richard Chamberlain in the USA. More recently Bob has directed Gary Wilmot in *Half a Sixpence* and Tommy Steele in *Doctor Dolittle*.

MATTHEW WRIGHT

Designer

Matthew trained at the Glasgow School of Art in textile design. He was nominated for the TMA Best Design Award for his work on the Royal Shakespeare Company's *Speaking Like Magpies* (West End and Stratford-upon-Avon). Theatre designs include: *The Glass Menagerie* (West End); *On the Ceiling* (West End and Birmingham Rep); *Bezti, Katharine de Souza, Getting to the Foot of the Mountain, Swamp City* (Birmingham Rep); *In Praise of Love* (Chichester Festival Minerva); *One Under* (Tricycle); *Clouds* (tour); *The Dead Eye Boy, Us and Them* (Hampstead); *Bells, Chaos, Paper Thin* (Kali Theatre); *Deadeye* (Soho Theatre); *The Green Man* (Theatre Royal, Plymouth/Bush Theatre); *Larkin With Women* (West Yorkshire Playhouse); *Presence, Royal Supreme, Blood Red Saffron Yellow, Musik, The Imposter* (Theatre Royal, Plymouth); *Summer Lightning, Amy's View* (Salisbury); *Arcadia* (Theatre Royal, Northampton); *The Prime of Miss Jean Brodie, Dancing at Lughnasa, Four Nights in Knaresborough, All That Trouble We Had* (New Vic, Stoke); *Private Lives, Charley's Aunt* (Northcott, Exeter); *Hamlet, Twelfth Night* (Oxford Stage Company). Opera includes: *Il Pomo d'Oro* (Batignano Opera Festival) and *Don Pasquale* (Scottish Opera Go Round). He also designed the costumes for *Seriously Funny* for Channel 4 Television.

Original cast

BILL DEAMER
Choreographer

Bill's most recent work includes co-direction/choreography for the critically acclaimed production of *The Boy Friend* (English Shakespeare Company, Regent's Park Open Air Theatre; Olivier Award nomination for Best Choreographer 2007).

Other credits include direction/choreography for Sondheim and Goldman's *Follies in Concert* (London Palladium); 75th birthday tribute to Stephen Sondheim, *Children Will Listen* (Theatre Royal, Drury Lane); choreography/staging for *Peter Pan* (New Wimbledon Theatre); *The Ha'Penny Bridge* (the Point, Dublin) and *Cy Coleman and Friends in Concert* (St David's Concert Hall, Cardiff for BBC Television); choreography for *Anything Goes* (national tour); *HMS Pinafore* (Regent's Park Open Air Theatre; Olivier Award nomination for Outstanding Musical Production 2006) and D'Oyly Carte's critically acclaimed production of *Iolanthe* (Savoy Theatre); co-direction/musical staging for the 30th anniversary concert of *Side by Side by Sondheim* (Novello Theatre); director/choreographer for *Fred Astaire - His Daughter's Tribute* (London Palladium); co-directed and staged Sondheim's *Sweeney Todd in Promenade* (Bridewell Theatre); choreographer for *Wild Wild Women* (Orange Tree Theatre) and *The Boy Friend* as part of *Hey! Mr Producer* for Cameron Mackintosh (Lyceum Theatre).

Choreography/staging credits for regional theatre include: *Gypsy, The Sound of Music, Annie, Grease, Company, Sweeney Todd* and *Sweet Charity*.

For the Manchester Library Theatre choreographed *Goodnight Mr Tom, Company, Cinderella* and *Dancing at Lughnasa*.

Television and film credits include *Loser Takes All, A Name for Madness, Take This Bus to Cuba* and *Hey! Mr Producer* (DVD).

He co-wrote, directed and choreographed *Quickstep*, a celebration of the classic film musicals of the 1930s and 1940s at the Lille Opera House in France.

Original cast

MARK HOWETT

Lighting Designer

Mark Howett's career in theatre began in 1979, as a lighting technician. He quickly progressed to the role of lighting designer and later set and vision designer. The Australian Opera's production of *The Rake's Progress* was his first major design with director Jim Sharman. In doing this Mark became the youngest designer for Opera Australia at the Sydney Opera House. He has since worked with many Australian and international theatre, film, dance, and opera companies including: Australian Broadcasting Commission, Opera Australia, the National Theatre UK, Royal Opera at Covent Garden, the Australian Ballet, Sydney Theatre Company, Company B Belvoir, Bangarra Dance Theatre, Adelaide Festival of the Arts and Auckland Opera.

In the course of his distinguished career he has designed well over 100 productions, an indication of the scale and extent of his body of work. Many of the productions he designed have been recognised critically and have received major awards. Numerous productions have toured extensively in Australia and overseas. Highlights include the lighting for Australian Ballet and Bangarra's production of *Rites*, which was simulcast nationally on the Australian Broadcasting Commission and toured to New York's City Center in 1999; *Cloudstreet*, for which Howett won the Robert Helpmann Award for Lighting Design in 2002, toured to New York at the Brooklyn Academy of Music, National Theatre London, the Kennedy Center, Washington, Zurich, and nationally in Australia. In 2003 he designed the international tour of *Crying Baby* for Stalker Theatre Company, working with the traditional people of Northern Arnhem Land. In 2004 Mark designed the Royal Opera at Convent Garden's production of *Sweeney Todd*. Mark's lighting for Opera Australia's production of *The Love for Three Oranges* directed by Zambello won Mark the Greenroom Award for Best Lighting Design. *Kura Tunga* was a highlight in 2005 working as Cinematographer, Lighting and Vision Designer with the Australian Arts Orchestra; the production won the Robert Helpmann Award for Best Presented Concert. He also designed the lighting and vision for Co B's production of *Gulpilili* starring David Gulpilli and directed by Neil Armfield. In 2006, Mark designed the Australian Ballet and Bangara's production of *Amalgamate*. In Germany Mark has designed the lighting for Constanza Macras production of *I'm Not the Only One* at Volksbühne and Edgar for *Sasha Waltz and Guest*. Currently, Mark designed the set and vision for Köln Schauspielhaus production of *Huete in Raum Lumina*.

DAVID CULLEN

Co-Orchestrator

Theatre: David Cullen has worked mainly as an orchestrator of musicals, most notably those of Andrew Lloyd Webber – *Cats, Starlight Express, Song and Dance, The Phantom of the Opera, Aspects of Love, Sunset Boulevard, By Jeeves, Whistle Down the Wind* and *The Beautiful Game*. Other musicals which he has orchestrated include *Abbacadabra, Jeeves, Shogun the Musical* (in New York), *Children of Eden, Edna – The Spectacle, Stepping Out* and three London revivals – *Can-Can, The Baker's Wife* and *Carmen Jones*.

Records which he has arranged include the 'America' album by the King's Singers, 'Christmas With Kiri' by Kiri Te Kanawa and 'I Am What I Am' by Shirley Bassey. He both arranged and produced the albums 'Music of the Night' for Cantabile and 'Lloyd Webber Plays Lloyd Webber' for Julian Lloyd Webber.

Film and television: *Jesus Christ Superstar* (Really Useful Films). David has orchestrated much film and television music for Carl Davis – *Show People, The Crowd, The Thief of Baghdad, Our Hospitality* and Champions. He provided the orchestrations for the Disney productions of *Cinderella* and *Geppetto*. He has contributed original themes and incidental music to three television series – *The Bretts, Relative Strangers* and *Surgical Spirit*.

Awards: He won the New York Drama Desk Award for his orchestrations of *The Phantom of the Opera* and was nominated again the following year for *Aspects of Love*. David lives in East Sussex with his wife Jessie and children Poppy and Richard.

Original cast

DAVID STEADMAN

Musical Director and Arrangements

David studied at the Birmingham School of Music, Birmingham University and Trinity College, London. He has been Production Musical Director for Bill Kenwright since 1982 conducting amongst others, *Cabaret* (Lyric Theatre, London), *Whistle Down the Wind* (Palace Theatre, London and UK tour), *Scrooge* (UK tour), *Jesus Christ Superstar* (UK tour), *Joseph and the Amazing Technicolor Dreamcoat* (West End, UK tours and Australia), *Wonderful Town* (Queen's), *The Wind in the Willows* (Vaudeville), *Jeanne* (Birmingham Rep and Sadler's Wells), *The Case of the Dead Flamingo Dancer* and a national tour of *Oliver!*. He also worked on *Don't Go Breaking My Heart* for BK Films and is BKL Orchestral Manager for *Scrooge*, *Tell Me on a Sunday* and *Brighton Rock* (Almeida Theatre).

From 1994-2002 David was Principal Conductor of the D'Oyly Carte Opera Company and appeared with them at the Savoy Theatre, Sadler's Wells, Royal Festival Hall and on tour with *The Mikado, HMS Pinafore, The Pirates of Penzance, Iolanthe, The Yeoman of the Guard, Die Fledermaus, La Vie Parisienne* and *The Count of Luxembourg*.

Other work has included the London Concert Orchestra (Barbican and Birmingham Symphony Hall), Bangkok Symphony Orchestra, English National Opera Tribute to Donald Adams (Coliseum), Northern Chamber Orchestra, National Symphony Orchestra, National Concert Orchestra, Carl Rosa Opera and Buxton Festival.

Regional work embraces 15 productions at the Wolsey Theatre, Ipswich, including *A Little Night Music, Camelot* and *Perchance to Dream,* incidental music for *The Servant of Two Masters* and *Abracadaver* (Plymouth), *The Boys from Syracuse* (Sheffield Crucible), seasons at Liverpool Playhouse, Birmingham Rep and Nottingham Playhouse, and orchestrations for the 50th anniversary tour of Sandy Wilson's *The Boy Friend*.

Original cast

Sample Direct Mail Letter

Dear Theatregoer

Bill Kenwright presents TIM RICE and ANDREW LLOYD WEBBER's musical masterpiece as EVITA arrives at [THEATRE] from [DATES].

Featuring some of the most famous and inspiring stage music ever written, including the classic songs *'Don't Cry for Me Argentina'*, *'On This Night of a Thousand Stars'*, *'Oh What a Circus'*, *'You Must Love Me'* and *'Another Suitcase in Another Hall'*, Tim Rice and Andrew Lloyd Webber's extraordinary musical EVITA embarks on a spectacular national tour.

Bringing to life the dynamic, larger-than-life persona of Eva Peron, wife of former Argentine dictator Juan Peron, EVITA tells the story from her young and ambitious beginnings to the enormous wealth and power she gained and her ultimate rise to sainthood.

With more than 20 major awards to its credit, including the Oscar winning film version starring Madonna and Antonio Banderas, and featuring one of the most coveted roles in musical theatre, this brand new production of the smash hit show truly promises to be THE THEATRICAL EVENT OF THE YEAR!

Book NOW on [BOX OFFICE INFORMATION]

Best wishes
Marketing Manager

Original cast

Sample Radio Script

Tim Rice and Andrew Lloyd Webber's musical masterpiece EVITA opens in [PLACE/THEATRE] on [DATES].

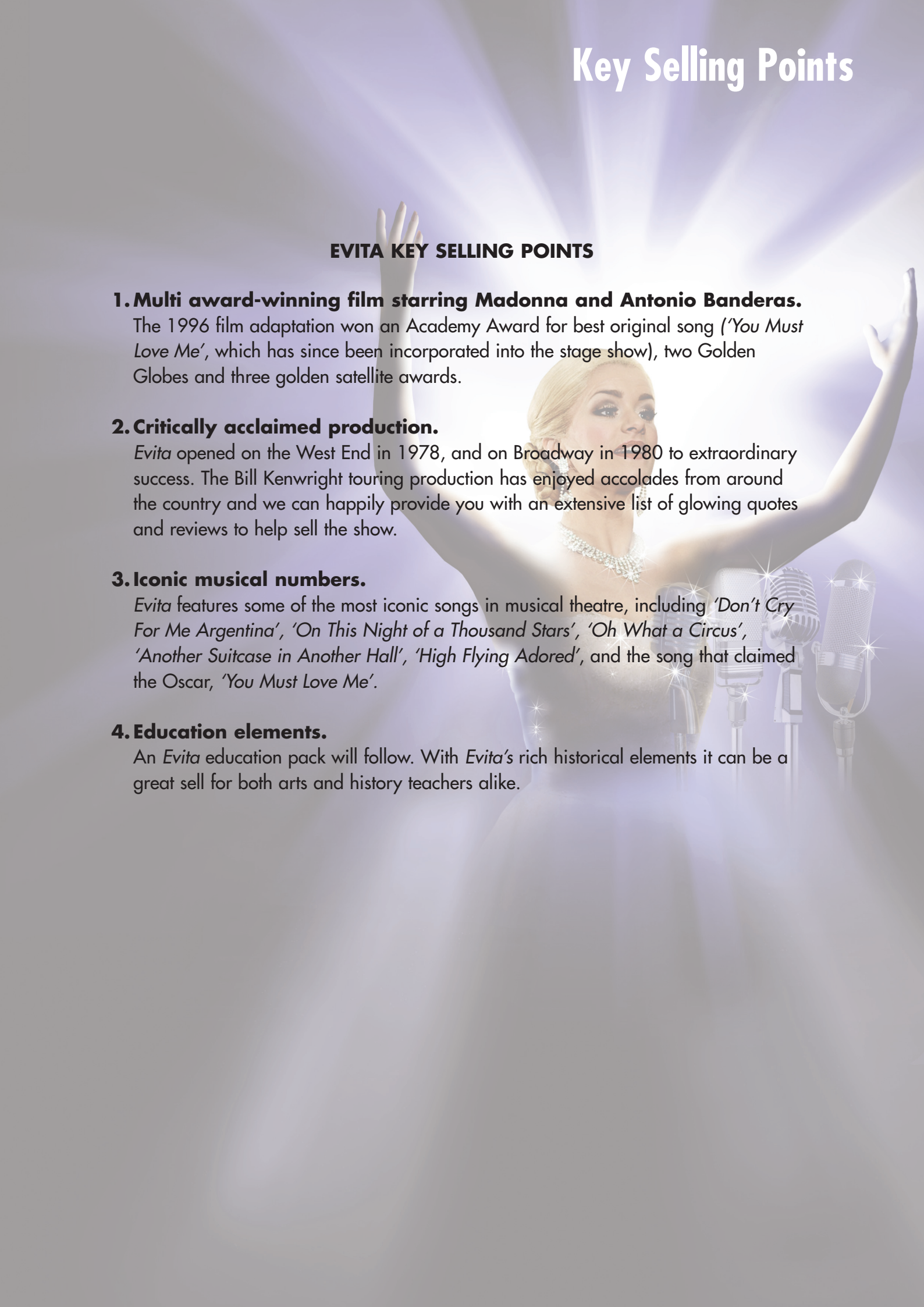
Featuring some of their biggest hits including 'Don't Cry for Me Argentina', 'Oh What a Circus', 'Another Suitcase In Another Hall', 'On This Night of a Thousand Stars' and many more.

This brand new production will be THE THEATRICAL EVENT OF THE YEAR!

Book now on .....

Original cast

Key Selling Points



EVITA KEY SELLING POINTS

1. **Multi award-winning film starring Madonna and Antonio Banderas.**
   The 1996 film adaptation won an Academy Award for best original song *('You Must Love Me'*, which has since been incorporated into the stage show), two Golden Globes and three golden satellite awards.

2. **Critically acclaimed production.**
   Evita opened on the West End in 1978, and on Broadway in 1980 to extraordinary success. The Bill Kenwright touring production has enjoyed accolades from around the country and we can happily provide you with an extensive list of glowing quotes and reviews to help sell the show.

3. **Iconic musical numbers.**
   Evita features some of the most iconic songs in musical theatre, including *'Don't Cry For Me Argentina'*, *'On This Night of a Thousand Stars'*, *'Oh What a Circus'*, *'Another Suitcase in Another Hall'*, *'High Flying Adored'*, and the song that claimed the Oscar, *'You Must Love Me'*.

4. **Education elements.**
   An *Evita* education pack will follow. With *Evita's* rich historical elements it can be a great sell for both arts and history teachers alike.

Campaign Suggestions and Guidelines

KEY POINTS TO BE COVERED, BY NO MEANS AN EXHAUSTIVE LIST!

a) DIRECT MAIL (INDIVIDUALS)

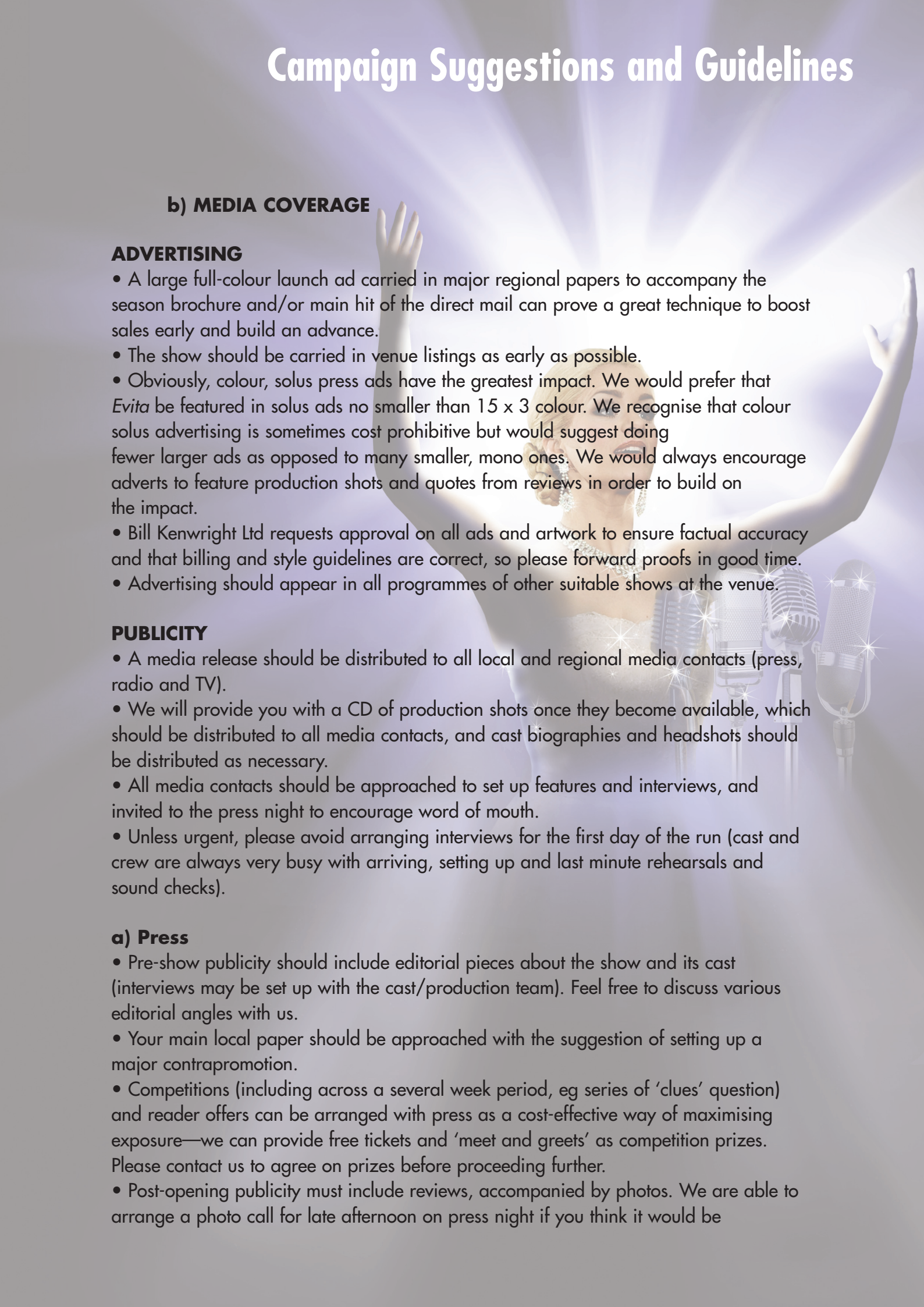
• There is huge potential in direct mail with response rates of up to 20% (tickets bought per item mailed).
Response rates are dependent upon the timing and quality of the mailing as well as the show itself.
• Direct mail should usually consist of a letter and the show leaflet or similar promotional literature. A specially designed colour direct mail letter, including title treatment and production images, will be forwarded to you as soon as it becomes available and can easily be amended for your use.
• We are happy to review any mailing, both artistic and textual. In addition, whenever possible, we would like to have a copy of any direct mail for our files.
• Direct mail to individuals, previous bookers, lapsed bookers, etc is usually best done three weeks prior to opening for highest impact.
• Direct mail targeted at groups and schools should be done as early as possible. Response rates can be improved dramatically by following up with telesales.
• Direct mail usually works best if there is an offer or added value attached.

OFFERS

• All offers and discounts should be agreed before they are made available, determined by advance and predicted by sales.
• Offers on the show should be directed to press night and early in the week to ensure busy houses from the outset, resulting in good word of mouth.

Original cast

Campaign Suggestions and Guidelines



b) MEDIA COVERAGE

ADVERTISING

• A large full-colour launch ad carried in major regional papers to accompany the season brochure and/or main hit of the direct mail can prove a great technique to boost sales early and build an advance.
• The show should be carried in venue listings as early as possible.
• Obviously, colour, solus press ads have the greatest impact. We would prefer that *Evita* be featured in solus ads no smaller than 15 x 3 colour. We recognise that colour solus advertising is sometimes cost prohibitive but would suggest doing fewer larger ads as opposed to many smaller, mono ones. We would always encourage adverts to feature production shots and quotes from reviews in order to build on the impact.
• Bill Kenwright Ltd requests approval on all ads and artwork to ensure factual accuracy and that billing and style guidelines are correct, so please forward proofs in good time.
• Advertising should appear in all programmes of other suitable shows at the venue.

PUBLICITY

• A media release should be distributed to all local and regional media contacts (press, radio and TV).
• We will provide you with a CD of production shots once they become available, which should be distributed to all media contacts, and cast biographies and headshots should be distributed as necessary.
• All media contacts should be approached to set up features and interviews, and invited to the press night to encourage word of mouth.
• Unless urgent, please avoid arranging interviews for the first day of the run (cast and crew are always very busy with arriving, setting up and last minute rehearsals and sound checks).

a) Press

• Pre-show publicity should include editorial pieces about the show and its cast (interviews may be set up with the cast/production team). Feel free to discuss various editorial angles with us.
• Your main local paper should be approached with the suggestion of setting up a major contrapromotion.
• Competitions (including across a several week period, eg series of 'clues' question) and reader offers can be arranged with press as a cost-effective way of maximising exposure—we can provide free tickets and 'meet and greets' as competition prizes. Please contact us to agree on prizes before proceeding further.
• Post-opening publicity must include reviews, accompanied by photos. We are able to arrange a photo call for late afternoon on press night if you think it would be

Campaign Suggestions and Guidelines

worthwhile for your local press, otherwise they should be encouraged to accompany all reviews with the production shots supplied.

b) Radio

• Radio stations should be approached to publicise the show through co-promotions, competitions and interviews, either the week prior or on the first two days of the run.

c) Television

• All regional TV stations should be contacted to try and arrange coverage for the show on entertainment diary programmes and programmes where cast members can be interviewed.

INTERNET

• The show should be advertised on your venue website (together with a link to our website at www.kenwright.com) and on as many local/regional sites as possible— competitions and discount offers on websites promoting local services and events can also prove very effective.
• Web exposure can be maximised by establishing as many 'links' as possible with other sites. This will also increase their number of hits.
• E-mail databases can be used for mailings as early as possible.
• E-mail databases are also enormously useful for last-minute targeted offers.

PRESS NIGHT

• We ask that local press be invited to the ***first performance*** of a one week run and the ***second performance*** of a show that is running for two weeks or longer. Please note only local and regional press — no national press, unless otherwise agreed — should be in attendance.

• It is imperative that press night be full, to ensure a good atmosphere for reviewers. If there is any suggestion in the advance sales figures that this will not be the case please contact us.

• Offers on the show can be directed to press night where necessary.

Campaign Suggestions and Guidelines

c) OUTDOOR & FRONT OF HOUSE COVERAGE

POSTERS / PRINT

• Print should be distributed throughout the region with a noticeable presence in the city centre, and displayed in the theatre as early as possible.

• Appropriate places to distribute promotional literature include (but are not limited to): bookshops, libraries, cinemas, retail outlets, taxi stands and firms, shopping centres, bus stations, train stations, colleges and universities, social clubs, shops, offices, cafés, bars, pubs, clubs, music venues, restaurants, arts centres, beauty salons (hairdressers, tanning salons, nailbars, spas etc), service stations, adult education and evening class venues, leisure centres, sports clubs and gyms, dance schools.

• Leaflets can be used in a huge variety of ways to promote the show including: targeted door-to-door distribution, exit leafleting at similar or complementary shows, inclusion in ticket envelopes, insertion in newspapers, etc.

OUTDOOR ADVERTISING

• Outdoor advertising helps ensure an even greater noticeable presence throughout the region. Your venue will be supplied with 4-sheets to use for this purpose.

FRONT OF HOUSE

• Print should be displayed in all priority Front of House sites as soon as possible.

• In addition, large productions photos (available from the company manager) and reviews should be on display. Please contact us for anything you may need.

Original cast

Support available from Bill Kenwright Ltd

All design elements are available on CD for brochure and advertising purposes, and will be sent to you as soon as they become available. Production photographs are available upon request.

The Company Manager also has laminate copies of the production shots which can be used for Front of House. We can provide hard copies of production shots if necessary, though these must be returned to Bill Kenwright Ltd at the end of the run.

Please note you should avoid having your marketing/press department and local press contacts use images of the show from their own photo libraries.

Photos sent to you for publicity purposes may be from past productions of the show and will be marked as such. Please ensure that the credit, "Previous cast photos" accompanies the publication of these images.

Members of the company are often available for advance visits, group launches, press conferences and interviews. Other members of the creative team, including Bill Kenwright, are also sometimes available for interview. There is less availability prior to the tour and during the rehearsal period, but we do our best to fulfil all requests on time.

Tickets for the tour are available on request for marketing and box office staff—we would prefer that as many of the people as possible who are responsible for selling the show see the production well in advance.

For help with any of these points or to request additional support, please contact the marketing department at Bill Kenwright Ltd.

For further information on the tour, including scheduled and casting information, and to download photos, images and copy, please refer to our website

www.kenwright.com

Original cast

Support available from Bill Kenwright Ltd

CONTACT INFORMATION FOR EVITA

Bill Kenwright Ltd
BKL House
1 Venice Walk
London
W2 1RR
Tel: 020 7446 6200
Fax: 020 7446 6246

Web: www.kenwright.com

Marketing Assistant
(Contact with all campaign management and marketing queries)
Simon Friend
simon.friend@kenwright.com

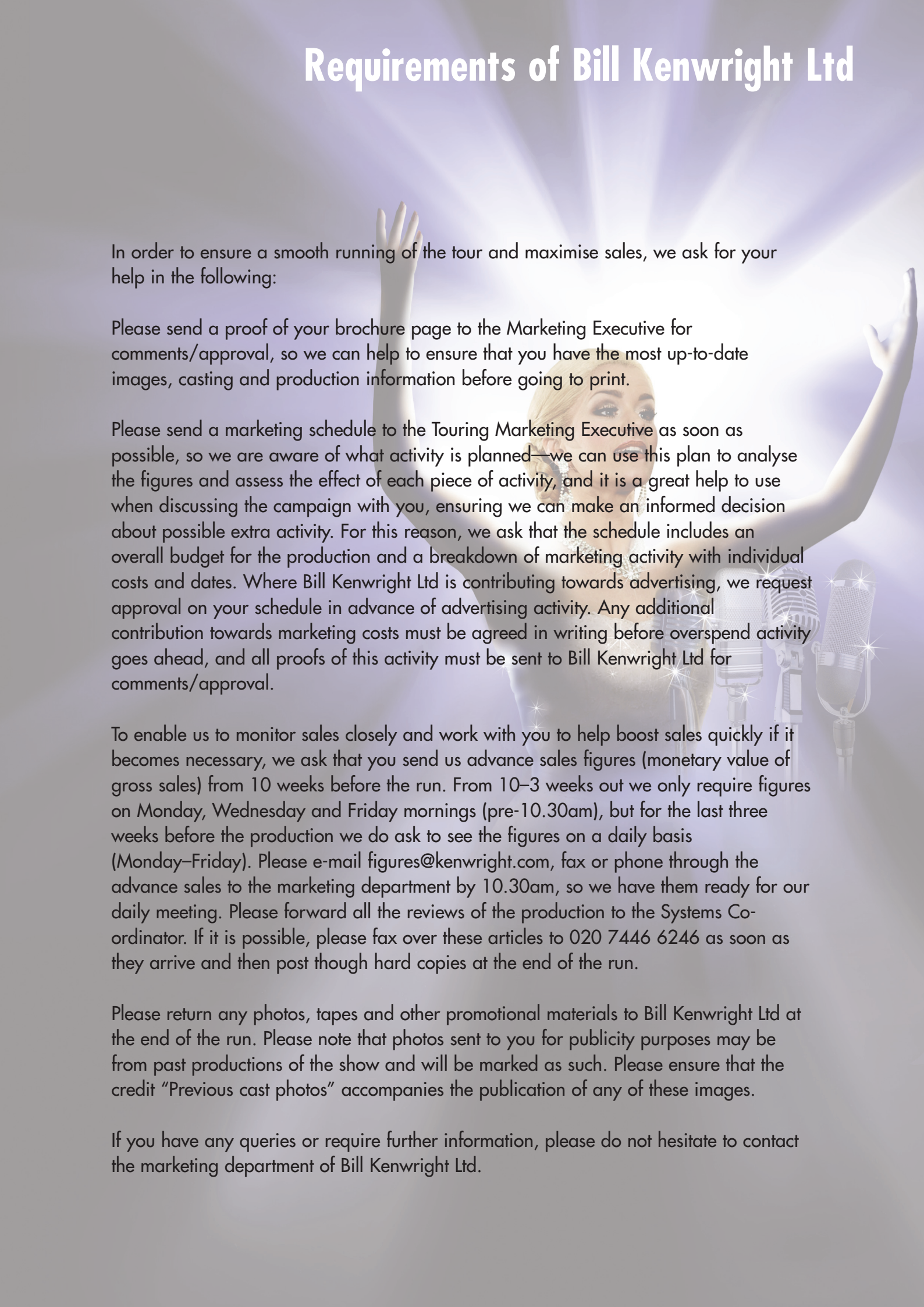
Systems Co-ordinator
John Collings
john.collings@kenwright.com

Figures should be sent to
figures@kenwright.com

Marketing Manager
Alan Stacey
alan.stacey@kenwright.com

Commercial Director
(Overall Head of Marketing for all BKL Productions)
Steve Potts

Requirements of Bill Kenwright Ltd



In order to ensure a smooth running of the tour and maximise sales, we ask for your help in the following:

Please send a proof of your brochure page to the Marketing Executive for comments/approval, so we can help to ensure that you have the most up-to-date images, casting and production information before going to print.

Please send a marketing schedule to the Touring Marketing Executive as soon as possible, so we are aware of what activity is planned—we can use this plan to analyse the figures and assess the effect of each piece of activity, and it is a great help to use when discussing the campaign with you, ensuring we can make an informed decision about possible extra activity. For this reason, we ask that the schedule includes an overall budget for the production and a breakdown of marketing activity with individual costs and dates. Where Bill Kenwright Ltd is contributing towards advertising, we request approval on your schedule in advance of advertising activity. Any additional contribution towards marketing costs must be agreed in writing before overspend activity goes ahead, and all proofs of this activity must be sent to Bill Kenwright Ltd for comments/approval.

To enable us to monitor sales closely and work with you to help boost sales quickly if it becomes necessary, we ask that you send us advance sales figures (monetary value of gross sales) from 10 weeks before the run. From 10–3 weeks out we only require figures on Monday, Wednesday and Friday mornings (pre-10.30am), but for the last three weeks before the production we do ask to see the figures on a daily basis (Monday–Friday). Please e-mail figures@kenwright.com, fax or phone through the advance sales to the marketing department by 10.30am, so we have them ready for our daily meeting. Please forward all the reviews of the production to the Systems Co-ordinator. If it is possible, please fax over these articles to 020 7446 6246 as soon as they arrive and then post though hard copies at the end of the run.

Please return any photos, tapes and other promotional materials to Bill Kenwright Ltd at the end of the run. Please note that photos sent to you for publicity purposes may be from past productions of the show and will be marked as such. Please ensure that the credit "Previous cast photos" accompanies the publication of any of these images.

If you have any queries or require further information, please do not hesitate to contact the marketing department of Bill Kenwright Ltd.