

## ***A Theatre Investment Opportunity***

*NB This Brochure is not an FSA-regulated document. It is a an outline of the project, Kisses On A Postcard. The accompanying Invitation To Invest and Investors' Contract are fully FSA-compliant, having been approved by Haines Watts Halpern, Chartered Accountants, an authorised person within the meaning of the Financial Services and Markets Act 2000.*



# KISSES ON A POSTCARD

BY TERENCE FRISBY  
WITH MUSIC BY GORDON CLYDE AND JOHN ALTMAN



## ***Executive Summary:***

**Producers:** Vackies Ltd (Terence Frisby, Dominic Frisby, Jeremy James Taylor)

**Executive Producer and General Manager:** Peter Wilkins

**Production Company:** Vackies Ltd. (UK)

**Genre:** Musical Comedy-Drama

**Director:** To be confirmed

**Associate Director:** Jeremy James Taylor

**Playwright:** Terence Frisby

**Music:** Gordon Clyde and John Altman

**Cast:** Approximately 35, including up to 20 children

**Budget:** £2,500,000

**Financing:** 100% - Private Investors

**Ownership:** 60% - Private Investors; 40% - Vackies Ltd.

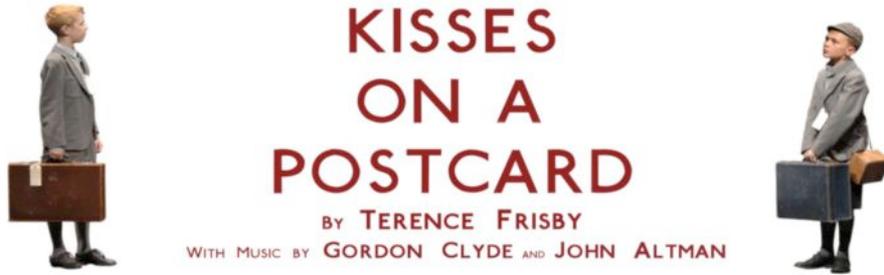
**Optimal Theatre Size:** 1100 seats

**Net Revenue At Capacity:** £286,000

**Hard Running-Costs:** (Excluding Royalties) £109,000

**Breakeven:** 39% of capacity

**[www.kissesonapostcard.com](http://www.kissesonapostcard.com)**



***The story of Jack and Terry and a small Cornish village during the Second World War.***

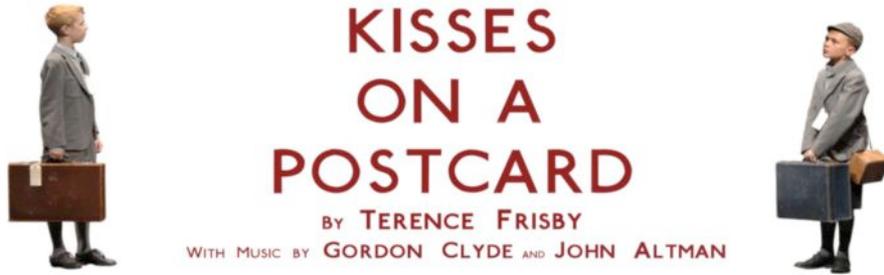
*"You'll laugh loads, you'll smile every few minutes, and you'll cry - I did. Quite simply the best production I've ever seen at The Queen's Theatre. It was brilliant."*  
BBC Radio.

Based on his award-winning radio drama, *Just Remember Two Things: It's Not Fair And Don't Be Late*, this autobiographical musical describes Terence Frisby's exhilarating experiences as an evacuee during WWII.

To save them from the Blitz, when Terry was just seven, he and his eleven-year-old brother, Jack, were sent from their home in South-East London to a place they had never heard of, to stay with people they had never met: in Cornwall, as it turned out.

This is a story about the fun, joy, pain and tragedy of growing up in the middle of a world war. It has a gripping narrative, memorable characters and great musical numbers. It is rich in comedy, high in emotion, and a must for audiences of all ages.





## ***Why Invest In Kisses On A Postcard?***

### **1. THE MATERIAL**

This story, in our professional judgement, has the potential to be a huge hit in London, on tour and globally. We also believe this can go on to become a hit film on the scale of *Oliver!* But you should only invest in a film or theatre venture if *you* believe in the material. So put us to the test:

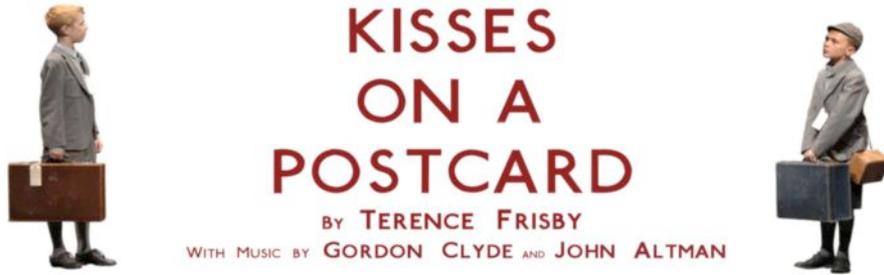
- Read the script.
- Listen to the CD.

And draw your own conclusions.

### **2. THE TEAM**

The track record of this team is outstanding. Their CVs follow, but briefly:

- **Terence Frisby** (Author/Producer) has worked for 50 years as a playwright, actor, director and producer. His most famous play, *There's A Girl in My Soup*, was a worldwide smash hit.
- **Gordon Clyde** (Composer/Music Director) has been a lifelong composer, performer and lyricist on stage, screen and radio.
- **John Altman** (Composer) has won too many awards to list here as an arranger and composer for film and television. Just read his CV.
- **Richard Stilgoe** (Composer) has written lyrics and/or music for three of the most successful musicals of all time: *Cats*, *The Phantom Of The Opera* and *Starlight Express*.
- **Peter Wilkins** (Executive Producer/General Manager) has managed over 270 high-quality productions in the West End, on Broadway and elsewhere.
- **Jeremy James Taylor** (Associate Director/Producer) has vast experience in managing casts with children. He founded the the National Youth Music Theatre and was its Artistic Director for almost thirty years.



### **3. THE FINANCIAL PACKAGE**

For a production of this size, the capitalization is low, even with its substantial contingency and capital reserve package of nearly 30% to protect the show against unforeseen circumstances. The weekly running costs are also attractively low; the production breaks even at under 40% of theatre capacity, lower than most musicals.

This is an original piece, so there are no payments to past producers or other previous rights holders. In fact, the reverse applies: future shows (tours, repertory, amateur, abroad and, especially, schools), and spin-offs like film, CD and other ancillary rights will generate substantial additional revenue for the original investors, you. The royalties associated with these revenue streams, if they arise, will be divided according to the 60/40 split between investor and producer.

### **4. THE ENVIRONMENT**

Musicals are the heart of the boom in the West End. They remain big business in London and a magnet for the theatre-going public. What's more, musicals with children have a very successful record. Some examples are: *Oliver!*, *The Sound of Music*, *Annie*, *Billy Elliot*, *Mary Poppins*, *Chitty Chitty Bang Bang* and *Bugsy Malone*. All have been hit films as well.

There are currently many revivals and tribute shows in the West End. We believe there is a genuine appetite, a craving even, for some original material.

### **5. THE SUBJECT MATTER**

World War Two and, in particular, the evacuation, has a big hold on our imagination. Over three million children were evacuated from British cities. It was the largest movement of people in British history: a national tearing-apart of families, which resulted in many new ones. Almost everyone seems to have at least one family member to whom this happened.

The show is redolent with the flavour of Cornwall, where it is set, and will charm lovers of the West Country. We believe it will appeal to visiting Americans, whose wartime GIs play a key role in Act II, as they arrive prior to D-Day, bringing their music with them.

'Kisses' will be an excellent first musical for parents to take children to and introduce them to the joys of musical theatre.



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## ***Background – By Terence Frisby***

This venture began life as a radio play, *Just Remember Two Things: It's Not Fair And Don't Be Late*, about my childhood experiences as an evacuee, during World War Two.

It was broadcast by the BBC Radio some ten times, creating some sort of record, and it received the biggest audience response that anyone in the BBC Radio Drama department could remember. It won the Giles Cooper Award for Best Radio Play and was mentioned critically in the same breath as *Under Milk Wood* and *Cider With Rosie*.



Jeremy James Taylor, Founder and Artistic Director of the National Youth Music Theatre with a wealth of worldwide experience of creating shows with children, kept nagging me to turn it into a stage musical. Then, in 2002, the CEO of the Queen's Theatre, Barnstaple, a first-class theatre with over 700 seats, asked us if we had a project for them to produce in-house, their first. Jeremy and I looked at each other and the musical was born.



In 2004, it was staged. Jeremy worked his magic with our cast of twenty-two children and twenty-three adult actors and singers. Our sell-out houses were overwhelmed. I have been working in the theatre for fifty years. It is very rare that you encounter such an audience reaction.

You can see some scenes from the Barnstaple production on the website.

Following our success in Barnstaple, Jeremy, my son Dominic and I formed Vackies Ltd, whose aim is to raise the necessary funds and stage this show in the West End.

It tells of an important, traumatic, historical event, which still has echoes today: the mass evacuation of children from the major cities in Britain during WW II. It was a national tearing apart of families and attempts to make new ones, with results from happy to tragic.

I was seven, my brother Jack was eleven when we became evacuees, or 'vackies'. We were two of a schoolful of children who were loaded onto a train with labels tied on us, gas masks and a packet of sandwiches each, sent away to the countryside to save us from the threat of German bombs. We had no idea where we were going or who we'd be living with – or for how long. We waved goodbye to our mother and the train took us to - Cornwall, as it turned out. There, in a remote village, we were herded into the local school and handed out to whoever would take us.



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Some of us had surprising, rich new lives, some were mistreated, some ran away, some stayed on after the war, a few died during it. Jack and I were two of the luckiest.



Through the eyes of a child (me), the play tells the story of this tiny village, with its conflicts, kindness, pettiness, generosity and gossip, turned on its head, first by the arrival of so many children, then by the arrival of American soldiers, prior to D-Day - a whole regiment of black GIs. No one in the village had ever seen a black man.

In particular, it tells the story of five people: my brother and me; Elsie Plummer, a vacky girl, who taught me the facts of life; and the couple who took us in. He had been a soldier in World War One (one of seventeen who survived the Mametz Woods massacre), a former Welsh coalminer, now a platelayer on the Great Western Railway; a fierce, humorous man, passionately anti-war, anti-establishment and anti-God. She was a warm, good, working-class woman, who everyone turned to in a crisis. They weren't just our temporary parents, they were 'Auntie Rose' and 'Uncle Jack' to the whole village. Besides caring for us, they took in Elsie when she became pregnant, while, at the same time, they were devastated by the loss of their own son, Gwyn, killed fighting in Italy.

The lives of our protagonists in their rural haven reflect the overall story of World War Two: Dunkirk; the bombing of Plymouth; the arrival of the Americans; D Day; the Italian campaign; the whole shape of the war is there in the action of the play.

The music for the show, by Gordon Clyde and John Altman, adds to its emotional power. Gordon is, sadly, too ill to continue, so John has taken over as composer. I wanted to weave a pattern that is utterly authentic, so - besides the new music of Gordon and John - we have also taken music from World War Two and adapted it for our own dramatic purposes. The music can be heard on the website at <http://www.kissesonapostcard.com/music.html>

Terence Frisby





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## *The Team*

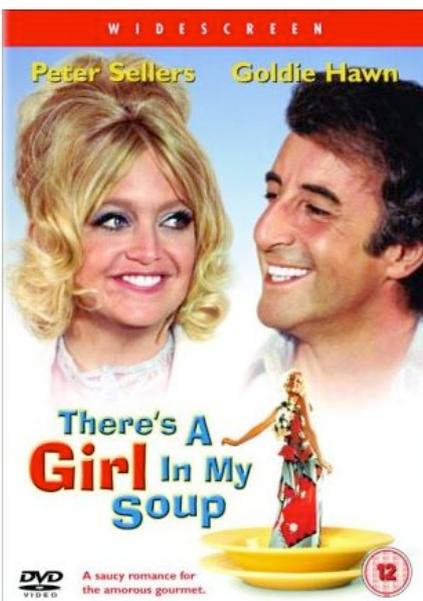
### TERENCE FRISBY (Author/Producer)

Terence Frisby's most famous play, *There's A Girl In My Soup*, was London's longest-running comedy (six and a half years) 1966-1972 and a worldwide smash hit with long runs on Broadway, in Paris, Berlin, Stockholm, Sydney, Rome, Vienna, Prague and many other places. It is still constantly produced across the globe.

His script for the equally successful film, which starred Peter Sellers and Goldie Hawn, won the Writers' Guild of Great Britain Award in 1970 for the Best British Comedy Screenplay.

His other stage plays include *The Subtopians* (Arts Theatre 1964), *The Bandwagon* (Mermaid 1969), *It's All Right If I Do It* (Mermaid 1977), *Seaside Postcard* (Young Vic 1978) *Rough Justice* (Apollo 1994) *Funny About Love* (two UK national tours 1999-2000). All his plays are published by Samuel French and are regularly performed worldwide.

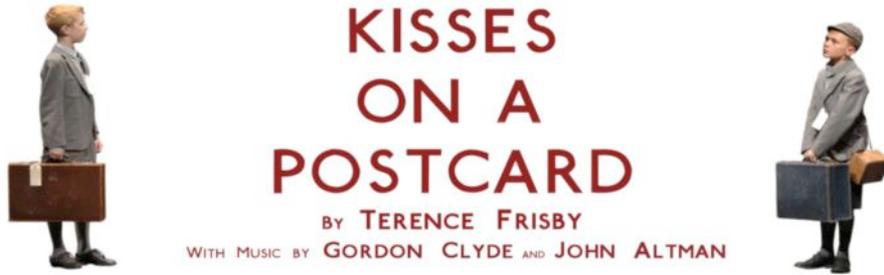
He has also written many plays for television, two of which were nominated for awards. His comedy series include *Lucky Feller* with David Jason (1976) and *That's Love* (1988-92), which won the Gold Award for Comedy at the 1991 Houston International Film Festival.



His radio play, *Just Remember Two Things: It's Not Fair And Don't Be Late* for BBC Radio Four, on which *Kisses On A Postcard* is based, won The Giles Cooper Play Of The Year Award and achieved some sort of record by being broadcast ten times in a few months on Radio 4 and BBC World Service. A musical stage version of his radio play was produced at the Queen's Theatre, Barnstaple in 2004.

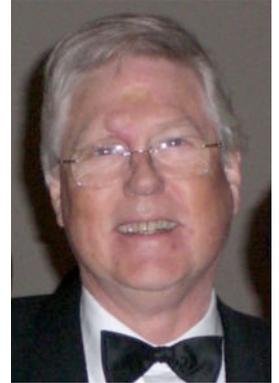
Terence has worked extensively for nearly 50 years as actor, director and producer. He has played leads and directed in the West End and all over the country. His favourite presentations were the South African, multi-award-winning *Woza Albert* at the Criterion Theatre in 1983, subsequently off-Broadway and worldwide, and the record-breaking UK Tours of *Once A Catholic* and *The Real Inspector Hound*, which double-billed with his own one-act play, *Seaside Postcard*.

His first book was *Outrageous Fortune*, an autobiographical story. Terence is currently writing a novel and *Diary Of A Grandfather*.



**PETER WILKINS** (Executive Producer/General Manager)

In 1968, after training at Royal Academy Of Dramatic Art, Peter met Paul Elliott and Duncan Weldon and became, over the years, their company manager, production manager and, finally, executive director of Triumph Proscenium Productions. During that time, he had spells in South Africa; firstly as production manager to Pieter Toerien Productions and later as Executive Producer of Entertainment at Sun City. In the Autumn of 2004, he was the London Manager for the Royal Shakespeare Company's season of plays at the Albery & Playhouse Theatres.



During the years with Triumph some of the more notable of the many productions that they produced in the West End for which Peter was responsible were:

- Dustin Hoffman in Sir Peter Hall's production of *The Merchant of Venice*
- Al Pacino in *American Buffalo*
- Jack Lemmon and Kevin Spacey in Jonathan Miller's Broadway production of *Long Day's Journey into Night*
- Lauren Bacall in *Sweet Bird of Youth* directed by Harold Pinter
- Charlton Heston in *A Man for All Seasons*
- Faye Dunaway in *Circe and Bravo* again directed by Harold Pinter
- *Heartbreak House*, directed by Sir Trevor Nunn, starring Paul Scofield, and Vanessa Redgrave
- Revivals of two Pinter plays, *The Caretaker* and *The Homecoming*, at the Comedy Theatre, and both directed by Sir Peter Hall

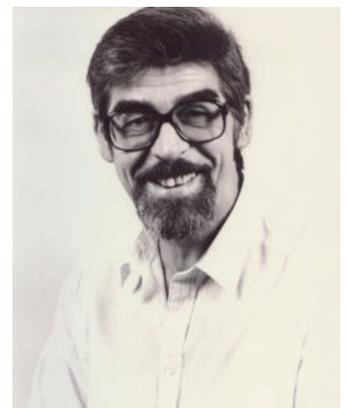
Transfers To Broadway:

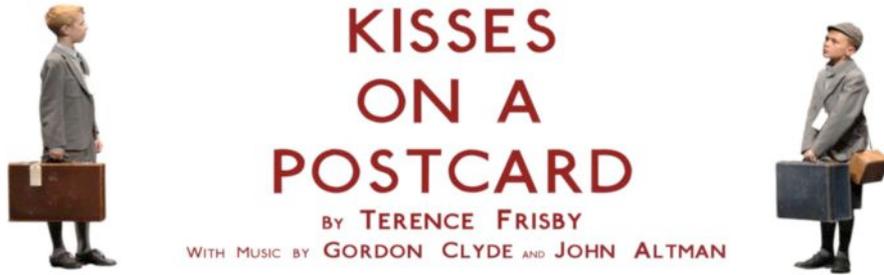
- Sir Derek Jacobi in *Breaking the Code* to the Neil Simon Theatre
- Alan Rickman, Lindsay Duncan in *Private Lives* to The Richard Rogers Theatre

**GORDON CLYDE** (Composer)

Gordon is a broadcaster, actor, singer, pianist, writer and composer, who has made over three thousand musical broadcasts on Radios 2, 3 and 4 and World Service as presenter, performer, writer and composer. He has spent many years writing songs, original music and pastiches for revues, cabaret - especially for his own acts - and topical radio programmes, as well as background music for various TV programmes.

As an actor, Gordon has played many principal parts and leads in West End musicals, including: *Hello Dolly*, *The Four Musketeers*, *Jeeves*, *How To Succeed In Business Without Really Trying*, *The Plumber's Progress*. He played with Phil Silvers in *A Funny Thing Happened On The Way To The Forum*. He played the interviewer on *The Dick Emery Show* for three years; and made featured appearances on Morecambe and Wise (three times) and Harry Secombe and Joan Turner Specials.





## JOHN ALTMAN (Composer)

John is a multi-award-winning composer and arranger who counts among his numerous credits the Monty Python classic '*Always Look On The Bright Side Of Life*' famously sung by Eric Idle in *Life Of Brian*.

He has performed with all the major figures in popular music and jazz over the last few decades, including Eric Clapton, Sting, Phil Collins (all of whom performed in his band, the Secret Police, an all star aggregation specially assembled for the Secret Policeman's Ball), Jimi Hendrix, Nick Drake, Muddy Waters, Bob Marley, Jimmy Page, Little Richard, and Van Morrison and Hot Chocolate.

He has had a parallel successful career as a composer/arranger/producer for films and television, winning most of the prestigious film composer awards:

- An EMMY and an ASCAP Film Award for *RKO 281 - The Making of Citizen Kane*
- The BAFTA Anthony Asquith Award for *Hear My Song*
- A second ASCAP Award and the Choreographer's Carnival Award for best dance score for *Shall We Dance*
- A TRIC Award for *Peak Practice*
- A Golden Reel nomination for *Little Voice*
- A BAFTA nomination for *The Old Devils*
- An Oscar mention for the period music for *Titanic*, which he also produced
- A second Emmy nomination in 2003 for his score for *The Roman Spring of Mrs Stone* starring Helen Mirren and Ann Bancroft

His contribution to British music was recognized in October 2006 by the award of the Gold Badge of Excellence, the lifetime achievement award of the British Academy of Composers and Songwriters.

Other films include *Funny Bones*, *Bhaji on the Beach*, *Bad Behaviour*, *Beautiful Thing*, *The Matchmaker*, *Fidel*, *King of Texas*, *Beautiful Joe*, *Hope Springs*, and *On Thin Ice*, and the classic tank chase sequence in *Goldeneye*.

## RICHARD STILGOE (Composer)

In Addition, we are delighted to announce that **Richard Stilgoe** has composed two superb numbers for us.

Richard is a renowned musician and lyricist who counts among his many credits *Cats*, *Starlight Express* and *The Phantom Of The Opera*. He has two Tony nominations, three Monte Carlo Prizes, a Prix Italia, an honorary doctorate and an OBE to his name.





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## **JEREMY JAMES TAYLOR** (Associate Director/Producer)

Jeremy founded The National Youth Music Theatre in 1976 and led it as Artistic Director for twenty-seven years until 2003. He has written over thirty pieces for the company, directed over forty, and has won seven Fringe First awards at the Edinburgh Festival.

The NYMT has played to universal acclaim worldwide. Among its many successes are: the sell-out West End smash-hit, *Bugsy Malone*, at the Queens Theatre; *The Dreaming* (Howard Goodall's musical version of *A Midsummer Night's Dream*) at Covent Garden and across the world; *Pendragon* on Broadway (where it won The Critics Choice award); *The Ragged Child* (subsequently on BBC TV); *The Kissing Dance* (a musical version of *She Stoops To Conquer*); and many more.



Jeremy started his career at The National Theatre as actor and director. He was Associate Director at The Young Vic from 1975-8 before directing freelance for the English National Opera and Glyndebourne, amongst many others. He has directed all over the world, including shows in Sydney, Hong Kong, Toronto and on Broadway, and has worked on the casting of many films, including *Charlie and The Chocolate Factory*, *Sleepy Hollow* and most recently *Sweeney Todd*

With doubles and understudies, there will be over fifty children connected to this production at any moment. JJT's experience with young people and his work with the NYMT make him invaluable.

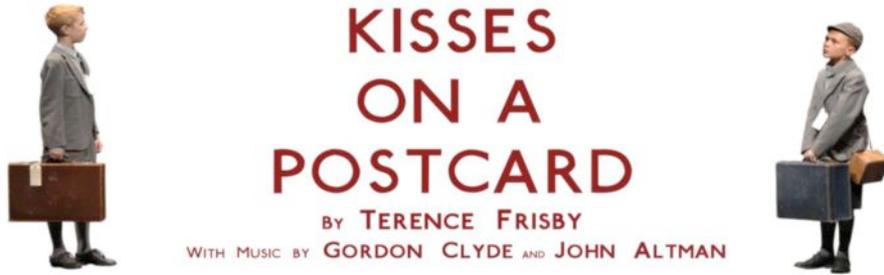
## **DOMINIC FRISBY** (Producer)

Dominic is a prolific voiceover artist, an award-winning stand-up comedian, an active private investor and the son of Terence. He has been providing essential help in getting this project off the ground.

He has voiced thousands of radio and TV ad campaigns, documentaries and even cartoon series – most recently *Roary The Racing Car* with Peter Kay. He regularly appears in the various comedy clubs across the country and is resident compere at London's oldest comedy venue, Downstairs At The Kings Head.



He can occasionally be spotted on TV as an actor and is the presenter of *Sky Comedy Close-Up*. He also produces and presents the internet radio show, *Commodity Watch Radio*, and writes on commodities for *Moneyweek* magazine.



## ***Investing In Theatre***

Investing in theatrical productions and musicals can be hazardous and investors may not get back the amount they have invested. However, there is also the potential for significant gain.

The capitalisation will be £2,500,000, including contingency. Investments will be in units of £10,000, with half units also available. Investors will not have a liability for anything in excess of their initial contributions. Investment is non-transferable: once units are purchased their value cannot be realised other than through returns from the production. That return comes from box office income over and above the costs of the production. Costs come in three forms: production costs, running costs and closing costs.

Based on a capitalisation of £2,500,000:

- £10,000 of investment receives 0.24% of the Production net profits
- £20,000 of investment receives 0.48% of the Production net profits
- £50,000 of investment receives 1.2% of the Production net profits
- £100,000 of investment receives 2.4% of the Production net profits
- £250,000 of investment receives 6% of the Production net profits
- £2,500,000 receives 60% of the Production net profits.
- 

Profits do not come from box office receipts alone. There are potential, major, subsequent sources of revenue. For example:

- Subsequent stage productions (tours, repertory, amateur, foreign and – especially, in this case – schools)
- Film and TV rights
- Performing rights on the music
- Commercial exploitation (e.g. CDs, DVDs, t-shirts etc).

The same share of profit applies here too, ie investors will take 60% of any future earnings Vackies Ltd make on the show.

These subsequent sources of revenue could be anything or nothing and are impossible to responsibly estimate. The story is that *Gone With The Wind* earned more from DVD sales than it did box office receipts, when DVD technology had not even been conceived when the film was made. At the other extreme, it is possible, though unlikely, to have zero subsequent revenue from the show.

Your investment will be fully ring-fenced, utterly protected, until a West-End production is confirmed and we actually spend your money. Should we be unable to launch a production, your money will be returned in full plus interest. Please see the investors' contract for full details. Should we consider an out-of-town production or an arrangement with another producer to be our best way forward, you will have the option of staying in or having your investment refunded.

50% of the seed money has come from members of the production team.





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## ***Budget***

### **PRODUCTION BUDGET:**

Artistic Fees – Director, Designer, Choreographer etc	160,000
Company Salaries – Actors, Musicians, Stage Management etc	284,308
Physical – Scenery, Costumes, Lighting etc	422,500
Rehearsal & Pre-production Expenses	68,600
Theatre Fit-up	110,200
Advertising and Publicity	500,000
General & Administrative	190,000
Development Costs	50,000
Contingency @ 12.5%	216,951
Reserve Capital	497,441
<b>Grand Total</b>	<b><u>2,500,000</u></b>

### **POTENTIAL WEEKLY REVENUE AT TARGET WEST END THEATRE:**

Number of Seats	<b>1,104</b>
Average Gross Ticket Price	<b>£42.11</b>
Gross Box Office Per Performance	£46,489
Gross Box Office Per Week of 8 Performances	£371,916
<b>Capacity Net Box Office Income per Week</b>	<b><u>£286,375</u></b>

### **WEEKLY RUNNING COSTS:**

Salaries (Cast, Technical etc. inc. O/T & Holiday Pay)	49,000
Advertising	20,900
Departmental Expenses (Hires etc)	8,700
Theatre	25,000
Royalty Pool	3,000
General & Administrative	5,400
<b>Total Fixed costs</b>	<b><u>112,000</u></b>



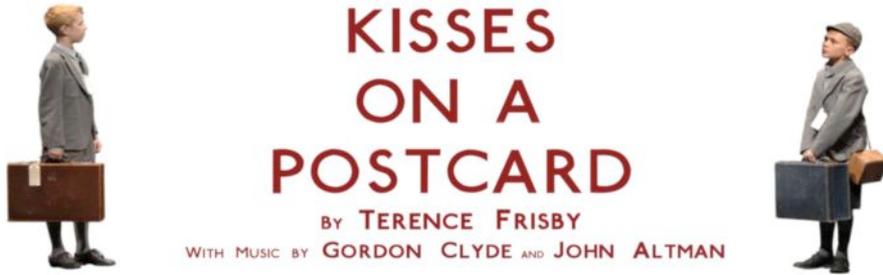
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## RECOUPMENT FORECAST:

% of Capacity	100%	90%	80%	70%	60%	50%	45%	39.11%
<b>Net Box Office Income</b>	<b>286,375</b>	<b>257,737</b>	<b>229,100</b>	<b>200,462</b>	<b>171,825</b>	<b>143,187</b>	<b>128,869</b>	<b>112,001</b>
Total Weekly Costs	112,000	112,000	112,000	112,000	112,000	112,000	112,000	112,000
Weekly Profit	174,375	145,737	117,100	88,462	59,825	31,187	16,869	1
Less 30% Royalty Pool	49,312	40,721	32,130	23,539	14,947	6,356	2,061	
<b>Weekly Profit</b>	<b>125,062</b>	<b>105,016</b>	<b>84,970</b>	<b>64,924</b>	<b>44,877</b>	<b>24,831</b>	<b>14,808</b>	<b>1</b>
<b>Weeks to Recoupment</b>	<b>16</b>	<b>19</b>	<b>24</b>	<b>31</b>	<b>45</b>	<b>81</b>	<b>135</b>	



## ***To Sum Up - Why Invest In This Show?***

We believe we have:

- First-class, original, funny, moving material.
- Experienced, multi-talented creators in **Terence Frisby**, **Gordon Clyde** and **John Altman**.
- A first-class management team led by **Peter Wilkins**, who has put together an excellent financial package.
- The country's most inventive and experienced children's director in **Jeremy James Taylor**.
- A musical. Musicals have been shown to be the most lucrative theatrical genre; and those with children to have the highest probability of success within the genre.

Finally, you will be backing a high-profile, West End Show. Of course, you get free tickets to the opening night, an invitation to the first-night party and house seats on request throughout the run. Perhaps more significantly, a show like *Kisses* has the potential to remain in people's memories for as long as they live, especially if it becomes a film; that is what makes this type of investment different from any other.

*If this project appeals to you, please pass it on, spread the word and put us in touch with any other potential investors. Many thanks.*

***The following are available on request – or at our website:***

A Full Script Of The Show  
A Full And Detailed Budget  
A Detailed Investors' Contract  
A CD With Some Of The Music  
A DVD With Some Scenes From The 2004 Try-Out Production In Barnstaple.

### **CONTACT:**

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