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Rumpus Theatre Company Sponsorship Proposal 2004

Background:

Theatre companies have various ways of bridging the cash-flow gap between setting up a production and the initial guaranteed fees/box office income coming in:

- 1) They have enough capital already in their coffers from previous successful large-scale productions.
- 2) They borrow the money from a bank at a high rate of interest.
- 3) They have an established network of "angels" who regularly invest in their productions and expect some financial reward and maybe artistic input in return.
- 4) They are funded by local authorities and/or arts bodies who will almost certainly require some degree of artistic control.
- 5) They receive business sponsorship in the form of donations of money or goods or services in kind.

Rumpus Theatre Company was founded in 1994 and the company has a proven track record in small- and middle-scale productions (please see the company profile below). While in all other respects, administrative, artistic and practical, Rumpus is more than prepared and experienced enough to produce plays on a large scale, it is difficult at the level at which the company has been operating to build up the capital sum necessary to bridge the cash-flow gap involved in mounting such a large-scale project. At the same time, Rumpus is reluctant to cede any actual artistic control - this is the specific skills area that has brought Rumpus to the exciting stepping-off point where it now finds itself .

The following proposal is made with this background in mind.

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The proposal:

The Sponsor lends Rumpus, interest-free, the necessary capital to bridge the cash-flow gap between production set-up and the initial guaranteed fees/box office income coming in for it's first large-scale project, in return for which Rumpus will feature the sponsor very prominently as it's sole sponsor in all the project's promotional material and related publicity.

By making the sponsorship deal into an interest-free loan rather than the more traditional donation of money or products or services in kind, The Sponsor will get **a high level of sponsorship benefits at a fraction of their usual cost**, while Rumpus will get the benefit of an interest free-loan while maintaining reasonable artistic freedom.

What's the actual nitty-gritty:

The Sponsor lends Rumpus 75k to fund pre-production and initial weeks' running costs prior to guaranteed fees clearing from the first few tour dates.

The loan will be **repaid in full within a mutually agreed time-frame** (3 to 4 months), and will be **entirely underwritten by guaranteed fees** contracted to Rumpus by tour venues.

The Sponsor will be prominently named as sole sponsor on all promotional material (ie posters, handbills, programmes, etc) and will be mentioned as sponsor in any promotional television or radio appearances that may be arranged. It will also be possible for The Sponsor to supply a promotional stand to be displayed in each theatre foyer visited.

What's in it for Rumpus:

Short term 75k interest free loan.

Kudos of being seen to have attracted business sponsorship.

Reasonable artistic freedom.

What's in it for The Sponsor:

High-profile national advertising for the duration of the production.

Kudos of sponsoring/being associated with a high-quality, popular-appeal arts project.

Extremely minimal cost - ie the lost interest on 75k for a 3 to 4 month period - a fraction of what similar sponsorship benefits would cost in a traditional sponsorship arrangement.

Who has the final say for what:

Rumpus will retain all artistic control over the actual stage production, which will be of an exemplary standard and certain to enhance The Sponsor's reputation.

The Sponsor will have equal say with Rumpus in the design and execution of all promotional material, which will only be produced and distributed when fully agreed by both parties.

The project:

A high-profile national tour - with the serious potential for a subsequent London West End transfer - of **THE SIGNALMAN**, a new play by John Goodrum based on **Charles Dickens' well-known classic ghost story**.

The play has already been given two very successful and popular regional productions: the first produced by Rumpus at the Pomegranate Theatre, Chesterfield, in 1997, which did excellent box office business and is still remembered fondly by audiences and theatre staff alike; and the second produced by Bill Kenwright Ltd at the Theatre Royal, Windsor, in 1998, which was similarly very well-received.

Here are some press quotes from those productions:

“ideal entertainment for a winter’s night” (*Observer*)

“Definitely not one for the faint-hearted!...I swear I felt the draught as the train rushed past, and my head rang as the engine shrieked away out of the back of the auditorium” (*Derbyshire Times*)

“In the tradition of thrilling and nail-biting experiences, The Signalman adds another gem to the theatre’s list of first rate productions” (*Ruislip Gazette*)

“A thoroughly engaging and impressive coup-de-theatre” (*Bucks Free Press*)

“deserves to join the ranks of stage shows that really send a shiver up the spine” (*Windsor Express*)

As a tried and tested product, and given the benefit of West End production values, this project will be well on the way to artistic and a commercial success.

Contact details:

If you feel your Company may be interested in fulfilling the sponsorship remit outlined in this proposal - or would like Rumpus to consider some variation on the proposal outlined above - Company Director John Goodrum would be delighted from you in one of the following ways.

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151 Birches Lane
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Rumpus Theatre Company profile:

RUMPUS THEATRE COMPANY was formed in 1994 to produce John Goodrum's play SCHUBERT FOUNTAIN at the Chesterfield Arts Centre and then on ***national tour***. In the nine years since, RUMPUS has developed its work as a producing theatre company, and has sought to combine high audience appeal with adventure in a succession of high standard productions.

Subsequent Rumpus productions, all at the Pomegranate Theatre, Chesterfield, are:
BETRAYAL (Harold Pinter)

MURDERER (Anthony Shaffer)

PRIVATE LIVES (Noel Coward)

SAME TIME NEXT YEAR (Bernard Slade)

ABSURD PERSON SINGULAR (Alan Ayckbourn)

DUET FOR ONE (Tom Kempinski)

TIME AND TIME AGAIN (Ayckbourn)

THE SIGNALMAN (John Goodrum, after Dickens)

BLOOD RELATIONS (John Goodrum)

INTIMATE EXCHANGES (Ayckbourn)

SEASON'S GREETINGS (Ayckbourn)

THE HAUNTED HOUSE (John Goodrum, after Dickens)

AWAY FROM IT ALL (Lynne Patrick)

RUN FOR YOUR WIFE (Ray Cooney)

THE PIT AND THE PENDULUM (John Goodrum, after Poe) ***and national tour***

NO MAN'S LAND (Pinter)

SORRY, I LOVE YOU... (John Goodrum) ***and national tour***

LOOK, NO HANS! (John Chapman and Michael Pertwee)

THE BLUE ROOM (David Hare)

THE BLACK VEIL (John Goodrum, after Dickens) ***and national tour***

SECOND FROM LAST IN THE SACK RACE (Michael Birch, after David Nobbs)

COPENHAGEN (Michael Frayn)

THE COMEDY OF TERRORS! (John Goodrum) ***and national tour***

NOW YOU SEE IT (Georges Feydeau)

QUARTET (Ronald Harwood)

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Centring its productions around short residencies at the Pomegranate, Chesterfield, RUMPUS also takes one production a year on a national tour. Future plans include an expansion of this touring aspect of the company's work - including a major tour of THE SIGNALMAN by John Goodrum based on Dickens' classic ghost story, and a small-/middle-scale tour of Bram Stoker's THE JUDGE'S HOUSE in Autumn 2004 - while maintaining its long-established and happy association with the Pomegranate Theatre with further productions in the pipeline for 2004/05.

Some past reviews:

"adapted and directed with nothing less than genius" (*Wimbledon Borough News*, The Pit and the Pendulum)

"a sure-fire winner" (*Derbyshire Times*, The Black Veil)

"highly recommended, as is everything done by Rumpus...I laughed out loud" (*indielondon.co.uk*, Sorry, I Love You...)

"a farcical and hilarious couple of hours...splendid" (*Bracknell News*, The Comedy of Terrors!)

"part historical, part fiction, part comedy, part tragedy, but above all, a work of art...a gripping, passionate performance" (*The Stage*, Schubert Fountain)

"an absorbing study and a tour de force" (*Eastern Daily Press*, Schubert Fountain)

"the first-night audience was spellbound" (*Derbyshire Times*, No Man's Land)

"masters of the high audience appeal production" (*Derbyshire Times*, Season's Greetings)

"Rumpus know better than many how to please an audience" (*Derbyshire Times*, Run For Your Wife)

"vivid, poignant, funny and unfailingly entertaining...made me want to stand up and cheer" (*Derbyshire Times*, Quartet)