

THE PRODUCER'S PERSPECTIVE

GETTING YOU TO THE NEXT STAGE.

PRO


Hello Pros!
And happy August!

We're in the dog days of summer now, with temperatures heating up and so many folks taking vacations.

Broadway used to take a vacation during the summer as well, but this year we've had a slew of summer openings from *Head Over Heels* to *Straight White Men* and my own, *Gettin' The Band Back Together!* (and *Pretty Woman* right after us.)

This is all a continuing symbol of Broadway's boom, as shows take advantage of every month on the calendar to claim their spot on the Great White Way.

But the summer is also the season of festivals, from the NYMF to the countless

Fringe Festivals around the country and the world (including Edinburgh, the largest arts festival in the world with umpteen-thousand productions). Never been to a Fringe show? Find a festival near you and go.

And next year, set a goal for yourself: get one of your shows in a festival. (Tip - the best Fringe Shows have simple physical productions and small casts. Thinking about trying out a one-person show? This is the place for you.)

But until then, enjoy the last few weeks of summer, and get ready for September. We'll only have three more months of the year to accomplish those resolutions you set last January. :-)

Go get 'em.

K

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UPCOMING EVENTS

PRO Office Hours

Monday, August 20, 2018 | 7 pm ET

10-Minute Play Contest Winner Announcement

Thursday, August 23, 2018

Monthly Mixer

Thursday, August 23, 2018 | 5:30 pm EST
Spoonfed NYC

Inner Circle Weekend

August 25-26, 2018

For more information or to sign up for other events, visit www.theproducersperspective.com.



Pricing goes up September 1st!



KEN'S PRO TIP

*No can mean "not now"
and every no gets you closer
to a yes.*



LAST MONTH'S OFFICE HOURS

The key to success in getting
what you want is all about
follow up

•

When following up with a
connection don't do what
everyone else is doing. Pitch
or follow up in a way that
shows what is in it for them.

•

Always be prepared to answer
why when you are pitching a
show or an idea for your show

•

Referrals and doing great
work are the best way to get
an agent but getting an agent
is also about networking.

•

"What you aren't getting in
life is most likely what you are
not giving"

PRO QUOTE OF THE MONTH

"Obstacles don't have to stop you. If you run into a wall, don't turn around and give up. Figure out how to climb it...go through it or work around it"

~Michael Jordan

(Are you following Ken on Instagram? He posts a new inspirational quote on his whiteboard every morning!) Follow him @kendavenportbway.

MARKETING FOR PROS

Become a Master Marketer with These Three Steps

I met a young entrepreneur recently who said they wanted to become a master marketer, but she couldn't afford grad school.

"Grad school," I spit-taked. "Who needs grad school? I can give you two ways to become a master marketer for a heck-of-a-lot less."

The first method is to market something yourself. Produce a show. Give voice lessons. Sell something on Etsy. Whatever you want to do, it will require marketing. And nothing teaches you greater skills more than being in the trenches.

But that's high risk. And may involve some capital investment.

The second is a simple three-step process that'll teach you how to market something effectively . . . for free. Here goes:

1. Identify the industry you want to learn about.
2. Identify a product/person or brand within that industry that you respect.
3. Observe every single thing they do.

For example . . .

Do you want to bring a new soft drink to market? Sign up for Coca-Cola's email list, social media, YouTube channel, and more.

Do you want to sell bracelets on Etsy? Find out who is selling the most bracelets on Etsy

and examine their photos, buy a bracelet to see how they treat their customers, return that bracelet to really see how they treat their customers.

And yes, duh, for a musical or a play. As you read/watch/study what these products do, make sure you . . .

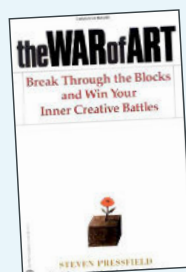
- Take note of any initiatives that get you to take action. (Buy, tweet, recommend, etc.)
- Count the impressions that you get, and how you feel when you get them. (Too many? Too few? Just right?)
- Ask yourself, are you thinking/considering/buying the product when you are not reading/seeing marketing?

Recent research estimates that the average New Yorker sees 5,000 advertisements a day. A day!!!

It's time to put those advertisements to good use . . . so pick a company that you think does it right, and then play Monday Morning Marketing Exec.

What would you do that was different?

FYI, I'd hire someone that brought me their own personal marketing study on three different products over a person than attended a three-year grad school program any day.



WHAT KEN'S READING

War of Art

by Steven Pressfield

What keeps so many of us from doing what we long to do? Why is there a naysayer within? Bestselling novelist Steven Pressfield identifies the enemy that every one of us must face, outlines a battle plan to conquer this internal foe, then pinpoints just how to achieve the greatest success.

Where are the Women Playwrights? A Historical Review

by Lead Pro Member, Amy Drake

Plays by women grew in popularity during the eighteenth century, and female playwrights entered the field with great enthusiasm. Within a century the number of plays by women being produced in Britain rapidly declined. Why was this?

Some women playwrights bucked the system which supported the notion that the purpose of theater was to instruct audiences in virtue. Plays by women were often frank, bawdy, and were considered immoral by the establishment. A woman working as a playwright was by association believed to have a notorious reputation regardless of her own personal conduct. The most famous of these women playwrights was Aphra Behn (1641-89).

According to Melinda Finberg in *Eighteenth-Century Women Dramatists*, Behn led the charge as the first woman in England to earn her living as a writer of poetry, novels, translations, and drama (ix). She is best remembered for penning *The Rover* (1677), and her plays were commercially successful. Outside of the theater she led an extraordinary life as a spy for the English government during the

Anglo-Dutch War, served time in debtors' prison, wrote propaganda for the Tory party, supported sexual freedom for women and imbued her poetry with passages about her love affairs with men and women (ix). Behn drew inspiration from vast personal experiences.

Another influential early female playwright was Mary Pix. Pix's plays were performed at the Queen's Theatre by some of the most talented actors of the day (xii). Recurrent themes of Pix's work were "sexual violence and female victimization...graphic rape and murder" (xiii). Also known for her comedies, Pix wrote "farical intrigue [with] wily heroines" (xiii). The collective works of these women blazed across the British stage for a short period before "a change in dramatic tastes" combined with "pressure on women writers to live and work within a "strict moral code" censored their work. Their unwillingness to conform to this code "contributed to the near disappearance of women playwrights" from the British stage (x).

Pix's work, and that of her contemporaries, stands in sharp contrast to that of many

male storytellers and playwrights, who have often created the fairy tale fantasy of a woman being rescued by a man, marrying him, and living a happily ever after. These fantasy works continue to be enormously popular with audiences of both genders; it was the women who portrayed their own sometimes grim reality on the stage.

I recently saw *Waitress*, created by a female team, and found a strong parallel between this modern musical and works by early women playwrights. Spoiler alert: Jenna, the protagonist, does not have quite the happy marital ending we have come to expect. On the contrary, she leaves her abusive husband, keeps his baby, and ventures out on her own.

It is remarkable that it took over 200 years to see a reemergence of theatrical works by women. With a growing number of women working creatively, as writers, lyricists, directors, and producers this trend is finally here to stay.

Sources: *Eighteenth-Century Women Dramatists*. Melinda c. Finberg, ed. Oxford Univ Press, 2001.

FEATURED PRO MEMBER



Name:
Richard Roy

Where You're From:
Sparta, New Jersey

PROfession: I was a professional boxer, sparring partner with Muhammid Ali, and fought and won in Madison Square Garden. I retired at 22 because I had seen too many boxers age 25 and up who were punch drunk. I wanted to get out early with my mind in tact. I then studied acting in New York and started working. I did theater in Florida, Off Broadway in New York, and I worked a lot on the soaps. I was in the Public Theater's *Richard the Third* at The Delecorte Theater starring Denzel Washington. Then I moved back to Sparta, New Jersey and had a family. I have a Landscaping Company, A Pooper Scooper business, and a Snow Plow business. About two years ago I started writing plays.

I have written 4 plays: *A White Man's Guide To Rikers Island*, *Texas Jack*, *Hymie and the Lot Lizards* and *Curtain Up on the DMZ*.

What projects are you currently working on?

RR: I am currently working on my first play called *A White Man's Guide To Rikers Island*. After meeting with Ken, he suggested I do the play as a one man show. I started writing it and found out that I love doing this as a solo show because I get to perform every character. After being out of the acting business for 20 years I forgot how much I loved it. The play is based on my own true story of how I ended up in Rikers Island. Because of how personal the material is, it's forced me to confront parts of myself I didn't know existed..

Why did you join PRO?

RR: I joined PRO because I have been out of the business for 20 years and have no idea

how to get a play up. I had the material but did not know the steps involved in getting my play read and/or seen. I am determined to get my material to the next level.

What do you look for in a collaborator, and how do you seek out creative partners?

KJ: I still work with actor/director/teacher Tom Waites whom I have known since 1980. He taught me the Shakespeare monologue that got me into The Public Theatre.

What have you found to be the most valuable part of being a PRO member?

KJ: The PRO team is now guiding my career. After two meetings with Ken, I am more determined than ever to make this happen. Ken set a goal for me to have a reading of my solo show this Fall and he will get it. *A White Man's Guide to Rikers Island* will be ready.

Want to recommend a Pro for our next feature?
Email summer@davenporttheatrical.com

Here are the rumors people are whispering about these days...

Beauty and the Beast coming back to New York?

Sutton Foster playing Maria in *Sound of Music*?

Bette Midler taking *Hello Dolly* to the West End?

Movie *Love, Simon* being adapted for the stage?

Got a rumor? Send 'em to me at ken@theproducersperspective.com.

PRO UPDATES & CLASSIFIEDS

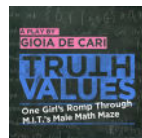
JORDAN LEITSON

Jordan is looking for a composer/lyricist for a musical comedy show. He and his partner have been working on this musical for the last few years and are looking for someone with a great sense of humor and the ability to think outside of the box! Email Jordanleitson@mac.com.

ERIC JONES

Houston-based Lyricist & Librettist seeking Composer/Co-Lyricist for three upcoming new productions for 2018-2020 Cycle. *Commonwealth of Virginia*, *IQ*, and *The Podium*. Semi-Professional level and up required. Must have diverse musical styles

including Rock, Folk, Blues, R&B, Musical Theatre Pop & American music. There will be 50/50 split of royalties, songwriting, publishing and copyright. Email morningstarmedia2010@gmail.com, call 832-687-7738 or visit www.Liberatorsmusical.org.



GIOIA DE CARI

Gioia is looking for an NYC-based film student or videographer to work on an interview series for an educational program related to her show *Truth Values*. Please contact her on PROconnect.

PRO ANNIVERSARIES

See Who's Celebrating!

2 Years: Randy Frank Eppes, Rob Lake

•

1 Year: Elkin Antoniou, Tim Arends, Robert Clater, Jo-Ann Dean, Doug DeVita, Jennifer Losi, Kimberly Marable, Ned Massey, Ned Massey, Landon Shaw, Patti Siegel, Chris Spencer, Julie Weiner

•

6 Months: Jenny Lyn Bader, Gerry G Goldberg, Wendy Macdonald, David McCall, Daniel Story

•

3 Months: Barbara Bellman, Samuel Biondolillo, Suzanne Booker, Mark Brymer, Cherie Carter-Scott, Tia Colborne, Alex De Fortuna, Diana DiMenna, Carey Green, John Hoffman, Jennifer Lake, Amy Langer, Rusty Lemorande, Helene Dallaire Magadini, Barry Malin, John Martin, Marla Mase, Asad Mecci, Elli Meyer, Matthew Mezzacappa, Leah Michalos, Elizabeth Milam, Ken Offrict, Michelle Risse, Brent Rogers, Anna Simone Scott, Kenady Shope, Loreen Spechler, EJ Stapleton, Richard Strickland, Heidi Stock, Anne Van Es, John Warrick, Melissa Zakr

ON THE BLOG | Top read articles last month:

- Which came first, this idea or this blog itself?
- Could Bonuses Work on Broadway?
- GUEST BLOG: Deconstructing a Song with Kleban Prize winner Amanda Yesnowitz

Make sure you don't miss a single blog. Subscribe today.

ON FACEBOOK LIVE

- In tech for *Gettin' The Band Back Together*
- Working on a new Act I finale going into the show tonight. This is what Broadway is about!!

Follow Ken on Facebook and turn on Live Notifications to catch all the action of #EveryDayIsDifferent! www.facebook.com/KenDavenport

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