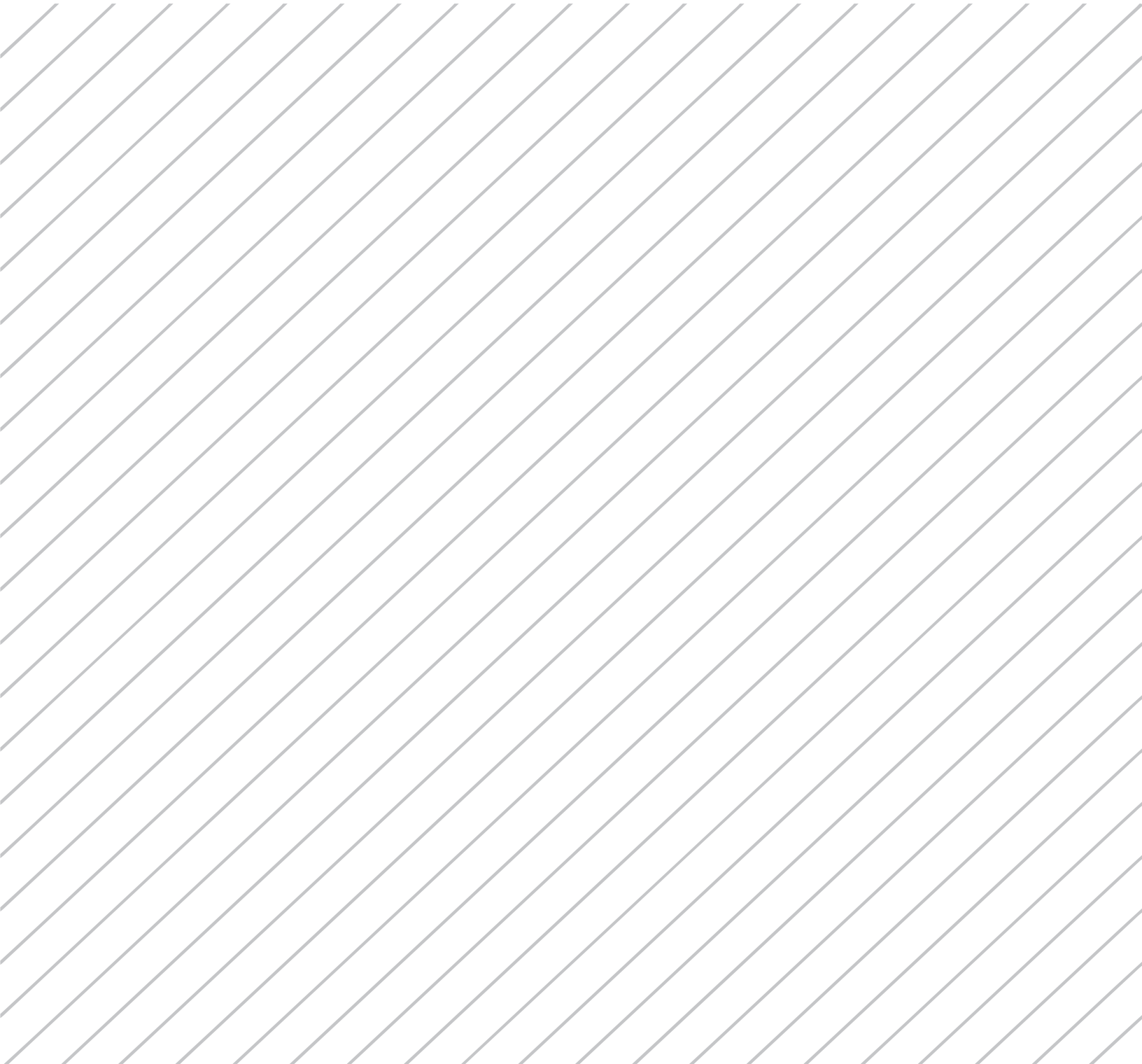


THE PRODUCER'S PERSPECTIVE

SPOTLIGHT ON A PRO, EP1: TRANSCRIPT

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KEN DAVENPORT

Hi, everybody. This is Ken Davenport. I want to thank you so much for tuning in today. I'm going to be welcoming you now to our brand new series we're calling the Spotlight Series, where we put the spotlight on one of you and a member of our PRO community. And one of those members that I feel has come so far in their journey of getting closer to their goals, and I couldn't think of a better pair to kick off our series with the two of my favorite Lead Producers and real gold star clients, Charles Yurick and Nancy Paris. Welcome, Charles and Nancy.

NANCY PARIS

Thank you.

CHARLES YURICK

Thank you.

KEN DAVENPORT

Okay. So let's start off with a little background so people can get to know you a little bit better. Charles, tell me a little bit about what you did before you started with me and with PRO.

CHARLES YURICK

Well, I've been in the film business as an editor, director, creative director, and I always have loved the theater. In fact, the first show that I ever was involved with, I was 12 years old because I had a career in music. I played the drums at the age of six, and when I was twelve, I was in a community theater production of Stop the World – I Want to Get Off. And I loved every minute of it. My life and my interest took a different turn away from music, and I became more interested in radio and television and film and went down that path and have worked a lot for corporations, have done TV commercials, special events, business meetings, conferences, just a variety of projects, documentary films, as an editor. So it's kind of interesting now, coming full circle and kind of coming back to the world of theater, being involved in projects that we're currently developing.

KEN DAVENPORT

We find that a lot of people get bit by the theater bug really, really young. I was five years old, you were six. I'm sure some of you out there started earlier, a parent dragged you to something or got involved. Nancy?

NANCY PARIS

Well, my parents dragged me to dance class [laughter].

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KEN DAVENPORT

Dance class.

NANCY PARIS

Dance class. I started at four. I was the only kid in the class who could do grand plie properly. And then the community theater group needed a member as a child to do something as a silhouette. So I was chosen, and that was the end of that. I just kept going and never looked back. So I was a professional dancer for many years then got into choreography because I had a dance company, and I thought, "Well, who could do the choreography? Oh, me [laughter]." So I became the choreographer and eventually started producing dance shows and more.

KEN DAVENPORT

So let's just dig into that just a little bit. You said, "Who could choreograph? Oh, me." Do you remember what gave you the confidence to think like, "Oh I can do this myself."

NANCY PARIS

Well, I started--I was also, concurrent with my performing, teaching dance, and dance teachers have to choreograph for every class. And the movement just came really easily, and I basically wanted to choreograph things that I wanted to do. And I was really interested in genre. I loved the '50s, loved the '60s, loved the '20s. And it just kind of happened really organically.

KEN DAVENPORT

And Charles, you ran your own business as--well, you're a freelancer in the film editing world and all the special projects that you do.

CHARLES YURICK

Yes, and actually, one of my first projects--I worked for a company and I was responsible for producing shows in industrial theater. Now I wasn't--there was some entertainment, but for the most part, it was multimedia. It was getting executives ready to prepare speeches. So having to produce a show was kind of groundbreaking for me in terms of a lot of on-the-job training since you have to put something together in a couple of weeks.

KEN DAVENPORT

So what I loved about both of you is that you were both entrepreneurs in a sense, and I'm a big believer that a lot of people think that producing theater or creating theater, writing theater is a magical, mysterious thing.

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And in fact, it's just like anything else. It's just carrying an entrepreneurial spirit core.

CHARLES YURICK

When I was working in the corporate sector, it was great training for me because you have to be responsive to a lot of different people, and you have to put something together relatively quickly and just--you get in the habit of learning how to manage and juggle a lot of different balls.

KEN DAVENPORT

And full disclosure, of course you are married.

NANCY PARIS

[laughter]

CHARLES YURICK

Yes.

KEN DAVENPORT

We didn't introduce that at the beginning. You two entrepreneurs found each other on the way.

NANCY PARIS

Yeah.

CHARLES YURICK

That is correct.

KEN DAVENPORT

If memory serves me correctly, we all met at one of my first seminars, right? Is that right?

NANCY PARIS

Well, actually, Charles read about you first. We were coaching clients before we met, moved on to the seminar.

CHARLES YURICK

After we had gotten married, we always wanted to work together. So it's a dream of ours. We thought it'd be great to take our combined experience and put them together and produce something. And one day, I was flipping through a copy of Forbes--not Forbes...

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NANCY PARIS

No, Crain's.

CHARLES YURICK

Crain's. Crain's Business had a segment of 40 under 40, and I stumbled upon your profile in 40 under 40. And I thought, "Oh. This guy looks very interesting. I wonder if he does consulting or coaching." And we looked to your contact at your office, and lo and behold, you do consulting. And we started doing some consulting with you back in--I think it was 2010 when we first started.

KEN DAVENPORT

Yeah, it was. It was when I was under 40.

NANCY PARIS

[laughter]

CHARLES YURICK

[laughter]

KEN DAVENPORT

I'm not under 40 anymore.

NANCY PARIS

We had been doing corporate work together because I kind of ended up in the section that dance used for corporate events, and we had a show that we were doing for corporate. And we always wanted to do something commercially, which is why we were looking to meet you because we wanted to make that transition from corporate work into commercial theater.

KEN DAVENPORT

So tell everybody a little bit about that because this is the fun part, and I have a lot of clients that come to me with this. "I have an idea, and it's so far down the path, and they want to throw some gas on it to make it burn a little brighter, a little faster." So tell everyone what the project was that you had when you came and when we first met.

NANCY PARIS

Well, originally, I had been asked to do a fundraiser at the Hard Rock Cafe, and they wanted a Dancing with the Stars-type show because that was really hot then. And I was talking to Charles, and he said, "Well, you're in the Hard Rock with all--forget all the plastic makeup and the froo froo dresses. Put them in black leather, take that fake tan off them, and let's

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do it to classic rock music." So that ended up being a 20-minute corporate show that we booked a few more times, but we wanted to turn that into a packed show. A performing arts center show. So we went to one of your seminars, and we pitched the idea to you. And I'll never forget, you said, "It's the Purple Cow," that time because it was something that was a little different, but it was something that people wanted. So that kind of gave us the incentive, and then I went to APAC, which is a whole other story.

KEN DAVENPORT

I remember that story. So now I'm remembering the seminar because-- and for those of you listening out there who may not be familiar with the Purple Cow, go either to the blog or the PRO site for the link, or just go to Amazon and Google it--or go to Amazon and search it, I should say. One of my favorite books. It's the bible of marketing and product development for me by Seth Godin. It's got a great blog as well, and it just talks about how your product, and in our world that's your piece, it has to be unique. And I remember thinking that it's going to be very, very unique. And I had an extra pass at APAC that weekend.

NANCY PARIS

Yes. I was Ken Davenport for a day [laughter].

KEN DAVENPORT

[laughter] That's right. I gave you my pass and cover for the day and you headed down there so you could see the competition and what else was being pitched, right?

NANCY PARIS

Right. And you said, "Talk about the show as if you had a show." So I actually talked about the show as if I had a show, and there was an agent there--and very interested in our show [laughter]. And so, they said, "I want you in our office next week. I want to have a meeting." We had the meeting. Charles created a PowerPoint of what the show could look like because we had no show.

CHARLES YURICK

We had no show. In fact, the agent said, "We're going to the artistic director of the theater in a few weeks, and I think it would be great if you would travel along with us and make a pitch." And I'm thinking to myself, "Well, what am I going to pitch? I've got like a minute of video footage from the Hard Rock show," but really, it wasn't much of anything. So I created a PowerPoint presentation, put the little videos piece in, put some music in, and sold the show [laughter].

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KEN DAVENPORT

That's amazing.

CHARLES YURICK

And yet, we still didn't have a show. We just had--we had a concept. We had about ten months to put the show together.

KEN DAVENPORT

This is amazing and something, of course, that I pitched a lot. But it's just this series of small little steps that you took, and all of a sudden, you sold the show from, "Hey, I'm reading about a guy in a magazine. I'm going to call him. I'm going to go see him. And I'm going to go to the seminar." And I said you go to APAC. You very easily could've said, "I'm not going to waste my time at APAC. I'm going to go sit in the sun. I'm going to go home and watch the TV." And you're like, "No, I'm going to walk around." And then, you had the courage and the guts to actually open your mouth and talk to people. That's the hard part. And then the next thing you now, someone said, "Alright. Let's walk down this road a little bit further." And you sold it in the Bill Gates selling Microsoft way. You know that story? For those of you out there who don't know that story, Bill Gates very famously sold DOS to IBM without having built it yet. And you sold the show without having to build it. And then, you did.

CHARLES YURICK

Steve Jobs did something similar where he piled up boxes of--empty boxes of computers. There were no computers in the box. It was a trick show. And he was selling computers. It's a similar approach.

KEN DAVENPORT

Over the time--you created the show, you launched the show, you do it in the Performing Arts Center, right?

NANCY PARIS

Mm-hmm.

KEN DAVENPORT

And then, what happened next?

NANCY PARIS

Well, because the cast were Eastern European dancers, first generation, fabulous, wonderful, full of life young people, early 20s. And I asked--we were doing a little mini-documentary on the show, speaking to the dancers,

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and one of my questions was, "What does it feel like to dance to the rock and roll music that your parents listened to?" And one of the dancers said, "My parents didn't listen to rock and roll. It was outlawed in the Soviet Union." And we thought, "Oh, this is interesting." So we did some research online, and we came across a lot of material, but we also came across a speech that was given at the Rock and Roll Hall of Fame by the former Hungarian Ambassador to the US, András Simonyi. And his subject was how rock and roll brought down the Iron Curtain. And so--

CHARLES YURICK

So we found his contact information, and we crafted a letter, and we got on a train, went down to Washington, D.C., and hand-delivered the letter to his office. We stayed--we decided to stay overnight, and the next morning, he called us.

KEN DAVENPORT

I've got to stop you there.

NANCY PARIS

[laughter]

KEN DAVENPORT

I mean, first of all, I just love that. People so often say to me, "How do I send my material somewhere? How do I this?" And you Purple Cowed the delivery of your own materials, and then you were like, "I'm not just going to send it in the mail. I'm not going to do what everyone does now," including me, by the way. Send an email and see what happens. You marched it down there to Washington yourself, and look what happened. You got a call the next day.

CHARLES YURICK

Again, next day. He couldn't meet with us that day, but he asked us to come back to D.C. the following week. So we got home and tried again [laughter]. One week later, we're down in Washington, and it was an incredibly invaluable meeting because--valuable meeting because he gave us a lot of information. He ultimately became the adviser to the project. Filled us in on a lot of the history, and he gave us a lot of tools for where we want to take the project next.

KEN DAVENPORT

I love the visiting and the comeback. Another little tip I'll tell all of you listening is that one of my little secrets about trying to get meetings with people is that I will--if I'm in correspondence with them, I will say, if they're

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in California or London or--I did this with someone in Germany once. "Hey, I just happened to be--I'm going to be in Germany in three weeks. Do you have time then?" They'll be amazed, and they'll quickly be like, "Oh, if you're going to be out, then let's get together." It's just an easy way to connect with people out of town. So what happened after the visit, when you went back?

CHARLES YURICK

Well we gained some momentum with the very first show we did, and we started to develop the concept a little bit further. So it went from being just a musical revue to now a musical revue with a concept. And we eventually were able to get that show out to--was it four performing art centers?

KEN DAVENPORT

And you guys just pitching it yourselves, how were you selling your work--

CHARLES YURICK

Well we--

NANCY PARIS

We had an agent.

CHARLES YURICK

We did have an agent. We found another agent who felt that they could take it a little further than the first agent.

KEN DAVENPORT

How did you market and pitch to that agent? Because I know a lot of people are out there trying to do similar things.

CHARLES YURICK

Well, the first show that we did, we had the resources to have it. We were allowed to have it videotaped because the performing arts center allowed it. It was a one-off, essentially. It was a one-night show, and we brought a couple of cameras and recorded it. And we did that, and then we put together--we had something that we could sell, so that's how we sold it to the agent.

NANCY PARIS

We also do a one-shoot which I don't know if people do that in theater, but they do that in corporate. So we put down all the information too. So once we spoke with the agent, sent him a link to see the video, we also handed them a one-sheet, which kind of summarized everything.

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CHARLES YURICK

And being a film editor, I was able to create a promo out of the footage that we shot with the first show, so I was able to create a 60-second demo, very much like a TV spot which the agent looked at and then, they put it on their website. So that's how they ended up marketed into the performing arts centers.

NANCY PARIS

Because that's what we heard a lot, especially with the first show, it's like, "This is great. I love it. How am I going to get this concept across to my subscribers, to my ticket-buyers?" So by being to say, "Here's a commercial that you can run or you can run in the lobby of your theater or on the local television or whatever." It just gives the booker a leg up to help selling the show.

KEN DAVENPORT

Yeah, and you guys win the prize for having some of the best materials I have ever seen with a developing show--real, credit to your work, Charles. And I'll pitch it for you because I don't even think this is part of your business, but if anyone's looking for film editing for their stuff or graphic design, Charles is a great guy to do it. Whether you want to do that or not, I'm just advertising your services. Anyway.

CHARLES YURICK

No, I'm happy to take all inquiries [laughter].

KEN DAVENPORT

We'll get your information out there, everyone. But yeah, having these materials for people to really look at, I think, is great, and the one-sheet is something we don't think about a lot because we're thinking theater, right? We need to put our materials in the world or in the language of these people who are going to use it in the corporate world. That's great. So the show that had some success in the corporate world, and by the way, for those of you looking to pitch to agents, we have all the list of the booking agents now up on Pro. So if this is what you're looking to do, go on Pro and download those and send it. Just put in this kind of one-sheet video format probably the best one. So you have this concept, and then it starts to morph again, right? So tell me a little bit about that.

CHARLES YURICK

Well, one of the things that we, and in any production that you continue to develop, one of things we started to see with the musical revue was that the

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audience's weren't really totally comprehending it. They loved the dancing, they loved the music, they loved the projections, but we thought, "Well, if you really wanted to communicate a story about how rock and roll had a hand in bringing down the Iron Curtain, it's going to need a book." And the interesting thing is, when we started with the 20-minute performance way back at the Hard Rock, we had no intention or idea or realization that it would ever become a book musical. We didn't start out that way. But what's interesting is taking the musical revue and saying, "Well, if we really want to tell a story where we're going to need a book." And I believe we came back and turned to you again and asked for your advice on how we should approach that. So we started down the path of looking for a playwright--

NANCY PARIS

Well, first we wrote the book ourselves--

CHARLES YURICK

Well, that's true.

NANCY PARIS

--because you encouraged us to do that, and we found we're not writers.

KEN DAVENPORT

But this was--look, you've been booking clients of mine for a few years now. We've known each other for a long time, and one of the things I really want to commend you both on and really urge all of you to be out there is you were so open to your project morphing along the way. I find that so many early-stage producer, creators, they come up with an idea and they think, "Nope. This is how it have to be. This is how it has to be." And things develop and change over time, and you were so willing to just let that happen based on feedback you were getting from your audience as well as yourselves. I say that a mistake a lot of writers make, or creators or producers make, is that they produce for themselves instead of producing or creating for audience. You were getting feedback from the audience.

CHARLES YURICK

Yes, and the other thing coming from the film world where everything is very I instantaneous in terms of write it, storyboard it, shoot it, you see it instantly, and obviously theater's a very different world. So for me to have that patience and that--where both of us really to have an open mind to say, "Well, maybe we just need to be more flexible." I would say being flexible is probably the greatest thing you can do in terms of where you want to get your project.

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KEN DAVENPORT

The objectivity is so important, as well, because, look. I commonly encourage people to give writing a shot. Because I'm a big believer that competency occurs in an instant. People say, "I can't write," but the moment they write something, they can write. But it does require you to be extremely objective. I also find that a lot of people have great ideas. And they don't know what to do with them, so I help them just put it on paper because it then inspires you to take the next step. But you were so smart like, "Look. Okay, Ken. We'll listen to you. We'll give it a shot. And then we'll look at it, talk to people like me and others, and say, 'Do you think we've got what it takes?'" And you very objectively said--not that--I remember this day. It was good, and you very smartly said someone else could do it better. And that's the thing I had to do with my own work and that I think everyone has to think about.

CHARLES YURICK

We actually did a pizza reading, as you like to call it. Informal reading in a living room with some friends and some actor friends of the book that we wrote. And we actually did two of them, I think. And after the second one, I turned to Nancy and said, "I think we're going to need a writer, at this stage of the game." [laughter] Because we got constructive feedback from the people we invited to come in. And those kinds of things--you just really need to go through that process, and it was really great or else, we wouldn't be where we are had we not done it.

KEN DAVENPORT

Yeah, that's the real important thing, wanting the pizza reading that you were just hearing, and just trying yourself. The other thing why I love people to start writing themselves is sometimes it takes a long time to find writers for things, and the momentum of projects can just slow down because you don't have anything happening. So one of the first shows I ever did, because I just couldn't find a writer, so I should just keep going to work on it myself until I do. And it helped keep it moving forward. So okay, you decide, "We're not the folks to write this." We talk about, "Okay, let's find a writer." What was the first thing you did to try to find one?

NANCY PARIS

Well, we went to one of your speed dating as--

KEN DAVENPORT

Right. That's right. We had a writer--

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CHARLES YURICK

We actually had--we went to two of them, actually. We went through--which was really interesting because the way that you marketed the speed dating event was it was for composer, lyricists, and writers. And we felt like we weren't either--well, we were writers because we wrote our first attempt at writing the book. But we had more of a concept had songs because we're using pre-existing music in this project so the speed dating of that was really interesting because it gave us five minutes just like pitch the concept in some of the songs and the idea and see if we could attract a writer and I think we went through about seven or eight people before we picked...

NANCY PARIS

We had our – like our top two people that we were interested, and we saw samples of their work, but we really gravitated toward one writer in particular because he had written something previously similar to this and he was really – he didn't look at as if we had four heads when we said it was rock 'n roll and communism so he was just really a good fit.

KEN DAVENPORT

What I love about what you just described about that, you really – as I've marketed it, you weren't one of those things. You were a little off and I think a lot of people have been like, "Oh. This isn't for me. I'm not going to go." And you went anyway and that's so important. It's that, who cares if you don't exactly fit the mold or the model. It's why – I think a lot of actors out there like, "Oh, I'm not going to audition for this because they said they're looking for blonde only or brunette." Just go anyway. Give it a shot. What's the worst that's going to happen? And in your case, you found someone that you like and learned about your project. So what else? When you were interviewing a writer because this is something I think a lot of people who – what else were you looking for? What else did you ask or think about?

NANCY PARIS

Well, I think it was important that they were fine with the fact that it was pre-existing music because a lot of people don't want to touch so-called jukebox musicals, although we feel that this is a little different, but he was somebody that would be open to that and again, that really understood the material to some extent because it's surprising how many people just totally dismiss what we were saying as fantasy. It's ridiculous. That I didn't – am I going to hire somebody who makes me feel like my project is ridiculous?

CHARLES YURICK

Yeah. The other thing that struck us about the person we ultimately

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chose was that he never wrote a musical, he wrote many plays but he was a young playwright who had talent, in our opinion. He had work that represented the kinds of ideas and things that we were looking for and he really wanted to cut his teeth on a musical so – and actually, he was attracted to the idea of using pre-existing music. He thought that would be a great way for him to cut his teeth and get started, by doing a musical, coming from writing so many plays.

NANCY PARIS

And he was also willing to be very cooperative which was important to us because we wanted, with all our research, we've been living this for years, we wanted to be part of the writing process. We didn't want him to shove us out the door and say, "I'm doing this." So we've had a lot of meetings with him. We coached him in his writing so it's really – we really feel like we have a part in the book even though we actually didn't put pen to paper or fingers to keyboard.

KEN DAVENPORT

But the pre-existing music thing which a lot of people I know out there working on shows like this, what I love about with your show is that it's part of the log line or the pitch of the show. You said about that speech how rock 'n roll brought down the iron curtain. It makes sense that pre-existing music would be a part of this.

CHARLES YURICK

Well, it's the music of the period and because the story has got ties to things like radio for Europe and Voice of America and a commercial station, known as Radio Luxembourg, that pre-existing music, that music of the period was the music so in our opinion, it only made sense that we went with the pre-existing music.

KEN DAVENPORT

And how does – let's talk about the rights of this music, that process. What was that like for you and it's ongoing, I know, right?

CHARLES YURICK

Interesting process. You know we've had the opportunity to work with a great music clearance person, Janet Billig Rich. She runs a company called Manage This Media. It has cleared a lot of music or a lot of shows as well as film and television, and it's a process like anything. It's like asking for the rights to anything else. You have to put it out there to the publishers and to the authors and surprisingly, we were able to get – we have rights to 12 songs. There are 18 songs currently on the show. We got the brand rights

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which we have approval and brand rights 12 of those songs.

NANCY PARIS

And more. I mean we're not going to just prevent using the songs.

CHARLES YURICK

And more. But one of the other things, and I believe it was another coaching tip, is to also have alternates because as you're developing your book and the show, you're going to find that certain songs work and that certain songs don't work. You may not get the rights to songs and it's good to try to come up with a backup. Were still in the process of replacing and finding new songs for things as the book continues to get developed and tweaked.

NANCY PARIS

And it's hard for the author, Josh, because if they're not songs and they're just inserted into a slot, they are actually used if not to advance the story, at least to put the exclamation point in them. So it's got to make – it can't be just any old song. It's got to be a song that makes sense in the context of where it's presented in the show. The more we fiddle around with that and change, he has to go into rewrites with that.

KEN DAVENPORT

It is a great reminder about the alternates because you're going after some big songs. Some of the songs that you gotten cleared already, give us a couple of examples or the band...

CHARLES YURICK

Bob Dylan "All Along the Watchtower" which Bob Dylan wrote but was also performed by Jimi Hendrix, we had done a really interesting arrangement of that piece. Cheap Trick, "I Want You To Want Me."

KEN DAVENPORT

These are big tunes.

CHARLES YURICK

These are good tunes and then we like to refer to the show that has a deeper tracks in musical because in some of those cases, some of the songs are a little easier to get. We have a song by the band Chicago called "Where Do We Go From Here." It was on their second album which had big hits like "Make Me Smile" and "25 or 6 to 4." This is like the 12th cut in the album but lyrically, it works so well in the context of the story, that's why we went with it. Surprisingly, we've got approval on that one because some of

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these groups, some of these authors, they just don't want to have anything to do with their music being part of the show.

KEN DAVENPORT

Yeah. So for those of you out there doing juke box musical just – and you're right. I should stop saying – because I don't think this is the juke box musical either, like a historical documentary musical, in my opinion. Just be careful. Have alternates. Be ready in case you can't get that thing you want so your heart isn't broken and you don't think your musical is over. There is something out there that will do it. So you write this book. It's a new book of this new – brand new musical and then what do you do next?

CHARLES YURICK

Well from the business side, I think it was important that we found a general manager. We had to go out and find some investors because we obviously were going to need to do a reading.

KEN DAVENPORT

So let's talk about that because I deal everywhere. It's like, "Wait. They're going to talk about raising money. Let's get into that." So have you ever raised for money for anything before?

CHARLES YURICK

Never.

NANCY PARIS

Girl Scout cookies.

KEN DAVENPORT

Girls scout could be – hey, that's a good training.

CHARLES YURICK

Well actually I sold cookies in marching band, concert band. You know those kinds of fund raising activity.

KEN DAVENPORT

So how, tell me a little bit about the first time you asked someone for money. What was that like?

CHARLES YURICK

It was – well we actually had to raise money for the very first musical dance

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revue show because we hired an attorney so that we can start an LLC and a company and have an infrastructure to take money in because that particular project was on performing arts center show but we still had to raise money for it so I went to people and it wasn't very successful at first because I really didn't – I just went – I went to my daughter's school. There were a number of wealthy people who attended school and I just started having conversations with them at events whether there were like parent-teacher conferences or sporting events. Some people looked at me like I had three heads and...

NANCY PARIS

Can say --? We pretty much went to everybody and in a few sentences he said, "You want to invest in the show?" Without any kind of massaging them.

KEN DAVENPORT

No foreplay?

NANCY PARIS: No foreplay until...

CHARLES YURICK

It was kind of a trial by fire.

NANCY PARIS

Yeah. But it did pay off with one person.

CHARLES YURICK

There was one person who was a hedge fund manager and I had been – but again, it was at several – his daughter played soccer with my daughter and he'd gone to several games and we're standing on the sidelines and after a couple of games, one thing led to the next and when I told him we had the show and we were putting an offering together, we had real offering papers, I said, "Well you have people that you travel in certain circles that might be interested entertainment? Do you think you know somebody who would be interested?" he said, "Yeah, me." He would put me down for two units.

KEN DAVENPORT

Just like that?

NANCY PARIS

Just like that. How easy is it?

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CHARLES YURICK

Just like that on the sideline of the girls' soccer team. "Yeah. Put me down for two units. I'll step in."

KEN DAVENPORT

I love it.

CHARLES YURICK

And I was just shocked and it was just totally unexpected.

KEN DAVENPORT

What I love about that is there's two really big takeaways there, I think. One, having documents, having official anything to be able to say, "This is happening here. It's real. I have an attorney or I have a general manger." Helps make you look more official than just saying like, "Can you write me a check?" and two, again, which is why you're married, you both are – have the confidence enough to open your mouth. You did it that at APAC. You went to APAC and just started talking to people and so much of that I tell people when you're starting to raise is just start talking to people about what you're doing. You'll never know where it might lead to and with who that might be. Just someone on the streets, someone on the side walk. I raised the last little bit of the The Awesome 80s Prom by talking to someone who is actually at the show that I never expected would invest. Just talking about it.

CHARLES YURICK

We just found a new investor recently and it's somebody that I've worked with over the years in the corporate world. He's actually a scenic designer and lighting designer and he actually came to a reading we had recently and I – I just never would have imagined. He just didn't seem like the type of person that would invest or I guess I labeled him. I had my doubts. I had serious doubts about him but after the reading, he sent me a note saying, "When the offering papers are ready, send me the papers." And we ended up having dinner with him and his wife and a couple other meetings. I had to then have another meeting with him because he had a lot of questions but he turned around and said, "I'm in." You just never know. You just never know so it's important to talk about your project and talk passionately about it because that's the thing I think that's going to sell more than anything.

KEN DAVENPORT

Yeah. It's so important that you never know and it's something I talk about in Raise It! Which did you take the Raise It! seminar or did you get the materials?

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CHARLES YURICK

We picked up a copy of the materials and we listened to a number of those seminars.

NANCY PARIS

The tapes and...

KEN DAVENPORT

Yeah. Because I pitch so hard in there like you just never know and one of the biggest mistakes early money raisers make is assuming someone won't do it before they ask the question. It's putting the people in the – "Oh they could never do it. Oh, they just get divorced. They don't have the money." You just never know until you ask so it's just great that you always have the courage to do just that and I'm glad that yours worked very recently. I hadn't actually got that thing. That's great. And then most recently in the journey, you got a great director on board, right? You did a reading. Will you tell me about that experience since you just brought that up?

CHARLES YURICK

We also got a great music director. Someone who could take these iconic classic rock songs and one of the things in one of our early meetings with the music director was we always – we talked about wanting to have one foot in the world of musical theater and one foot in the world of preserving on what he referred to as the holy grail. Iconic songs or iconic songs by an iconic artist and we managed to find that balance so as we moved forward, we knew that we were going to have to do a reading the unnecessary evil of doing readings. But we did a couple of table readings with the casting director for the show so that we could start seeing with the whole cast and then we started putting together what we needed to do to create a 29-hour Equity reading.

NANCY PARIS

Well we just – we got a great cast. Some people that have been with us in the informal table readings and other people that were brought to the project a little bit sooner – a little later in the process and we did our 29-hour reading and...

KEN DAVENPORT

And there were Broadway actors in this reading?

NANCY PARIS

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All over the board – a couple of people were Tony-nominated a few times. We did – we had a really terrific cast.

KEN DAVENPORT

Just again a great reminder in that. If you build, they will come not only in terms of the investors but you slowly but surely, you got some music rights. You got a book ready. You got a director. You got a music director all along this process about working together and then sure enough, Tony nominated actors want to do your thing and you wanted to do it – and you get it done here in New York City and then, wants next? Regional production, etc. It's just this snow ball rolling down the hill and attracting other people to it. You just built a team.

NANCY PARIS

Right.

KEN DAVENPORT

So this has been a couple of year process I'm sure. What kind of biggest thing you had to overcome while we've been working together and on your journey?

NANCY PARIS

Not getting discouraged.

KEN DAVENPORT

So how do you not get discouraged along the way?

NANCY PARIS

Well we feel that at least if you do things in baby steps, it might take more steps but you'll certainly get there, and again, not exactly knowing where something is going to end up but knowing what you want the end result to be. So we're not married to a certain process and being aware, listening to advice, taking the advice that resonates with us and tossing out the advice that doesn't.

CHARLES YURICK

You have to have a lot resilience because you're going to have days where it's not going to get – it sounds like things are going smoothly and we're on our way. You're still going to have – you're going to have those times where there's going to be challenges or forks in the road and the idea – I always try to use the analogy of either driving the bus forward and moving the ball down the field even if it's just – you might be at the 10-yard line and you got to go all the way to the end zone and maybe right now we're like not quite

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at 50-yard line yet. We still have ways to go but I think the idea is not to get discouraged and to just have resilience and just keep at it. Don't give up. That's probably the best advice we could give anybody.

KEN DAVENPORT

Anything specific you do? You know I'm a big fan of action items and specific things. I mean tips or tricks that you use when you're stuck or things to keep you going forward whether it's a bit of technology, whatever that you do to organize your plans?

CHARLES YURICK

I think anything. Because we're creative people, just doing something – we're at a stage right now where there's still rewrites happening to the book. We want to do more readings. We want to do a workshop or a lab. We want to try to find more investors. There's always – there's a list. There's always a hit list to do, so if we're like trying to come up with a new way to sell or trying to sell whether it's a sales kit or working on a little video right now like a teaser video to attract investors, something that -- you're always doing something creatively to keep pushing the project forward.

NANCY PARIS

I mean action items are really great. We get them from you and when we do our own personal checklists and just keep trying to do something. Sometimes I'm laying in bed at night and I get really mad because I didn't do anything. I'm busy in my other life but at least if you do one thing, if you write one email, do something, at least you feel like you're one step closer toward your goals.

CHARLES YURICK I think the biggest thing we've learned in this process is that it's not – things happen but you have to go out and make them happen. It's like if somebody puts \$5 down in front of you on a desk, are you going to just sit there and hope that it's going to land in your wallet or you're going to reach for it and grab it? I think you have to take that initiative and do something. It's not going to come to you. You have to go out and find it.

KEN DAVENPORT

What a great quote that is. I can use that myself. You mentioned your other life so this is something, of course, that we all have to deal with including me. I would love to just do nothing all day but produce shows but we all know how challenging that is and how rare it is that you can get it here and make it happen so I do other stuff as well. I have a group sales company, marketing, general management. How do you balance your other life and

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this?

NANCY PARIS

There are days when I'm Nancy Paris with this thing and days when I'm Nancy on that thing. And at night after dinner, I'm Nancy Paris the Producer. So really just have to be very organized.

KEN DAVENPORT

And what prevents you from just like turning on the TV and just sitting down and vegging out for four hours as opposed to being Nancy the Producer at night?

NANCY PARIS

Because I want to be Nancy the Producer all the time and if I don't do something, I will always be Nancy with the other thing which it's okay but I – that's not where my happy place is. This is where my happy place is so I just want to be in my happy place.

KEN DAVENPORT

Awesome. And you mentioned – just a shout out to a book that I just read, you said something about Checklist. For those of you out there, the recommended book last month in the PRO newsletter was the Checklist Manifesto which we had read. Do read it. It's a good one. It's all about how a simple checklist can get you so far advanced. Speaking of PRO and the newsletter, what's your favorite part of being part of the being a part of the PRO community, the greatest asset for you?

NANCY PARIS

We like...

CHARLES YURICK

Webinars.

NANCY PARIS

The webinars. The webinars because we sit there and take notes and listen and if we are out one evening, it's there and available for us in the library so there's a lot – we've learned a lot of aspects of the business that you don't learn as a performer and you don't – certainly don't know you're coming in new to the business so it really gives you a background of information where you can carry a cognizant conversation with a fellow theatrical professional.

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KEN DAVENPORT

Great. One thing – if you could say one thing or give one action item to anyone out there that's trying to do what you're doing as well, just one?

CHARLES YURICK

Don't procrastinate. Do something. Whatever it is... contact somebody. You never know who that person's going to be.

NANCY PARIS

I agree. I mean you just can't hope that everything's going to come in to your lap because it's not.

KEN DAVENPORT

Well you guys are great examples of doing lots of stuff over the past several years now so I'm so proud of you guys and I can tell you that your show is definitely inching over that 50-yard line now. As you know, I've been pitching it in regional theaters and I've got some good –some positive feedback on that so hopefully we'll see the full show up on its feet. We haven't mentioned the title. It's Radio 930: How Rock 'n Roll Brought Down the Iron Curtain. Radio930.com is the website. You have contact information on that website, right?

CHARLES YURICK

Yes, we do.

KEN DAVENPORT

Great. So go to Radio930.com. Who knows? Maybe there are people that are interested in investing and listening to this right now. You can contact Charles there and talk to him about film editing or graphic design or even some web design as well. Thanks to all of you. Take their advice, not mine. Take their's. Go out and do something today. Thank you all for being part of the program. Thanks Charles and Nancy for joining us on the first Spotlight series.

NANCY PARIS

Thank you.