

THE PRODUCER'S PERSPECTIVE

GETTING YOU TO THE NEXT STAGE.

PRO



GETTIN' THE BAND BACK TOGETHER



Hello Pros! Happy July!

This is a big month over here at Davenport Theatrical, as *Gettin' The Band Back Together* starts previews on July 19 on Broadway. Pretty

surreal, actually. This show is based on an idea I had 9 years ago and is now a big time Broadway musical.

I tell you that to show you that... yeah, this @#\$\$ can happen! How? By doing one thing after another. Day after day.

Did it happen overnight? No. It didn't. It took 9 years of constant effort and strides forward, falls back, and times when I wanted to give it all up.

And thank effin' goodness I didn't. Because regardless of what happens now, we made it happen. And you can do the same. Just keep at it. Stay committed. And someday you'll be where I am right now.

It can happen. Because it does happen.

Wish us luck and come see the show!

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UPCOMING EVENTS

PRO Monthly Mixer

(*Gettin' The Band Back Together* pre party)
Tuesday, July 31, 2018 | 5 pm ET

Launch Your Libretto Workshop with Kait Kerrigan

Wednesday, August 8, 2018 | 7 pm ET

Producer Pitch Night

Wednesday August 15, 2018 | 7 pm EST

PRO Office Hours

Monday August 20, 2018 | 7 pm ET

Monthly Mixer

Thursday August 23, 2018 | 5:30 pm EST

Inner Circle Weekend

August 25-26, 2018





KEN'S PRO TIP

Don't be afraid to try a different way to the same destination.



LAST MONTH'S OFFICE HOURS

Evaluate opportunities based on two criteria:

1. What is your goal or objective?
2. Which of these opportunities will get me closer to my goal or objective?

Returns on investment don't always have to be monetary, they can be connections, knowledge or lead to more opportunities.

Marketing through videos or social media is something everyone can have in their toolbox so make sure to use it to help yourself.

You can use festivals as an opportunity for videos, photos, and reviews to help your show get to the next

PRO QUOTE OF THE MONTH

"Optimism in the faith that leads to achievement."

~Helen Keller

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

MARKETING FOR PROS

How a concert crushes a Broadway show when it comes to marketing.

Have you been to a concert lately?

Look around the theater at any point during the night, and you'll see thousands . . . that's right . . . thousands of smartphones and even dumbphones in the air, taking photos and shooting video. And I'd bet that at least 75% of that content gets shared in some public way: through social media, or email, or just showing it off at the water cooler.

Just think about that for a second . . . so at one concert performance, just one, there are thousands upon thousands of photos and videos of the event shared tens of thousands of times.

And it costs the entertainer nothing. The audience becomes their advertising agency. For freebies.

This can't happen at Broadway shows, of course. The concert experience is a different one than the theatrical, not to mention that it would be way too distracting to the rest of the crowd (although at *Godspell*, we pulled off the Tweet Seats with no disruption to the rest of the audience at all).

But just because something can't happen, doesn't mean we shouldn't recognize the



power of the initiative and find some way around our obstacles.

For example, could we allow/encourage the taking of photos and videos during the curtain call? What about before the show? (I still see ushers telling patrons to put away their cameras every now and then . . . when all these folks are doing is taking a pic of the curtain!?) Could we allow it during one immersive-like number in a show? Could we . . .

Wait. I've got an idea.

But I bet you've got others.

I tell you what, I'll show you mine if you show me yours. Shoot me an email with your ideas Ken@theproducersperspective.com



WHAT KEN'S READING

The Creative Curve: How To Develop the Right Idea, At the Right Time

by Allen Gannett

We have been spoon-fed the notion that creativity is the province of genius—of those favored, brilliant few whose moments of insight arrive in unpredictable flashes of divine inspiration. And if we are not a genius, we might as well pack it in and give up. Allen shows that simply isn't true. Recent research has shown that there is a predictable science behind achieving commercial success in any creative endeavor, from writing a popular novel to starting up a successful company to creating an effective marketing campaign.

Writing for the Regionals

by Lead Pro Member, Kristen Coury, Founder and Producing Artistic Director of Gulfshore Playhouse

In case you haven't noticed lately, getting your show produced in New York isn't your only path to success. Some playwrights, in fact, have extraordinarily successful shows that enjoy a string of professional productions, and subsequent school and amateur mountings, without ever having set foot in New York. The still relatively nascent Regional Theatre Movement is certainly doing its part to populate the pipeline of new work. The impact is that if you're busy envisioning the future of your play or musical, you shouldn't forget the power of the regions. The question becomes "how do I get my play or musical produced by a regional theatre?" Here are some very practical steps to help you get there.

1. Do your research. Since each theatre's missions and penchants are different, it's important for you to learn as much as you can about the theatre to whom you're submitting. Check out their website. Look at their production history. Go see a show. Read a play or two that they've produced. And then, utilize your common sense. If the theatre is producing big title musicals, sending them a two-person, thought-provoking drama might just immediately result in your rejection letter. Whereas, if you see that a theatre produces a farce a year, and that's exactly what you just created, send it along!

2. Submit appropriately. Speaking of

sending it along, here's something you should know. Many theatres do not have an open submission policy. That means if you don't have an agent or a personal connection to someone at the theatre, I would suggest you stop right there. Doing things like sending balloons or singing telegrams will just end up costing you money and won't really ingratiate you with the staff or get you noticed in the way you might hope. Conversely, if you know that the theatre has an open submission policy, then I refer you back to number 1 above, and if you think your new work is a fit, then go ahead and submit! Caveat: Artistic directors and their artistic teams are usually extraordinarily busy producing the current season, raising money, building programs, and making ends meet. The result is that there are too many plays to read and too little time. Sending every review you've ever received, your production history, a long letter of introduction, a detailed synopsis and the whole script may result in overwhelm and cause your project to be overlooked. I suggest that, when you write, you send a SHORT synopsis and the first ten pages of your script and ASK if they would like to read more. They know what they're looking for, and they will absolutely let you know if they're interested.

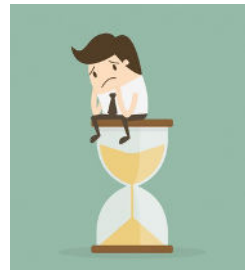
3. Be prepared to wait. The truth is, regional theatres are planning their seasons

18 months in advance. Typically, there is a formula to what type of work they're putting in which slot: a new work here, a musical there, etc. That

means, for many theatres, they're only programming one play of each genre per season, and even if they want yours, it may take a year and a half to figure it out!

4. Follow up. If you've followed the steps above, and the theatre has asked for your full script, then I suggest you check in periodically. I remind you *we are inundated* with new properties, and we may not have had a chance to read yours, or it may have gone into the wrong pile, or one team member may have read it, but not the others. The point is, a kind and professional reminder every three months or so tells us you're still interested without coming off as desperate or annoying.

If all of this sounds discouraging, just remember one thing: The regionals are always looking for great plays. YOURS MAY BE THEIR NEXT BIG HIT! So don't give up. Give it your best shot—with a gentle nudge now and again—and soon you'll see your new play or musical onstage at a regional theatre near you!



FEATURED PRO MEMBER



Name:

Kurt Johns

Where You're From:

20 year NYC resident
(performed on Broadway
& National Tours,

worked at Manhattan Theater Club,
BroadwayOnline, Inc.) now Chicago based.

PROfession: Artistic Director SoloChicago,
Video, web producer, writer.

What projects are you currently working on?

KJ: *Hello Kitty Must Die*, the play. Just had a reading, now working toward a full production. Also booking a tour of our production of *Churchill*, the play.

Why did you join PRO?

KJ: I had been through the Commercial Theater Institute program in NYC before repatriating to Chicago. I'd actually met Ken Davenport very briefly when we were looking for a theatre for *Churchill* and was impressed with his energy. I kinda "google stalked" him, because I liked his pragmatic and obviously effective approach to producing.

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

KJ: The first thing I look for is a sense of theatrical simpatico, depending on the project, a shared vision, and to some degree, compatibility with the team. Then of course the talent to "jam" and trade ideas but also the

resources to make them actually happen. To find collaborators, I seek out projects that are similar in style or vision to the project I am working on. If I find someone whose work I enjoy or am inspired by, I solicit a meeting. I love to find out that someone whose work I admire is a "good person to have in the room," this is a valuable trait in a collaborator.

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

KJ: Two things mainly: the resources stockpiled in the Producer's Perspective Pro website and the webinars which offer a step-by-step and doable approach to accomplishing goals.

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

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

More adaptations on the way? David Bowie's *Labyrinth* and Salman Rushdie's *Midnight Children* are both rumored to be in the works.

A Jukebox musical weaving together the songs of a certain 90's pop princess could also be in the works.

"This is Us" star, Sterling K. Brown, is in talks for the new movie musical, *Waves*.

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

PRO UPDATES & CLASSIFIEDS

AMY DRAKE

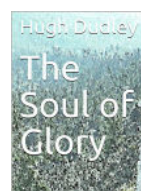
Amy is looking for a director for her play, *Phyllis*, which will be going up in the IndyFringe Festival (Indianapolis) at the end of August. If you are available and would like more info please contact her at amydrake1018@aol.com.

FRED ROHAN VARGAS

Fred would like to share his monthly newsletter: Subscribe at <https://gem.godaddy.com/s/b0c27c>

The Road Theater's
Summer Playwright's Festival
Presents a staged reading of
HELLO KITTY MUST DIE
by Kurt Johns and Gail Rastorfer
Wednesday Aug 1 8:00 PM
Lankershim Arts Center
In North Hollywood
Starring Ann Hu in the title role.
Christian Alexander,
Prentice Dino Schofield,
Samantha Tan
and Gavin Lee.
Directed by Carlyle King

BEAR KOSIK



Bear Kosik's fourth novel, *The Soul of Glory* (*The Storytellers Book 2*) is now available on Kindle.

DOUG DEVITA

Doug Devita has a lot of costume pieces and props from *Nell Dash* in storage that he is looking to get rid of. If anyone is interested in adding some Steampunk Victorian style pieces to their stock, send him a message on PROconnect.

ON THE BLOG | Top read articles last month:

- Could Bonuses Work on Broadway?
- Why Wall Street Doesn't Know @#\$\$ About Marketing.
- GUEST BLOG: 6 Lessons I Learned Growing A Theatre Blog by Ben Bailey

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

ON FACEBOOK LIVE

- In tech for *Gettin' The Band Back Together*
- Taking a cue from the great Hal Prince, we start rehearsals for my next show, *Gettin' The Band Back Together* this AM!

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

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PRO ANNIVERSARIES

See Who's Celebrating in June

2 Years: Robert Seigel

1 Year: Scott Baker, Michele Barnett, Cle Holly, Christian De Gre, Ron Kaehler, Keith Orsolini, Eric Roux, Patricia Barry Rumble, Kalen Sakima, Deborah Saville, Greg Shaw, Philippe Skaff

6 Months: Stan Beard, Molly Brown, Christian Campbell, Kristen Coury, Wayne Gilpin, Lonnie Jackson, Daniel Story

3 Months: Darren Hawkins, Christina Hemphil, Laura Marsh