

THE PRODUCER'S PERSPECTIVE

GETTING YOU TO THE NEXT STAGE.

PRO


Hello Pros and Happy July!

July is one of my favorite months of the year, and not just because it's got one of longest streaks of high grossing weeks on Broadway of the year. (Those last few weeks in July are just cash machines for Broadway ticket sales thanks to the tourists that are in town.)

It's because we celebrate Independence this month.

And yes, I mean, the independence of the US, of course. But that's not all. In July, I also celebrate the Independent Artists out there. In other words, I celebrate YOU.

It's challenging being independent. I know. Because I'm independent too. But I wouldn't

have it any other way. Because I can produce what I want. Write what I want. Create what I want. When I want.

Sure, one of the great challenges as an Independent is that we hire ourselves. If we don't "produce," we don't eat.

And that's why I want to light a whole bunch of fireworks in celebration of all of you this month, for continuing to hire yourselves and create . . . not for anyone else, but for yourself.

The Independent Artists are who light up the sky. So keep it up.

Go get 'em.

Ken

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UPCOMING EVENTS

Office Hours

July 15th, 7pm ET

Pitch Night (Virtual)

July 17th, 7pm ET

***Mark your calendar for our 3rd Annual Producer's Perspective Super Conference on November 16th and 17th, 2019**

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



OFFICE HOURS: WHAT YOU MISSED LAST MONTH

KEN'S PRO TIP

Why wait for someone else? Try to produce something on your own

- In terms of crowd funding, don't expect that everyone saw your post or email, you have to post many times. You also can't rely on everyone you know to give so you have to get more and you can do that by making many impressions. People aren't going to seek you out to donate.
- Talk to lots of theater owners to see what's available when trying to find a space for your show.
- Come up with an immersive theater idea. Come up with an idea that you can stage NOT in a theater.
- Think about the last purchase you made. Was it in a store or online? What got you to purchase this? What marketing tool was used? Keep this in mind in terms of your own marketing.
- You can get marketing ideas anywhere. See what is working in other industries and apply it to yours.
- It takes 10 impressions to make a sale. Make sure you get the word out about your show constantly.
- Talk to lots of theater owners to see what's available when trying to find a space for your show.
- If looking into the regional market, look into the National Alliance for Musical Theater and for touring, look into the APAP conference.

PRO QUOTE OF THE MONTH

"Opportunity does not knock. It presents itself when you beat down the door"

Kyle Chandler

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

THIS MONTH'S QUICK WIN

5 Ways to Find Actors for Your Shows

1. The best way to find good actors is to ask your friends and colleagues! If they are people that you trust, they will only recommend people that are easy to work with and come well prepared.
2. See shows in your community! A great way to find actors that you like is to see them in action.
3. Post a casting call on online databases. Places like Backstage, Casting Networks, and Actors Access allow you to create casting notices that people can apply to. This will give you a very broad selection and you can narrow it down from there.
4. Use our online database! On the Producer's Perspective Pro we have access to some great actors, so check out our database on our website!
5. Have a good old fashioned open call! Post flyers in your community inviting members to audition for your show. Post on social media as well! Who knows, you may discover your mail man has a knack for tap dancing!

FEATURED PRO ARTICLE

5 Things We Learned At Our First Cabaret by Inner Circle Member and Coaching Client

by Inner Circle Member, Jeff Foy

1. First, this was a great way to see how our music would be viewed by industry professionals.

What would the cast think of the songs they were singing? How would the music director feel about the quality of the songs? The director? It's one thing

for your family and friends to say your songs are good, but it is meaningful in a different way when the positive feedback comes from industry people who hear tons of songs every day and really understand what will be popular with an audience. Given that this was the first presentation of our music to



WHAT KEN'S READING

Extreme Ownership: How U.S. Navy SEALs Lead and Win

Jocko Willinick

What's holding you back? Your hard work is paying off. You are doing well in your field. But there is something standing between you and the next level of achievement. Perhaps one small flaw—a behavior you barely even recognize—is the only thing that's keeping you from where you want to be.

any industry professionals outside of the Producer's Pro/Inner Circle, it was extremely confidence-boosting to hear cast members say "I really love this song" and for our music director to tell us how much he liked our music.



2. This was a great way to see how our music would be viewed by an audience.

This was different information than what we learned from industry folk. This was more about if certain jokes would land, if melodies would be memorable, and if songs we thought would be well received actually WERE well received by an audience.

3. Funny songs are gold.

Everyone loves to laugh. When you're laughing, you're having a good time, and when you're having a good time, you're developing positive feelings about the show. "Creepy Clown Guy", despite being one of our simplest songs, turned out to be a big hit- so much so that we are thinking about exploring other ways to get it out there.

4. There's a reason we are writers and not performers.

No, really. These performers are incredible. To have only a couple rehearsals to learn 18 songs well enough to perform them in front of an audience takes skill, dedication, and amazing musicality. We struggled to not trip over our words just talking between the songs, so to be tasked with performing them on such short notice is nothing short of incredible.

5. While we all might dream of that situation in which a producer in the audience hears our songs and wants to take us to Broadway, that's far from likely.

For us, the most important connections we made were not with those who were sitting in the audience, rather with those who were sitting next to us in rehearsal. We met actors who like our songs and want to sing them in other settings. We met a music director who believes in our talent. We met a director who wants to collaborate with us and even coordinated a terrific opportunity for Jacob. None of this would have happened without this show.



FEATURED PRO MEMBER



Name:

Michael Shayne

Where You're From:

Originally from Montreal, Canada now

living in Boca Raton, FL

PROfession: Playwright

What projects are you working on?

Allan Carr: Can't Stop the Stories & Honeymoon Sweet & Mavin Hamlish: I'm Playing His Songs (with Billy Stritch)

Why did you join PRO?

I initially saw a trial offer to join The Producer's Perspective from Play Submission Helper. I liked what The Producer's Perspective had to offer, and after the trial offer was over, I decided to join as a Pro Member. The various Videos, Resources, Execution Plans, and the Perks For Pros have been beneficial and

informative on how the commercial theater operates and what it has to offer for new writers and producers. There is a treasure trove of information that I have been able to utilize this past year. I also have used the dramaturge services with Eric Webb and attended the Super Conference which was an excellent place to network, and each seminar was enlightening.

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

I have been friendly with producer Mark Keller of Keller Monash Productions who is based here in Southern Florida. I originally pitched another play, which he liked, but unfortunately, I lost the rights to the story. I then pitched my Allan Carr play, and Mark was intrigued by the idea of a one-person play about the film, television, and Broadway impresario. We have been working together for the past year, and he

is a very hands-on collaborator. We are continually meeting in person or speaking on the telephone discussing the progress of the play. Mark has offered constructive criticism, and what works and what does not work on the stage. Working with Mark been a learning experience on what the writer's and the producer's responsibilities are in the creation of a new theater production.

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

I could not choose just one. The support on the Facebook page, Eric Webb's Dramaturge Services & The Producer's Perspective Website and all it has to offer including Ken Davenport's blogs, videos, email and office hours.

Want to recommend a Pro for our next feature?

Email summer@davenporttheatrical.com

OVERHEARD IN SHUBERT ALLEY

Will Sheryl Crow's 'Diner' finally come to Broadway?

•

Will Shoshana Bean and Whitney Bashor lead 'Beaches' on Broadway?

•

Will 'Titanic' return to Broadway?

PRO UPDATES & CLASSIFIEDS



• **Till: A Musical** by PRO Member, Leo Schwartz will open at the New York Musical Festival July 23rd and run until the 28th. It is in association with PRO member, Benny Lumpkins Jr. and orchestrated by PRO member, Mark Brymer!

• Looking to mount your show Off-Broadway? The Greenwich House Theater has some availability in the upcoming seasons. Let us know and we can help you.

• A drama by Pro member Neil Graves, will be staged weekends and Thursdays from Sept 12-Sept 29 at the Players Theatre. A male-female broadcasting team go at it both on the air and off but can they make peace long enough to avoid destroying each other's lives?

• Our last song/monologue writing contest was such a success, we've decided to hold a contest each month!

This month we're asking you to write a theme song for The Producer's Perspective PRO!

The winner will not only get \$100, but will have their song featured in many of our upcoming PRO videos!

Please record your song and send to summer@davenporttheatrical.com.

Deadline: July 29th

ON THE BLOG | Top read articles last month:

- My Top 5 Moments from the 2019 Tony Awards
- Why You Should Produce/Write/Perform what you DON'T know
- Three Myths About Tony Award Voting

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

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PRO ANNIVERSARIES

See who's celebrating in July

3 Years:

Robert Seigel

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2 Years:

Patti Siegel, Keith Orsolini, Ron Kaehler, Cle' Music Publishing (LochLyle), Kimberly Marable, Elkin Antoniou, Tim Arends

•

1 Year:

Fred Rohan-Vargas, John Leyva, Susan Lambert, Dall Wilson, Dan Murphy, David Wright, Gwen Strong, Ian Hammond Brown, Luisa Lyons, Pamela Chassin, Craig Holland, Brandon Bacorn, Fran Miksits, Lawrence Fecho, Trey Dalton, Jonathan Galvez, Jake Mutch

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6 Months:

Alan Saunders, Alec Reid, Anna Wang, Heather Lee, Jaco Van Rensburg, Janet Cole Valdez, Janine McGuire, Jeff Myhre, Jeremiah Ginsberg, Marilyn Kriegel, Pamela Billig, Stephen Rourke, William J Vila, John Grissmer, Michael London, Terry Cranert, Marlin Thomas, Rachael Murray, Sydney Blake, Patrick Suraci, Nancy Schleifer, Karen Court, John Freed, Richard Russell, Jeffery Segal, Jonathan Hardy, Rafa Reyes, Tony Spohr, Synne Henriques, Dennis Blackmon, Estee Stimler, Chris Holoyda, John Dirrigl, Andrew Bergh, Judy Freed, Valentina Tosi, Robin Bradford, Susan Mikulay, Scott Wernitz, Liz Schiller

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3 Months:

Andrea Markowitz, George Strum, Mary Birdsong, Vicky Rugakingira, Joel Charles, James Proser, Adam Shapiro, Demetria Daniels, Joan Osborn, Lynn Appelle, Gwyneth Larsen, Howard Ho, Jose Medina, Barbara Wells, Iris Saunders, Marni Raab, Emil Kreymer, Philip Di Pietro