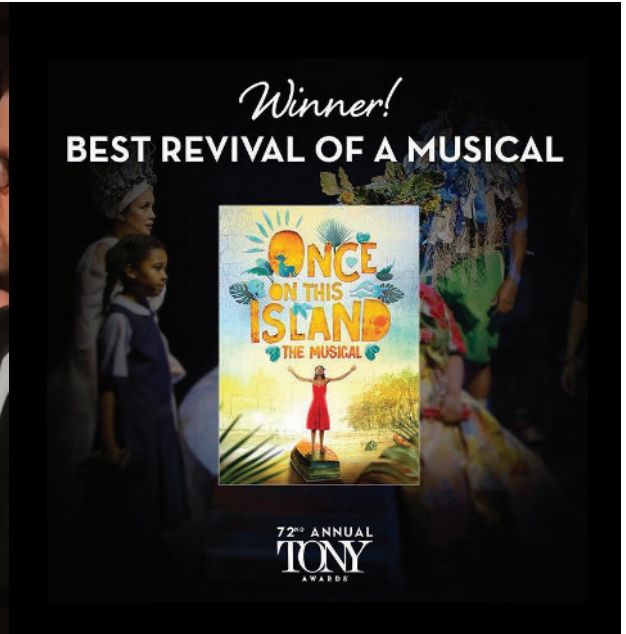


THE PRODUCER'S PERSPECTIVE

GETTING YOU TO THE NEXT STAGE.

PRO


Happy June!

To quote my competition for Best Revival this year, I hope your June is bustin' out all over with productivity and

awesomeness.

Speaking of those Tony Awards, by the time you get this . . . they will be over! That means I might have another Tony award on my mantle....or I may not!

See, I'm writing this with still two weeks to go...my tux is still in the bag! I thought

about delaying this newsletter a few weeks just so I'd be able to talk about what happened, but honestly, whether or not I have another award on my mantle is not why I do this.

Of course, I want to win, and I'm secret-ing all get out to make that happen. Because it will mean good things for the show, for my investors, and my parents will be pretty proud too.

But I didn't get into this game to win awards. I got into this game to make great theater. To have an effect on an audience. And I believe I've done that.

You can't focus on an outcome when you get into this game. You have to focus on the process and let the outcome be what it will be (because honestly, so much of it depends on things you can't control).

So, yes, want to win a Tony, want to get great reviews, and want to make a billion dollars, but don't make that why you do this. The irony is, the less you focus on those things while you create your art, the more likely you are to get them.

Wish me luck! (Oh wait, too late!)

UPCOMING EVENTS

PRO Office Hours

Monday, June 18, 2018 | 7 pm ET

Breakfast with Ken

Wednesday, June 20, 2018 | 8 am ET

PRO Monthly Mixer (Speed Date)

Thursday, June 28, 2018 | 5:30-7:30 pm ET
Spoonfed NYC

Literary Manager Pitch Night

Wednesday, July 11, 2018 | 7 pm ET



MARKETING FOR PROS

*The First Thing
You Should Do When
Marketing Your Show*

Page 2

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WRITING FOR PROS

On Adaptations

Page 3



KEN'S PRO TIP

You are not alone in doing what you want to do, and contrary to popular belief, you're not all competing with each other.

There is room enough for everyone so help each other.



LAST MONTH'S OFFICE HOURS

Secondary marketers affect ticket sales and price.

Effective taglines aid in telling the story and should reinforce a shows brand.

How investors and producers profit from shows.

For partnerships, be on the same page creatively before worrying about logistics.

How and when to go about copywriting a project

Effective ways to build an audience before the show even premiers.

Appeal to passion before money when trying to get 'big' names

PRO QUOTE OF THE MONTH

"Trust yourself. You know more than you think."

~Benjamin Spock

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

MARKETING FOR PROS

The First Thing You Should Do When Marketing Your Show

by Monica Hammond, Davenport Theatrical Marketing Director

As artists, our shows represent so much more than ticket sales. But what good is putting up your show if no one comes? That's why artists must put on their business hats and start thinking about their shows as businesses from the very start!

All businesses need to perform a SWOT (Strengths, Weaknesses, Opportunities, and Threats) analysis, and that's the very first thing you should do, too. A SWOT analysis can be more fun than it sounds because it forces you to think about your show objectively and seek out more information about other shows in the market (I encourage you to see all your competitors' shows!).

The purpose of a SWOT analysis is to help you develop a strong marketing strategy that considers all of your businesses strengths, weaknesses, opportunities and threats. Strengths and weaknesses are internal to your show and could be anything from the relevance of the subject matter to the cache of your creative team. Opportunities and threats should be thought of as external and could include other shows in the market, your budget, the location of your theater, or anything that is not within your control.

	Helpful	Harmful
Internal	S Strengths	W Weaknesses
External	O Opportunities	T Threats

I encourage you to hold a brainstorming session with your team and list as many strengths, weaknesses, opportunities and threats as you can think of. Once complete, create a prioritized version of your SWOT analysis so that you know what your top priorities are in each category. Use your list to help make the most of your strengths and opportunities while avoiding pitfalls that may occur due to any weaknesses or threats along the way! This list will help inform your full marketing plan down the road and could be imperative to your success!



WHAT KEN'S READING

Rise and Grind

by Daymond John

New York Times bestselling author of *The Power of Broke* and a "Shark" on ABC's hit show *Shark Tank* explores how grit, persistence, and good old-fashioned hard work are the backbone of every successful business and individual, and inspires readers to *Rise & Grind* their way the top.

On Adaptations

by Eric Webb, Davenport Theatrical Director of Creative Development

I have to admit (and those who know me will fall over laughing at the obvious nature of this confession) I'm a bit of a literary snob. Once upon a time, I turned up my nose at the idea of adaptations ("Write something NEW, for God's sake!"), and if you told just-entered-graduate-school me that in a decade or so I would not only be sitting in a musical adaptation of SpongeBob but (gasp) actually enjoying it, I'd have laughed at you and preemptively stripped myself of my own MFA. But...

All four musicals up for Best Musical at this year's Tony Awards are adaptations.

All five plays up for Best Play are either inspired by real people or events or are continuations of extant brands.

All three musicals up for Best Revival are adaptations (and one could make the argument that a revival is itself a kind of adaptation, resituating source material for new audiences, contexts, social climates, etc).

So... audiences are clearly interested in adaptations and, most importantly for folks like me, high quality art and entertainment is coming out of these adaptations.

And it makes sense! The mighty Bard himself, Billy Shakes, was a master adapter. Whether it was history, mythology or previously spun yarns, he borrowed (stole), complicated and retold what was already

familiar in new and exciting ways and is now revered as one of the great literary geniuses of all time (let's leave the authorship debate for over a pint at the pub, shall we?). If it's good enough for Shakespeare, it should be good enough for grad-school-Eric.

Now, I'm going to gloss over the marketing/producing side of adaptations (cashing in on existing audiences, brand awareness, etc) and simply say that, now that I'm older and wiser (cue more laughter), I'm pro Team Adaptation.

Especially for first-time writers.

Picture it: You've decided you're going to write a play. You sit down at your word processor of choice and write "Lights up on..." You blink. Your mind goes blank. Lights up on what? What's your story? What new idea could you possibly bring to the table that hasn't been told a thousand times before?

This is the beauty of the adaptation, especially for freshman writers: the bones are already there and thus a lot of the hard creative work is done for you. Your job is to take what has worked already and shift it from one medium to the next. This is not to say this is an easy task. In fact, it can be incredibly difficult at times. However, the wonderful thing about it is that, in examining both your source material and your ending

medium, you will learn so much about how each of them function and what truly makes, say, both a great novel and a great play. You will see the corollaries and the polar oppositions; the freedoms and constraints of each medium and how best to use them to your advantage to tell the same (or at least similar) story. Most importantly, you learn to discern what is important. You'll see what is absolutely vital to the telling of your story and what is potentially expendable. This, above all else, will help you in nearly aspect of your life, creative or otherwise.

So often I remind clients that, while we may feel confined by the four walls of the proscenium theater, we have TREMENDOUS freedom as well. The trick is learning how to use it, and sometimes the best teacher is necessity. If that cross country chase sequence is vital to the propulsion of your story, then you're going to have to quickly find a theatrical answer for its presentation (I'm looking at you, *The 39 Steps*, you often underappreciated adaptation of an adaptation, you).

If you've never tried writing, try an adaptation. It takes some of the pressure off and lets you learn while you play. If you've never tried writing an adaptation, do it. It's fun. It will help you appreciate your source material and your own craft all the more.

And hey, you may just get a Tony for it.

FEATURED PRO MEMBER



Name:
Harold Heno

Where You're From:
originally New Orleans
now Jersey City

PROfession: Aspiring
Producer; actively writing and directing

What projects are you currently working on?

HH: Directing *The Bloody Deed Of 1857* with Pro Elise Gainer. In rewrites of my play *Bards in a Bar* after a public reading in late May. Developing a production of *Romeo & Juliet* set against the backdrop of Argentine Tango.

Why did you join PRO?

HH: My wife sent me to the Pro conference as a birthday gift. I was considering a career change and she thought I should look at

theatre again (as that's where my career originated). It was a fantastic experience and really energized me. The career change was solidified, and I joined Pro to learn more about what I wanted to find success doing and to meet likeminded creatives.

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

HH: I seek people who are fun and creative and aren't afraid to take risks to reach the best possible outcomes. I speak to people about current and future projects in hopes that my enthusiasm is contagious. Sometimes, I am able to draw the talents and interests of people who don't even work in theatre just by sharing my vision and excitement about a project. I want to work with people who simply want to entertain others. I want an audience to escape the world they live in for an hour or two and

not leave worrying about how bad the world can get. When asked if I'm an artist, I usually respond, "I'm a commercial artist." People who think like this are those with whom I seek to collaborate. Those that want to reach out can connect with me through my website: www.haroldheno.com.

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

HH: Every aspect! I got my first directing job through a Pro connection. I wrote my first full length play through a Pro challenge. I have an action plan for a new project through a Pro meeting with Ken. I have a website encouraged by a Pro course and have watched many other Pro courses to learn more. Thanks to Ken Davenport and his outstanding team!

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

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

Could another Broadway Theater be up for sale soon? Spies say yes.

Bryan Cranston is dying to come to Broadway with *Network*, which was a big hit in London. But the Director can't find the time in 2018-19. Will this hit make it to our shores at all?

A new Stephen Sondheim musical could debut in the 19-20 season . . . but most likely not on Broadway. Maybe somewhere . . . public?

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

PRO UPDATES & CLASSIFIEDS

THE BOOK OF MERMAN

Leo Schwartz is producing his musical *The Book of Merman* Off-Broadway this Fall and is looking for recommendations for a Lighting Designer, Set Designer (one set), and a Choreographer (some movement). Check out the posting on the PROconnect Facebook page.

PHILLIE'S TRILOGY

Doug Devita is looking to partner with a not-for-profit to help him move *Phillie's Trilogy* to a next level production (and beyond). All leads will be most appreciated. Check out the posting on the PROconnect Facebook page.

HELLO KITTY MUST DIE

Kurt Johns is proud to announce that *Hello Kitty Must Die* has been selected to be featured in The Road Theatre Company's Summer Playwrights' Festival in LA, July 29-August 5.



STUCK IN RV LAND

Patricia Barry Rumble announces her new comedy *Stuck In RV Land* will have a staged reading on Sunday Sept 16, 2018 at 6 p.m. at Beaumont Community Players in Beaumont, Texas as part of the BCP's Summer Reading Series. It will be directed by John Manfredi, the new artistic director of BCP.



ON THE BLOG | Top read articles last month:

- Why Broadway's Record-Breaking Gross of \$1.7b is NOT Accurate.
- 3 Things Broadway Can Learn From The Royal Wedding
- **Guest Blog:** Why Saving Original Theater Journalism Matters to Broadway by Matt Britten
- Affiliate Marketing for Theater Tickets

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

ON FACEBOOK LIVE

- At the Tony Awards "Meet The Nominees" press junket!
- At our "lab" presentation of *Gettin' The Band Back Together!*
- At the Broadway.com Audience Favorite Awards! Celebrating our win for *Once On This Island* Broadway!
- At the #dramadeskwards for *Once On This Island* Broadway

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PRO ANNIVERSARIES

See Who's Celebrating in June

2 Years: Nancy Levine, Tim Rater, Philippe Skaff

1 Year: Andy Goodman, Darren Johnston, Ronald Kaehler, Bobbie Merritt, Keith Orsolini, Charles Packard, Matthew Perlman

6 Months: Gioia De Cari, Marilyn Haese, Jay Huffer, Sarah Luther, Laurie Prose

3 Months: Samuel Biondolillo, Mark Brymer, Christopher Buchanan, Joyce Fidler, Christina Hemphil, Helene Dallaire Magadini, Asad Mecci, Matthew Mezzacappa, Ken Offricht, Michelle Risse, Anna Scott, Kenady Shope