

THE PRODUCER'S PERSPECTIVE

GETTING YOU TO THE NEXT STAGE.

PRO


It's June, June, June! And June truly is bustin' out all over, Pros!

By the time you get this newsletter, the Tony Awards will be all said and done, and we'll all be gossiping about who/what won and who/what should have won, and what number came off the best, etc.

And while all that's super fun, there is one important thing I want you to take away from Broadway's biggest night...

As you watched the awards, and looked at all those people who took home the big prize, I hope you remember one thing...

While it all may seem like a such a dream or a fantasy that you could one day be on that stage, or be holding one of those trophies, remember you have something in common with all of those people. At one time, they did NOT have a Tony. :-). They just did the work. And the awards eventually came.

So you keep focusing on the work, and we'll keep focusing on helping you with that work, and the awards of all different shapes and sizes, will come.

Go get 'em.

Ken

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By, Chris Holoyda*

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UPCOMING EVENTS

NYC Producer Pitch Night: June 19th, 7pm

PRO Reading Series Reading of *Ocean In A Teacup*: June 24th, 3pm

PRO Reading Series Submissions Open: July 1st

Virtual Producer Pitch Night: July 17th, 7pm EST

***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

No "What If?"s, only "Right Now"s.

Don't hold back on invitations or ANYTHING when you're trying to get a project off of the ground.

- Don't wait for someone to give you the opportunity! Do it yourself! OR It's very important to be authentic with who you are in everything you do, as well as in your marketing and product development. Being vulnerable will help you in the long run.
- There are no set rules for compensating people! It's whatever you want. You can compensate someone with anything from a Starbucks giftcard, pizza or a free ticket to a show! Just let them know they're appreciated.
- I use front money for the rights, a lawyer, a general manager, and usually a reading. Generally speaking front money is for three R's reading, rights and writers!
- Always get feedback on your show in a variety of ways; peer feedback, actor feedback, audience feedback, as well as expert feedback. Take all this feedback and then GO WITH YOUR GUT. If there is common feedback from various sources, go with that. Get lots of feedback!
- Looking for notes on your pitch? If you send in a video pitch, I will give it a grade.

PRO QUOTE OF THE MONTH

"Problem solving is hunting. It is a savage pleasure and we are born to it"

Thomas Harris

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

THIS MONTH'S QUICK WIN

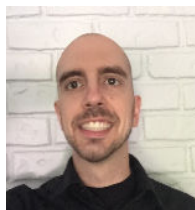
Tips for Finding a Good Collaborator

1. Ask around. Ask people you know and trust if they know anyone for the specific field you're searching for collaboration with. For example, if you're looking for lyricist, ask your composer friend if they have anyone they've worked with who they'd recommend.
2. Go see live theater. Seeing a show and finding out the creative team might give you some ideas for a collaborator. Plus you know their work so you know what a final product might look like for you.
3. Make sure you work with a lot of people. Not everyone clicks with everyone, so meeting a lot of people you might be interested in will help. It will give you a sense of what you want and do not want. Just because you like someone and they are your friend does not mean they will be a good match. Find the person who will compliment you professionally. You don't necessarily
- have to love every part of them, but you should have a mutual respect and admiration for each other as you will be spending a lot of time together.
4. Not finding what you're looking for? It can take many, many people to create a show, so maybe try using more than one person. It could take a team of people. Don't be discouraged if you need extra help.
5. The most important thing is to be open minded! You never know where you'll meet someone you want to work with. You could meet them at the deli or a party or even your morning commute. If you're free and kind to others good things will come. Don't get discouraged if you don't find someone right away, it might take some time.

FEATURED PRO ARTICLE

Copyrights and Wrongs: A Brief FAQ

by Co Pro, Chris Holoyda



1. How do I copyright a play? Should I mail myself a "poor man's copyright?"

How to copyright a script, according to legend in days of yore: mail your completed script to

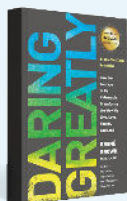
yourself and stash the package in your attic so you can dust off your "poor man's copyright" in order to prove authorship. To be blunt: you should not waste the postage and materials to do this. In fact, copyright is conferred the moment that your play is "fixed" in a tangible medium of expression," per the U.S. Copyright Act.

WHAT KEN'S READING

Daring Greatly

by Brené Brown

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.



If you export the first act of an unfinished play to PDF and e-mail it to a fellow dramaturg for a quick read, the law grants you legal protection for your script from the moment that you export the date-stamped PDF file out of your word processor. Copyright protection endures seventy years after your death; it makes no difference whether you add a “©” and the year – if the recipient were to take your play and stage it without your permission, they would be infringing on the copyright created when your play was put into “fixed” form.

2. If I receive copyright protection “automatically,” should I register the copyright of my play?

Yes! Though legally you are granted protections when your script is put in “fixed” form, you should still register your work with the U.S. Copyright Office. Should any kind of dispute arise involving theft of your work, your strongest proof of ownership is the certificate of registration that the U.S. Copyright Office provides once registration is complete.

Consider for a moment: an unscrupulous theater manager, disgruntled actor, or vengeful spurned lover posts unauthorized videos of your successful play to YouTube. When you contact YouTube to ask them to remove the video, which document would you rather provide to prove authorship: your certificate of registration from the U.S. Copyright Office, or a date-stamped PDF of the first draft of your script? Registering your script is particularly important when you need to resolve relatively minor disputes without an attorney, and there are significant advantages should you enter litigation.

3. How do I register a copyright of my play?

The simplest way to register a copyright of your script is online at www.copyright.gov, where you need to create a profile. If you are registering one unpublished work online and are the sole author, the fee is \$35, while the general online fee is \$55. The process can be done entirely online, although it is possible (though more costly and with a longer wait) to mail in a copy of your script and associated

paperwork. Special considerations arise when your show has been “published,” a term which has specific meaning under copyright law: publication is where your show has been licensed to another party for performance.

Chris Holoyda is a former attorney; his ol’ West cannibal/prostitute musical *The Flesh Trade* was a finalist in the 2018 Search For New Musicals. See www.thefleshtrade.com for more info.



FEATURED PRO MEMBER



Name:

Melissa Mollner

Where You're From:

Southern California

PROfession: Producer

What projects are you working on?

Revelation: The Musical Off-Broadway (Closing June 9.) Working on next steps for further development of Revelation and have a few other musicals in the pipeline that I'm considering work on. strongest proof of ownership is the certificate of registration that the U.S. Copyright Office provides once registration is complete.

Why did you join PRO?

I wanna be a producer with a hit show on Broadway:) There's really very little education out there at the university level for producing so it always seemed like an elusive career option. So I had a career in TV Marketing and when I moved to NYC had the opportunity to shift my

career to theatre. When I began to dive in and really move forward with the idea that I could produce something, even though there was still a huge learning curve, the tools and resources in PRO helped me move forward with some confidence into the unknown.

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

On my current project I am collaborating with a friend of 25 years. The advice to not mix business and friendship, doesn't always ring true to me. I don't think I would have been as successful or enjoyed this process of producing my first Off-Broadway so much if I wasn't working with someone I shared mutual trust and had fun with. My advice would be to find someone you trust and can have fun with even when things don't go as planned.

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

When I had a show that I really wanted to produce, part of me thought I would have to find a 'real producer' with a track record, have a really good pitch and

then maybe I could help them with the show. I love Ken's mantra (I'm probably butchering it) that if you're passionate about it, you're the right producer! The resources of PRO have helped me become the right producer for this project and hopefully future projects!

THE PRODUCER'S PERSPECTIVE

SUPER CONFERENCE

SUPER
Early Bird
\$297
Through June 30th, 2019

The Biggest Conference for Theatre Makers,
Movers and Shakers
NOVEMBER 16-17, 2019
NEW YORK CITY

GOT BONUS BUCKS? ADD THEM TO YOUR
ORDER FOR UP TO 50% OFF!

OVERHEARD IN SHUBERT ALLEY

Is a stage adaptation of John Lennon biopic *Nowhere Boy* coming to Broadway?

•

Is *13 Going on 30* headed to Broadway?

•

Is *the Devil Wears Prada* headed to Broadway?

PRO UPDATES & CLASSIFIEDS

Mark Brymer's show, *Pirates Voyage*, with music by Mark Brymer and Dolly Parton opened this past weekend in Myrtle Beach, SC

Larry Little's show, *The Island of Misfits* will be presented at The New Musicals Festival in Winter Park, FL June 21st-23rd

Leo Schwartz' off Broadway show, *The Book of Merman*, has been licensed and will get a 36 performance run at the Pittsburgh Civic Light Opera.

Mark Corallo just published his first children's book, *Spootie and the Ooties!* Check it out on www.mascotbooks.com

Janet Cole Vladez is looking for a rehearsal pianist for 8 rehearsals between July 13th and August 2nd contact Janet on The PRO Facebook Group.



A Huge Congrats to our 2019 PROny Award Winners:

BEST SHOW ARTWORK: Roger Griffin,
THE PIPER

BEST TITLE: Jonathan Hogue,
STRANGER SINGS

SOCIAL BUTTERFLY: Dall Wilson

BUSY BEE: Patricia Barry Rumble

RISING STAR: Chana Wise

SONG OF THE YEAR: Nicolette Blount,
"Wanda Savage" from SAVAGE THE
MUSICAL

BEST COLLABORATION: Jeffery Foy
& Jacob Foy

PRODUCER OF THE YEAR: Mark Brymer

ON THE BLOG | Top read articles last month:

- 10 Takeaways from our Promote U Conference.
- Theaters Aren't The Only Place To Do Theatre Anymore
- 10 Tips On How To Finish That @#\$\$ing Play, Screenplay or Whatever You're Working on.

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PRO ANNIVERSARIES

See who's celebrating in June

3 Years:

Nancy Levine

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2 Years:

Patricia Barry Rumble,

Bobbie Merritt

•

1 Year:

Laura Milke-Garner, Judy Pancoast,
James Hunt, David Green, Jordan
Leitson, Christopher Lowe, Gary
Sohmers, Jaselyn Blanchard, Susan
Cohen, Stephanie Brooks, Rachael
Migler, Claire Buffie, Linda Joe

•

6 Months:

Karole Foreman, Brenda Lukeman,
Joel B New, Walter Robinson,
AraBella Fischer, Chris Savery,
Vicki Vodrey, Leland Nelson, David
Hanson, Barry Malawer

•

3 Months:

Alexander Bordokas, David Carlson,
Cindi Maciolek, Tim Heitman,
Malcolm March, Mark Levine, Benny
Lumpkins, William Robertson, Lorna
Brown, Mark Chung, Ofem Ajah

