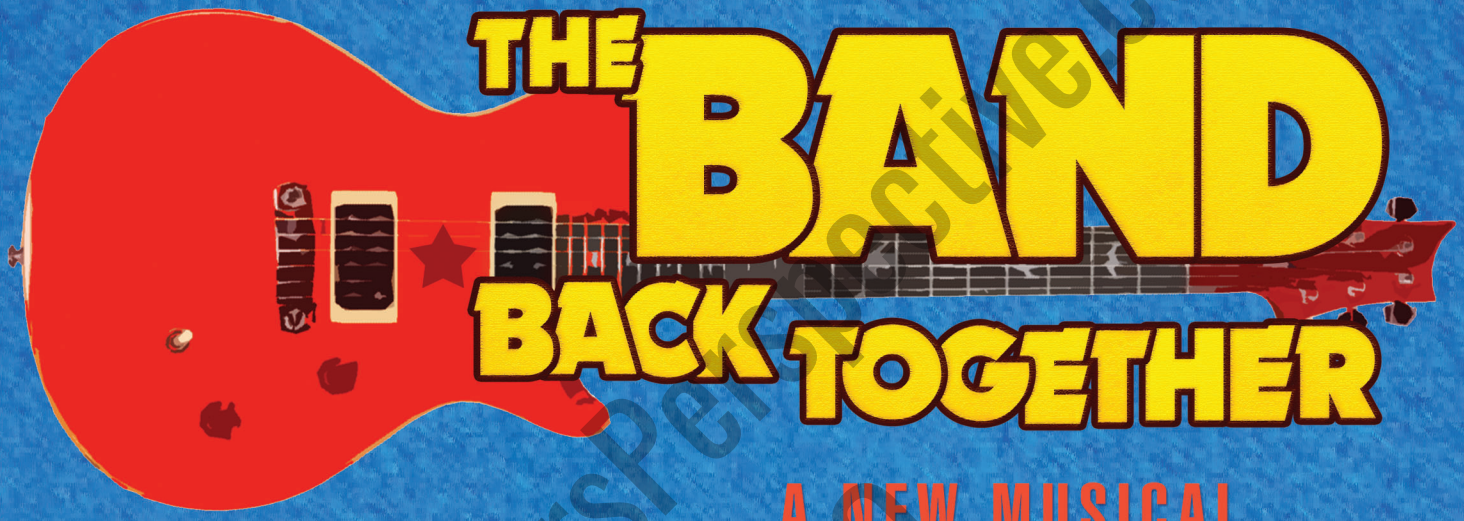
GETTIN' THE BAND BACK TOGETHER



A NEW MUSICAL

"A LAUGH OUT LOUD MUSICAL FOR EVERYONE!"

- BroadwayWorld

TheProducersPerspective.com PRO

www.GettinTheBandonBroadway.com
Broadway – 2014-2015 Season

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TABLE OF CONTENTS

A Note from Ken Davenport 2

Synopsis 3

The Original Production 4

The Creative Process 5

Creative Team 6

Press 10

Budget & Projections 16

The Materials 31

The Opportunity 32

Contact 33

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GETTIN' THE BAND BACK TOGETHER

A NEW MUSICAL

A NOTE FROM KEN DAVENPORT

I was in the middle of a union negotiation several years ago, and during a very quiet caucus, our 40-something, high powered and well-paid attorney yelped out a "Yes!" after reading an email on his Blackberry.

"What happened?" I asked. "Did they give in to our requests? Is it over?"

"No. My band just got a gig!!!"

That's right, this suit-and-tie guy and some of his buddies from his firm had put together a rock band, just like he had when he was in high school. And he was having the time of his life.

He admitted to me later that music was his first love, but like so many, he chose the road "more traveled" for the safety and security of a six figure income.

And that's when the idea for *Gettin' The Band Back Together* was born; a musical about a group of 40 year old guys who reassemble their high school garage band and give their rock-and-roll dream one more shot. It's a Will Ferrell movie, live on stage.

But, it's more than that.

So many of us have done the same thing that my lawyer did and that the lead character in *Gettin' The Band Back Together* does.

And *Gettin' The Band Back Together* asks the question, "What if, for even just one night, you got a chance to do it over?"

I hope you'll join me as we Get The Band Back on Broadway!

Best,

Ken Davenport
Producer

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GETTIN' THE BAND BACK TOGETHER

A NEW MUSICAL

SYNOPSIS

"PLAYFUL, GOOD-NATURED, AND GENUINELY FUNNY!" *- The New York Times*

Mitch Papadopolous just turned 40.

And thanks to the recent financial crisis, he just got fired.

An out-of-work investment banker, with no place to go, Mitch heads back to the one place he swore he'd never go back to . . . and moves back in with his Mom . . . in New Jersey.

On his first day back in town, he runs into his best friend from high school who suggests that they "get the band back together."

Mitch thinks his buddy is crazy. But when his arch nemesis from high school threatens to foreclose on his house unless he agrees to a re-match of their infamous battle of the bands . . . Mitch realizes he may have no choice.

So he grabs his buddies – the high school math teacher who isn't very good at math, the police officer who dreams about being an actor, an Indian dermatologist, and a 16 year old Jewish kid who wants to be a rap star . . . and grabs his guitar to give his dream one more shot.

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THE ORIGINAL PRODUCTION

Gettin' The Band Back Together had its world premiere production at George Street Playhouse in New Brunswick, New Jersey in October of 2013.

The production was a fantastic success, delighting audiences of all ages and critics alike.

David Saint, the Artistic Director of George Street Playhouse said:

> *"In 16 years as Artistic Director at George Street Playhouse, developing many new plays and musicals, rarely have I ever had such a unanimous popular response!* Gettin' The Band Back Together *thrilled all my audiences, from the Rutgers students to my senior matinees. Many audience members returned a second and third time to see the show, bringing friends and calling it 'THE MOST FUN I'VE HAD IN THE THEATRE IN A LONG TIME!' This is that rare thing - a new musical that is clearly a real crowd pleaser!"*

During the run, we did a tremendous amount of research on the audience's response to the production using surveys, focus groups and "dial testing."

Here are just a few of the comments that were submitted:

> *"What a terrific, fun night we had last night! If our reaction and the reaction of the audience is a barometer* Gettin' The Band Back Together *has a very bright future."*

> *"We saw* Gettin' The Band Back Together *last night at The George Street Playhouse and really enjoyed the show. I hope it gets to Broadway someday."*

> *"I saw it last week and loved it! The songs are still stuck in my head!"*

To see a video of more audience testimonials, please visit www.GettinTheBandonBroadway.com

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GETTIN' THE BAND BACK TOGETHER

A NEW MUSICAL

THE CREATIVE PROCESS

Gettin' The Band Back Together (previously titled *Garage Band*) was created through a very unique process which I developed on my first show, *The Awesome 80s Prom*, which ran for nine years after its debut and has returned almost 500% of its original capitalization.

With the concept for *Gettin' The Band Back Together* in mind and a rough breakdown of the characters I imagined for the show, I cast a group of thirteen actors/writers as my development team.

We met once a week over two 3-month periods. We improvised scenes, wrote character histories, talked structure, etc. We even went on a field trip to Sayreville, New Jersey (Bon Jovi's homestead and where we set the show). I could show you the video of that trip, but I've signed a blood oath to never, ever reveal what happened on that party bus – what happens in Jersey, stays in Jersey.

And at the end of these development sessions, we poured through the reams of material we came up with and forged it into a new and totally original musical.

Creating a musical is one of the hardest things to do, which is why I don't think it should ever rest on one person's shoulders.

Gettin' The Band Back Together had the benefit of 26 of the most creative shoulders I know.

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CREATIVE TEAM

JOHN RANDO *(Director)* is the Tony and Outer Critic's Circle Award–winning director of *Urinetown: The Musical*. Mr. Rando's other Broadway credits include *A Christmas Story: The Musical, The Wedding Singer, A Thousand Clowns*, and Neil Simon's *The Dinner Party*. With City Center *Encores!*, he has directed Bernstein's *On The Town, Damn Yankees, Face the Music, Of Thee I Sing, The Pajama Game, Do Re Mi*, and *Strike up the Band*. Last winter his production of *A Christmas Story: The Musical* garnered terrific success in Chicago at the Chicago Theater. His Off-Broadway credits include the 2009 Outer Critic's Circle Award–winner for Best Musical: *The Toxic Avenger*, as well as productions at the Roundabout Theatre Company, Manhattan Class Company, Manhattan Theatre Club, Primary Stages, the Promenade, the Acting Company, and the Pearl Theatre, among others. Mr. Rando's recent regional credits include his highly acclaimed production of *Guys and Dolls* at Barrington Stage Company and a revised version of *The Toxic Avenger* at the Alley theatre. His other extensive regional credits include productions at The Old Globe Theater, Mark Taper Forum, Geffen Playhouse, American Conservatory Theatre, The Williamstown Theatre Festival, The Philadelphia Theatre Company, Berkshire Theatre Festival, Actors Theatre of Louisville, Cleveland Playhouse, Syracuse Stage, and many others. John Rando was a Drama League Directing Fellow and in 2010 was the recipient of the UCLA Department of Theater, Film, and Television Alumni Achievement Award.

KEN DAVENPORT *(Book)* co-conceived the award-winning *Altar Boyz*, and also wrote and directed the Off-Broadway hits *The Awesome 80s Prom*, *My First Time* and *Miss Abigail's Guide to Dating, Mating & Marriage*. Davenport also wrote the book for the musical adaptation of the novel and film *Somewhere in Time*, which recently premiered at Portland Center Stage. On Broadway, Davenport recently produced *Mothers and Sons* (Tony nomination), *The Bridges of Madison County*, *Macbeth* starring Alan Cumming, *Kinky Boots* (Tony Award), *Godspell*, *Chinglish*, *Oleanna*, *Speed-the-Plow*, Will Ferrell's *You're Welcome America* (Tony nomination), *Blithe Spirit* starring Angela Lansbury, and *13*. Ken was featured on a national commercial for Apple's iPhone, named one of Crain's "Forty Under 40", and dubbed the "P.T. Barnum of Off-Broadway" by *The New York Times*. He created and developed the Broadway board game Be a Broadway Star, as seen on the "Today" show, and a smartphone app called AT THE BOOTH, which gives a listing of available shows at the TKTS® booth in Times Square and was featured on *Entertainment Weekly's* "Must List." Ken also released *These Magnificent Miles: On the Long Road with Red Wanting Blue*, an award-winning documentary on one of the top unsigned rock bands in the country. His blog, TheProducersPerspective.com, has been featured in *Vanity Fair*, *New York Magazine*, *The Gothamist* and more. He has written articles for *Forbes*, *Mashable*, and *Imedia* and has spoken about the theater and arts marketing at conferences around the world. For more information, visit www.DavenportTheatrical.com.

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CREATIVE TEAM (cont.)

GRUNDLESHOTZ *(Book)* is a group of performers and writers comprising Sebastian Arcelus, Fred Berman, Michael Hirstreet, Jenna Coker Jones, Craig Jorczak, Nathan Kaufman, Jay Klaitz, Emily McNamara, Jennifer Miller, Bhavesh Patel, Sarah Saltzberg and Fletcher Young, who helped develop *Gettin' The Band Back Together* through a series of improvisational rehearsals.

MARK ALLEN *(Music/Lyrics)* is a composer/lyricist, songwriter and arranger. He is a 2009 recipient of the American Theatre Wing Jonathan Larson Grant, 2007 Frederick Lowe Award, 2005 ASCAP Max Dreyfus Award. He's also an accomplished studio vocalist and voice over performer. Credits include: *Tinyard Hill* with Tommy Newman (Theatreworks - Silicon Valley, Red Mountain Theatre, Human Race Theatre, Goodspeed, NAMT 2007), *Band Geeks!* with Newman, Gaby Alter, and Gordon Greenberg (Goodspeed Musicals 2010, NAMT 2009), *The Joker's Game* with Louis St. Louis and Jim Racheff. Film music - *Intercession* (dir. Davey Fisher, 2011), *Going Down* (dir. Ryan Hamelin, 2011), *A Viking Saga* (2008 Best Original Score - First Take Film Festival) www.markallenmusic.com. He currently works at Nylon Studios in New York and has created commercial music for companies such as Windex, Dell, Castrol and Fisher Price.

SARAH SALTZBERG *(Additional Material)*: On Broadway, Sarah Saltzberg played Logainne Schwartzandgrubenairre for two years in *The 25th Annual Putnam County Spelling Bee*. She created and developed her character in *C-R-E-P-U-S-C-U-L-E* (upon which *Spelling Bee* is based), which she co-produced at the Theatorium in NYC, and appeared in both Barrington Stage productions. She most recently appeared in *Fat Camp* at the NYMF, and has appeared off-Broadway in *JUNIE B. JONES* (Lucille Lortel), in her one-woman show *Dear Diary* (Broadway Spotlight Series, Ars Nova), as well as throughout NYC in long-form improv comedy with the Upright Citizen's Brigade. Sarah can be seen in the late-night Broadway themed improv show *Don't Quit Your Night Job*, which she co-created and co-produces, at the Julia Miles Theater (www.dontquitnyc.com). She is also a co-artistic director of Stage 13, a theater/production company dedicated to cultivating new and original stage, web and film pieces (www.stage-13.com).

DOUG KATSAROS *(Orchestrations/Arrangements)* is an Emmy winning composer who has been making some kind of noise for years, conducting, composing, orchestrating, arranging on and off-Broadway for shows like *Footloose*, *The Life*, *Rocky Horror*, *Altar Boyz*, *The Toxic Avenger* and *A...My Name is Alice*. Besides composing the Broadway-bound *Somewhere in Time*, he has written and conducted TV and film scores for Sarah Jessica Parker, Robert Loggia and Sandra Bullock. He has dozens of gold and platinum CDs for artists such as Kiss, Sinéad O'Connor, Gloria Estefan, Frank Sinatra, Todd Rundgren, Rod Stewart, Judy Collins, B. B. King, Marlo Thomas (Grammy), Donny Osmond, Richie Havens, Aerosmith, Bon Jovi, Cher, Michael Bolton,

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CREATIVE TEAM (cont.)

and Peter Paul & Mary. He orchestrated Dee Snider's Heavy Metal Broadway tribute, "Dee Does Broadway" and on TV, he garnered an Emmy nomination for his score to the animated series "The Tick" and wrote themes for "The Jim Henson Hour," "Mancuso FBI" and the "ABC Sunday Night Movie." He has conducted PBS's "Great Performances" and the Boston Pops. He writes special material for Ringling Brothers Circus, Macy's 4th of July Fireworks and their Thanksgiving Day Parade, winning the Emmy for Best Original Song. He tours the world with Argentinean pianist Raul Di Blasio, whose latest CD, Primavera, he co-produced. He has two grown sons, and lives in New York with his wife, composer/keyboardist Elise Morris, raising two teenage girls, who now make all the noise. And yes, he is the guy who wrote "By Mennen."

DEREK MCLANE *(Set Design)*: Broadway: *33 Variations; The Pajama Game* (2006 Tony Award for Best Revival of a Musical); *Grease; The Threepenny Opera; Little Women; I Am My Own Wife* (Tony Award for Best Play, Pulitzer Prize for Drama); *Barefoot in the Park; Lestat;The Women; Present Laughter; London Assurance; Holiday; Honour; Summer and Smoke; The Three Sisters*. Off-Broadway: *Ruined* (Pulitzer Prize for Drama); *Ragtime; Groundswell; Rafta, Rafta; 10 Million Miles, Things We Want; The Visit; 2000 Years, The Scene; The Voysey Inheritance, Two Trains Running; The Prime of Miss Jean Brodie; Macbeth* (Shakespeare in the Park); *Hurlyburly; Abigail's Party; Modern Orthodox; The Great American Trailer Park Musical*; *Aunt Dan and Lemon; East is East; subUrbia; Saturday Night.* Mr. McLane designed the entire Sondheim Celebration at the Kennedy Center in Washington, DC and work in London, Glasgow, Dublin, Moscow, Krakow and Caracas.

GREGORY GALE *(Costume Design)*: Broadway: *Cyrano de Bergerac, Arcadia*, Tony and Henry Hewes nominations: *Rock of Ages,* Tony and Henry Hewes nominations: *The Wedding Singer,* Drama Desk nomination: *Urinetown,* Lortel nomination. Off Broadway: *The Voyset Inheritance*, Lortel Award (Atlantic); *The Milliner*, Lortel nomination (CSC); *The Third Story*, Henry Hewes nomination; *The Country Club*, Drama Desk nomination; *The Torch-Bearers*, *As Thousands Cheer* (Drama Dept.); *Pig Farm, The Dazzle* (Roundabout); *Mary Stuart; The Infernal Machine; The Prince of Hamburg* (Jean Cocteau), Tours: *Rock of Ages, Urinetown*. Irene Sharaff Young Master Award. www.gregorygale.com

PETER FITZGERALD *(Sound Design)*: Current: *Old Jews Telling Jokes*, *Priscilla Queen of the Desert* tour, the New York's Philharmonic's 2013 "Live from Lincoln Center" production of *Carousel*. Noted designs: Will Ferrell's *You're Welcome America*, Billy Joel's *Movin' Out*, *Gypsy*, Paul Simon's *The Capeman*, *The Will Rogers Follies*, *City of Angels*, *The Best Little Whorehouse in Texas*, *The Life*. Plays: *Glengarry Glen Ross*, *Blithe Spirit*, *The Odd Couple*, *M. Butterfly, The Beauty Queen of Leenane*. President: Sound Associates. Founding partner: GPR Records.com, a new recording company releasing classical, poetry, spoken word and children's works. Proud parent with wife Maritza of daughters Lori and Mallori.

The Producer's Perspective.com PRD

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CREATIVE TEAM (cont.)

KEN BILLINGTON *(Lighting Design)*: Ninety-seven Broadway shows including *Hugh Jackman: Back on Broadway, Chicago, The Scottsboro Boys, Sondheim on Sondheim, White Christmas, [title of show], The Drowsy Chaperone, Footloose, Sweeney Todd*; revivals including *Finian's Rainbow, Dreamgirls* and *Sunday in the Park With George*; and hundreds of touring productions. Other: SeaWorld: Shamu Rocks, Shamu One Ocean; Bally's Las Vegas: Julibee! Awards: Tony, Drama Desk, Outer Critics, Lumen (architecture), Ace (television).

HUNTER ARNOLD *(Producer)* is a Broadway Producer whose recent credits include *The Bridges of Madison County, Kinky Boots* (Tony award), *Macbeth* with Alan Cumming, *Godspell* and *Chinglish*. Upcoming projects include *The Great White Hope*, *Somewhere in Time* and *A Little More Alive*. In addition to his producing projects Hunter is the founder of the New Musical Creative Collective, an organization focusing on the support and development of Broadway's emerging musical theatre composers, lyricists and book writers. Hunter is also the founder and CEO of ARTech Holdings, LLC an incubator and holding company focused on generating technologies to support the live arts community. Upcoming projects in this space include an arts education portal and a the membership community for accredited, live-theater investors: Broadraise.com

ROY PUTRINO *(Producer)* has been involved in several successful productions on Broadway (*How to Succeed in Business, Grace)* as well as *Passion Play,* which opened in London this year. Since 2009, he has been the chair of the Ramapo Performing Arts and has produced over 20 shows. Earlier this year he was the recipient of the 2013 "Distinguished Citizen Award" for the success of the Performing Arts program. In addition, Mr. Putrino is a licensed Pharmacist and currently the CEO of BHI, a national health care company that provides specialty home services to movement disorder patients.

RICHARD ROTH *(Producer)* is excited to be making his Broadway producing debut with *Gettin' The Band Back Together*. An attorney in New York City who handles sophisticated entertainment, sports, securities and employment matters, Mr. Roth began investing in 2013 with the smash hit *Kinky Boots* and has continued to do so in other shows. He is particularly excited about *Gettin' The Band* and desired to go "all in" with his wife Mara and his son, Oliver by his side.

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PRO

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PRESS

"THE MOST FUN I'VE HAD AT THE THEATER THIS YEAR. IT ROCKS!" *- CentralJersey.com*

"A LAUGH OUT LOUD MUSICAL FOR EVERYONE that will definitely leave you feeling good!" *- BroadwayWorld*

"PLAYFUL, GOOD-NATURED, AND GENUINELY FUNNY!" *- The New York Times*

"FUNNY, EXCITING, AND OH, SO ENTERTAINING!" *- Asbury Park Press*

"THE WEDDING SINGER MEETS SCHOOL OF ROCK. Ken Davenport's newest musical endeavor fills George Street Playhouse with Jersey pride!" *- Theatermania*

"TURNING 40 HAS NEVER BEEN SO MUCH FUN! You're bound to have an awesome time." *- NewJerseyStage*

"Nothing short of hilarious!" *- NewJerseyHills*

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PRESS (cont.)

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New Musical *Garage Band*, Developed through Improvisational Rehearsals, Will Debut at George Street Playhouse

George Street Playhouse will present the world premiere of the new musical *Garage Band* Sept. 24-Oct. 27.

Advertisement

A musical comedy celebration of the Garden State, the new musical features a book by **Ken Davenport** and The Grundleshotz, and music and lyrics by Mark Allen, with additional material by **Sarah Saltzberg**.

"We're getting the band back together!" press notes state. "Mitch Shapiro is 40... and he's fired. When Wall Street cuts him loose, he moves back to Mom's house (in Sayreville, NJ) and reconnects with the old gang for en epic high-stakes battle of the bands. Best buddies, old girlfriends, high school bullies that never grew up and one hot New Jersey momma make for fast times and a new start for this Jersey boy. Who says you can't go home?"

Casting and complete creative team will be announced soon.

The Grundleshotz is a group of performers and writers comprising **Sebastian Arcelus**, **Fred Berman**, Michael Hirstreet, Jenna Coker Jones, Craig Jorczak, Nathan Kaufman, **Jay Klaitz**, Emily McNamara, Jennifer Miller, **Bhavesh Patel**, Sarah Saltzberg and Fletcher Young, who helped develop *Garage Band* through a series of improvisational rehearsals.

Garage Band is performed by special arrangement with Davenport Theatrical Enterprises, Inc. and Roy Putrino.

Tickets will officially go on sale in the weeks ahead, but those interested can order a limited number of two-admission "Band Passes" for $80 ($40 per seat). For more information on the "Band Pass" program, call (732) 246-7717 or visit www.GeorgeStreetPlayhouse.org. For more information visit www.GarageBandTheMusical.com.

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PRESS (cont.)

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The New York Times

THEATER REVIEW | NEW JERSEY

Fending Off Foreclosure With Rock 'n' Roll

A Review of 'Gettin' the Band Back Together,' at the George Street Playhouse

T. Charles Erickson

Cast members at George Street Playhouse.

By ANITA GATES
Published: October 11, 2013

A 40-year-old man sings "I slept with your mother" to a horrified buddy from high school. A rabbi break-dances in an exhilarating hip-hop version of "Hava Nagila." A "Welcome to Sayreville, N.J." sign gets entrance applause when it is rolled onstage.

The George Street Playhouse in New Brunswick is presenting the world premiere of "Gettin' the Band Back Together," a playful, good-natured, mildly irreverent and genuinely funny musical whose creators know how to mix the feel-good experience

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PRESS (cont.)

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'Gettin' the Band Back Together' at the George St. Playhouse turns a rock 'n roll fantasy into a musical

The daydream at the center of "Gettin' the Band Back Together" is familiar: What if you could drop everything to pursue your childhood passion?

But the genesis of the new musical, which begins previews at the George Street Playhouse this week, is anything but typical.

"I'm a big believer in trying to get as many unique voices on a project as possible to make it real and special," says Ken Davenport.

Davenport conceived the show and wrote the book in collaboration with the Grundelshotz — a group of 12 writer-performers who spent four years improvising the script together. Two, Jay Klaitz of "High Fidelity" and Emily McNamara, are in the current cast.

As the title suggests, the musical is about rejuvenating a high school garage band — about 20 years after it broke up. The musicians are now a recently laid-off businessman, a math teacher, a dermatologist and a police officer. As they reunite in Sayreville — where the former Wall Street big shot has returned to live with his mom — they make music, face the nemesis of their teenage years and, just maybe, find love.

Davenport describes the show as an outgrowth of his secret ambition to be a rock star, and a reaction to recently turning 40.

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PRESS (cont.)

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Ken Davenport and the Band of Artists Behind *Gettin' the Band Back Together* at George Street Playhouse

John Rando spearheads the latest musical premiere to conjure up '80s rock nostalgia.

George Street Playhouse opens its 40th season with *Gettin' the Band Back Together*, a new rock musical conceived by theater producer Ken Davenport, who performs double duty with this production, writing the show's book in addition to producing. Directed by John Rando, the musical tells the story of a 40-year-old Wall Street suit who is fired from his job and forced to move back in with his mother in Sayreville, New Jersey. He reassembles his high-school bandmates to face off against their old rivals in a battle of the bands, the results of which decide whether his mother gets to keep her house.

Adam Monley, Jay Klaitz, Mitchell Jarvis, and Manu Narayan in *Gettin' the Band Back Together* at George Street Playhouse. (© T. Charles Erickson)

To get started on this new piece, Davenport oversaw a collaborative writing process involving a group of performer-improvisers called The Grundleshotz. "I 'cast' thirteen actor-writers as the parts that I saw in the show, and we improvised scenes, created character back stories, and even took a field trip to Sayreville, New Jersey...I took the transcripts to all of those sessions and forged them into a script," Davenport explains. It's the same formula he used in creating *The Awesome 80s Prom*, which just announced a fall closing date following a successful nine-year run.

Emily McNamara and Jay Klaitz, two Grundleshotz members who appear in this production, truly enjoyed the process of ensemble-based writing. Says Klaitz, "Ken would have an idea for a scene, and we would improvise, or write stuff and send it in, or sit around talking about ideas...We always had fun coming up with stuff, and Ken let us be as nutty as we wanted. Ken and [director John] Rando [are] very open to us trying things. We're encouraged to go wherever we want to go and see what happens."

TheProductionPerspective.com

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PRESS (cont.)

Suburban
OLD BRIDGE
SAYREVILLE
SOUTH AMBOY
Greater Media Newspapers • A Group of Ten Community Newspapers Serving Middlesex and Monmouth Counties

Sayreville residents invited to special preview of musical

By STELLA MORRISON
Staff Writer

Adam Monley (l-r), Jay Klaitz, Mitchell Jarvis and Manu Narayan act as former high school bandmates who reunite in "Gettin' The Band Back Together," which will be performed at the George Street Playhouse in New Brunswick through Oct. 27. PHOTO COURTESY OF T. CHARLES ERICKSON

SAYREVILLE — The George Street Playhouse in New Brunswick will lift its curtains for Sayreville residents with an Oct. 3 showing of the play "Gettin' The Band Back Together."

The play is inspired by a tale of a man named Mitch Martino, a laid-off Wall Street employee who returns home to Sayreville and revives his high school band.

"I picked Sayreville as a locale because that's where [Jon] Bon Jovi is from," said Ken Davenport, the author of "Gettin' The Band Back Together."

"Since this is a musical about a guy putting his high school rock band back together, it seemed like Sayreville birthed great musicians before, and it would serve as a great inspiration for Mitch."

Davenport said Sayreville residents will recognize references to the borough that range from Exit 124 on the Garden State Parkway to the now-closed adult nightclub Delilah's Den.

"There are a lot of Jersey references," Davenport said. "I can't wait for Sayreville to see it."

Opening night will be Oct. 4. However, complimentary tickets for the Oct. 3 showing are available for Sayreville first respon- ders and emergency workers, as well as half-price tickets for all Sayreville residents.

During the evening, time will be taken to recognize borough officials and first responders in attendance.

"Sayreville residents really should see the show first, since it's their hometown," Davenport said. "For me, it's really special that they will be able to see a musical that takes place where they're from."

The ticket costs are covered by a donation from Brian O'Neill of O'Neill Properties. The showing begins at 8 p.m.

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BUDGET & PROJECTIONS

GETTIN' THE BAND...

As of 5-Nov-13

ESTIMATED PRODUCTION & OPERATING BUDGETS

Schedule:

1.0	A	Budget Assumptions
1.0	-1	Estimated Production Capitalization
1.0	-2	Estimated Production Costs - Costs for Broadway (NY)
1.0	-3	Estimated Fixed Weekly Operating Costs NY Theatre
1.0	-4	Estimated Weekly Breakeven & Operating Profits Pre-100% Recoupment, with Amortization
1.0	-5	Estimated Weekly Breakeven & Operating Profits Pre-100% Recoupment (no amortization)
1.0	-6	Estimated Weekly Breakeven & Operating Profits Post-100% Recoupment, with Amortization
1.0	-7	Estimated Weekly Breakeven & Operating Profits Post-100% Recoupment (no amortization)
1.0	-8	Estimated Royalty Pool
1.0	-9	Estimated Gross Potential - New York Theatre

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GETTIN' THE BAND...

Schedule 1.0 A

BUDGET ASSUMPTIONS: as of 5-Nov-13

SCHEDULE

See separate schedule

4 weeks studio rehearsal

1.5 weeks tech

STAFFING - ACTORS' EQUITY

	Juv Male	Juv Fem	Male	Female	TOTAL
Star(s)	0	0	0	1	1
Principals	0	0	7	2	9
Chorus m/f	0	0	4	4	8
Swings	0	0	2	2	4
Standby(s)	0	0	0	0	0
Total Acting Company	0	0	13	9	22

Stage Managers 3

All actors at scale until 1st NYC preview **Total AEA Employees** 25

	DC	ADC	Total
Dance Captains	1	1	2

STAFFING - IATSE

	Pink	House	Total	Prod Heads
Carpentry	3	2	5	1
Electrics	1	3	4	1
Props	1	2	3	1
Sound	2	1	3	1
	7	8	15	4

Notes

Carpentry	House head + fly; Pink head + deck auto + fly auto
Electrics	House head + 2 deck; Pink head (op)
Props	House head + ass't; Pink head
Sound	House head; Pink mix + A2

STAFFING - WARDROBE & HAIR

	Head	Ass't	Other	Total
Wardrobe	1	1	5	7
Hair	1	0	1	2
Make-up	0	0	0	0

STAFFING - MUSICIANS

Number of musicians (including conductor) 9

STAFFING - OTHER

	Co Mgr	Asst	
Company Managers	1	1	2

OTHER ASSUMPTIONS

Payroll taxes estimated at	15%	
Union benefits estimated at	18%	plus a factor for double benefits (AEA / 802) on actor-musicians

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ESTIMATED READING, WORKSHOP, REGIONAL & PRE-PRODUCTION COSTS			$	850,000
ESTIMATED **BROADWAY** PRODUCTION COSTS				
PHYSICAL PRODUCTION	$	1,845,000		
PRODUCTION FEES - CREATIVE STAFF	$	776,932		
ADVERTISING & PUBLICITY	$	1,000,000		
PRODUCTION FEES - PRODUCTION STAFF	$	313,500		
REHEARSAL AND TECH SALARIES	$	1,056,607		
NY PRE-PRODUCTION & TECH EXPENSES	$	1,407,059		
GENERAL & ADMINISTRATIVE	$	132,785		
TOTAL ESTIMATED BROADWAY PRODUCTION COSTS			$	6,531,883
COMBINED ESTIMATED OUT-OF-POCKET PRODUCTION COSTS			$	7,381,883
SECURITY BONDS & ROYALTY ADVANCES				
Actors Equity Association	$	212,075		
I.A.T.S.E.	$	17,500		
x Authors (including $60K for amortization election)	$	120,000		
Director	$	-		
Choreographer	$	-		
TOTAL SECURITY BONDS & ROYALTY ADVANCES			$	349,575
CLOSING COST RESERVE			$	250,000
CONTINGENCY & RESERVE	*15.59%*	*of Bway prod costs*	$	1,018,541
TOTAL ESTIMATED PRODUCTION CAPITAL				$9,000,000

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PHYSICAL PRODUCTION			
Scenery Automation - Preparation		$ 1,000,000	
Props		$ 60,000	
Costumes & Shoes		$ 375,000	
Hair & Makeup		$ 55,000	
Electrics - Preparation Charge		$ 65,000	
Electrics - Perishables		$ 35,000	
Sound - Preparation		$ 55,000	
Sound - Perishables		$ 40,000	
Custom Rigging & Chain Motor Rental		$ 30,000	
Tools, Hardware, Rolling Stock		$ 25,000	
Departmental Expenses		$ 75,000	
Musical Instruments		$ 30,000	
Sales/Use Tax		$ -	
			$ 1,845,000
PRODUCTION FEES - CREATIVE STAFF			
Director	John Rando	$ 95,000	
Associate Director		$ 16,528	
Choreographer		$ 75,000	
Associate Choreographer		$ 16,528	
Fight Director		$ -	
Scenic Designer		$ 47,500	
Associate Scenic Designer(s)		$ 43,200	
Costume Designer		$ 40,000	
Associate Costume Designer(s)		$ 39,600	
Lighting Designer		$ 47,500	
Associate Lighting Designer(s)		$ 44,800	
Sound Designer		$ 40,000	
Associate Sound Designer		$ 16,000	
Orchestrator		$ 70,000	
Music Copying		$ 56,000	
Vocal Arranger		$ 10,000	
Dance Music Arranger		$ 17,500	
Musical Supervisor		$ 15,000	
Synthesizer Programmer		$ 10,000	
Company Payroll Taxes		$ 34,898	
Company Union Fringe Benefits		$ 41,878	
			$ 776,932
ADVERTISING & PUBLICITY			
Artwork, Mechanicals & Typesetting, "B"-Roll Production Costs, Printing, Internet & Website, TV & Radio Production, Photography, Pre-Opening Print Advertising, Pre-Opening TV & Radio Advertising, Pre-Opening Outdoor Advertising, Pre-Opening Direct Mail Advertising, Group Sales Promotions, Front-of-House Displays, Publicity, Promotion & Marketing, Post-Opening Additional Advertising, Press Expenses & Miscellaneous			$1,000,000

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PRODUCTION FEES - PRODUCTION STAFF				
General Manager	Foresight Theatrical	$	55,000	
Casting Director		$	25,000	
Production Manager	Juniper Street Productions	$	55,000	
Company Press Agent	Jeremy Shaffer	$	15,000	
Executive Producer		$	25,000	
Marketing Firm		$	12,500	
Internet Marketing Firm		$	12,500	
Legal Fees		$	100,000	
Accounting Fees		$	13,500	
				$ 313,500
REHEARSAL AND TECH SALARIES				
Star		$	9,824	
Principals		$	88,415	
Ensemble		$	78,591	
Swings		$	41,222	
Production Stage Manager		$	23,494	
Stage Manager		$	15,079	
Assistant Stage Manager		$	11,298	
Dance Captain Premium		$	2,889	
Equity Buyouts		$	43,368	
Equity Vacation Pay		$	12,567	
Equity Sick Leave		$	9,818	
Child Wrangler		$	-	
Tutor		$	-	
Buyouts - Other		$	25,000	
Production & Company Crew		$	185,000	
Wardrobe Staff		$	75,000	
Hair Staff		$	10,000	
Musical Director		$	31,580	
Company Musicians & Rehearsal Pianists		$	39,975	
General Manager		$	40,315	
Company Manager & Assistant		$	24,189	
Press Agent		$	13,300	
Production Manager		$	5,595	
Production Assistant		$	4,199	
Star Car Service		$	6,396	
Company Payroll Taxes		$	111,092	
Company Union Fringe Benefits		$	148,401	
				$ 1,056,607

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NY PRE-PRODUCTION & TECH EXPENSES			
Casting & Audition Expenses	$	25,000	
Rehearsal Hall	$	24,000	
Per Diems & Living Expenses	$	13,059	
Hauling	$	25,000	
Truck Loaders	$	35,000	
Theatre Stagehands (Advance Calls - Pre-Opening Rehearsals)	$	850,000	
Theatre Stagehands (Rehearsals During Previews)	$	-	
Theatre Musicians (Rehearsals)	$	35,000	
Preliminary Theatre & Box Office Expenses	$	275,000	
Opening Night	$	125,000	
			$ 1,407,059
GENERAL & ADMINISTRATIVE			
Office Fee	$	10,995	
Executive Producer	$	21,990	
Legal Expenses/Filings	$	2,000	
Insurance	$	80,000	
Star Insurance	$	-	
Photocopying, Telefax, Phones, Postage	$	8,000	
Computer Payroll Service	$	4,800	
Miscellaneous & Other	$	5,000	
			$ 132,785
TOTAL ESTIMATED PRODUCTION COSTS			$ 6,531,883

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GETTIN' THE BAND... Schedule 1-3

ESTIMATED FIXED WEEKLY OPERATING EXPENSES

MID-SIZED BROADWAY THEATRE 5-Nov-13

SALARIES			
Star	$	17,500	
Principals	$	29,250	
Ensemble	$	15,337	
Swings	$	8,030	
Stage Managers	$	7,583	
Dance Captain Premiums	$	542	
Principal Understudy Assignments	$	810	
Chorus Parts	$	200	
Chorus Understudy Assignments	$	300	
Equity Vacation Pay	$	3,182	
Equity Sick Leave	$	2,486	
Child Wrangler	$	-	
Tutor	$	-	
Production Crew	$	1,800	
Company Crew	$	16,100	
Wardrobe Supervisor	$	3,900	
Dressers	$	8,750	
Hairdressers	$	3,300	
Musical Director	$	3,950	
Associate Musical Director	$	400	
Company Manager & Assistant	$	3,300	
General Manager	$	5,500	
Press Agent	$	2,850	
Marketing Firm	$	2,000	
Internet Marketing Firm	$	2,000	
Production Manager	$	1,200	
Orchestra Contractor	$	892	
Piano/Vocal Arranger	$	300	
Dance Arranger	$	600	
Casting Director	$	750	
Fight Director	$	-	
Rehearsals & Work Calls	$	1,800	
Star Per Diem & Living	$	2,450	
Star Car Service	$	1,200	
Company Payroll Taxes	$	19,067	
Company Union Fringe Benefits	$	24,792	
			$ 192,121

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GETTIN' THE BAND... Schedule 1-3

ESTIMATED FIXED WEEKLY OPERATING EXPENSES

MID-SIZED BROADWAY THEATRE 5-Nov-13

ADVERTISING & PUBLICITY		
Print Advertising, Television & Radio Advertising, Outdoor Advertising, Direct Response, Production, Artwork & Mechanicals, Publicity, Promotion & Marketing, Website, Online Media, Broadcast Residuals, Press Agent Expenses		$ 90,000
DEPARTMENTAL EXPENSES		
Carpenter, Automation & Props	$ 1,000	
Electrics & Sound	$ 1,750	
Wardrobe, Hair & Makeup	$ 2,000	
Musical Instruments	$ 500	
Company & Stage Managers	$ 500	
		$ 5,750
EQUIPMENT RENTALS		
Automation	$ 7,500	
Electrics	$ 12,000	
Sound	$ 9,500	
Genie Lifts & Chain Motors	$ 500	
Musical Instruments	$ 750	
		$ 30,250
THEATRE EXPENSES		
Fixed Rent	$ 10,000	
Air Conditioning	$ 1,600	
Theatre Fixed Operating Expenses	$ 24,000	
Theatre - Itemized Charges	$ 3,250	
House Manager	$ 1,988	
Box office	$ 10,000	
Porters & Cleaners	$ 7,500	
Ushers, Ticket Takers, Doorman	$ 13,500	
Theatre Stagehands	$ 21,240	
Rehearsals & Work Calls	$ 2,766	
Holiday Pay	$ 717	
Theatre Musicians	$ 17,774	
Theatre Payroll - Union Benefits	$ 14,366	
Theatre Payroll - Tax Burden	$ 10,965	
		$ 139,666

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GETTIN' THE BAND... Schedule 1-3

ESTIMATED FIXED WEEKLY OPERATING EXPENSES

MID-SIZED BROADWAY THEATRE 5-Nov-13

GENERAL & ADMINISTRATIVE		
Office Fee	$ 1,500	
Executive Producer	$ 3,000	
Legal	$ 1,000	
Accounting	$ 1,869	
Insurance	$ 4,750	
Closing Cost Reserve	$ 4,500	
Production Maintenance	$ 1,000	
Photocopying, Telefax, Phones, Postage	$ 750	
Computer Payroll Service	$ 375	
Miscellaneous & Other	$ 500	
		$ 19,244
TOTAL ESTIMATED FIXED WEEKLY COMPANY OPERATING COSTS (NEW YORK)		$ 477,031

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GETTIN' THE BAND...
ESTIMATED WEEKLY BREAKEVEN & OPERATING PROFITS
MID-SIZED BROADWAY THEATRE

Schedule 1-4
05-Nov-13

PRE-RECOUPMENT - WITH AMORTIZATION

Percentage of Capacity:	(Breakeven) 55.5%	60.0%	70.0%	80.0%	90.0%	(Capacity) 100.0%
GROSS GROSS WEEKLY BOX OFFICE RECEIPTS	$ 618,287	$ 668,328	$ 779,716	$ 891,104	$ 1,002,492	$ 1,113,880
Deductions	$ (64,920)	$ (70,174)	$ (81,870)	$ (93,566)	$ (105,262)	$ (116,957)
NET GROSS WEEKLY BOX OFFICE RECEIPTS	$ 553,367	$ 598,154	$ 697,846	$ 797,538	$ 897,230	$ 996,923
LESS: WEEKLY OPERATING EXPENSES:						
Fixed Weekly Operating Expenses	$ 477,031	$ 477,031	$ 477,031	$ 477,031	$ 477,031	$ 477,031
Theatre Percentage Rent (Note #1)	$ 38,736	$ 41,871	$ 48,849	$ 55,828	$ 62,806	$ 69,785
TOTAL WEEKLY OPERATING EXPENSES	$ 515,767	$ 518,902	$ 525,880	$ 532,858	$ 539,837	$ 546,815
GROSS WEEKLY OPERATING SURPLUS	$ 37,600	$ 79,252	$ 171,966	$ 264,680	$ 357,393	$ 450,107
LESS: PROFIT POOL ROYALTIES (Notes #2 & #3)	$ 37,600	$ 37,600	$ 37,600	$ 66,441	$ 119,072	$ 171,703
NET WEEKLY OPERATING PROFIT	$ 0	$ 41,652	$ 134,366	$ 198,238	$ 238,321	$ 278,404
Total Weeks to Recoup Production Costs (excl. bonds & reserve) $7,381,883	N/A	177.2	54.9	37.2	31.0	26.5

Notes:

1. Theatre Percentage Rent is estimated at 7% of Net Weekly Gross Box Office Receipts

2. Royalty Pool is calculated at:

	Points	NOP %	MWG
Pre-recoupment	15.3	37.8447%	18,800.00
Post-Recoupment	15.3000	43.3134%	18,800.00

3. This schedule assumes an amortization factor of 2% of Out-Of-Pocket Production Costs totaling $7,381,883
   There is an amortization clawback of 50% of the weekly operating profit in excess of the amortization
   With this amortization, the MWG is assumed at 200% of contractual rate

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GETTIN' THE BAND...
ESTIMATED WEEKLY BREAKEVEN & OPERATING PROFITS
MID-SIZED BROADWAY THEATRE

Schedule 1-5
05-Nov-13

PRE-RECOUPMENT - NO AMORTIZATION

Percentage of Capacity:	(Breakeven) 53.5%	60.0%	70.0%	80.0%	90.0%	(Capacity) 100.0%
GROSS GROSS WEEKLY BOX OFFICE RECEIPTS	$ 595,699	$ 668,328	$ 779,716	$ 891,104	$ 1,002,492	$ 1,113,880
Deductions	$ (62,548)	$ (70,174)	$ (81,870)	$ (93,566)	$ (105,262)	$ (116,957)
NET GROSS WEEKLY BOX OFFICE RECEIPTS	$ 533,151	$ 598,154	$ 697,846	$ 797,538	$ 897,230	$ 996,923
LESS: WEEKLY OPERATING EXPENSES:						
Fixed Weekly Operating Expenses	$ 477,031	$ 477,031	$ 477,031	$ 477,031	$ 477,031	$ 477,031
Theatre Percentage Rent (Note #1)	$ 37,321	$ 41,871	$ 48,849	$ 55,828	$ 62,806	$ 69,785
TOTAL WEEKLY OPERATING EXPENSES	$ 514,351	$ 518,902	$ 525,880	$ 532,858	$ 539,837	$ 546,815
GROSS WEEKLY OPERATING SURPLUS	$ 18,800	$ 79,252	$ 171,966	$ 264,680	$ 357,393	$ 450,107
LESS: PROFIT POOL ROYALTIES (Notes #2 & #3)	$ 18,800	$ 29,993	$ 65,080	$ 100,167	$ 135,254	$ 170,342
NET WEEKLY OPERATING PROFIT	$ (0)	$ 49,259	$ 106,886	$ 164,512	$ 222,139	$ 279,766
Total Weeks to Recoup Production Costs (excl. bonds & reserve) $7,381,883	N/A	149.9	69.1	44.9	33.2	26.4

Notes: 1. Theatre Percentage Rent is estimated at 7% of Net Weekly Gross Box Office Receipts

2. Royalty Pool is calculated at:

	Points	NOP %	MWG
Pre-recoupment	15.3	37.8447%	18,800.00
Post-Recoupment	15.3000	43.3134%	18,800.00

3. This schedule assumes no amortization factor.

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GETTIN' THE BAND...
ESTIMATED WEEKLY BREAKEVEN & OPERATING PROFITS
MID-SIZED BROADWAY THEATRE

Schedule 1-6
05-Nov-13

POST-RECOUPMENT - WITH AMORTIZATION

Percentage of Capacity:	(Breakeven) 53.5%	65.0%	75.0%	80.0%	90.0%	(Capacity) 100.0%
GROSS GROSS WEEKLY BOX OFFICE RECEIPTS	$ 595,699	$ 724,022	$ 835,410	$ 891,104	$ 1,002,492	$ 1,113,880
Deductions	$ (62,548)	$ (76,022)	$ (87,718)	$ (93,566)	$ (105,262)	$ (116,957)
NET GROSS WEEKLY BOX OFFICE RECEIPTS	$ 533,151	$ 648,000	$ 747,692	$ 797,538	$ 897,230	$ 996,923
LESS: WEEKLY OPERATING EXPENSES:						
Fixed Weekly Operating Expenses	$ 477,031	$ 477,031	$ 477,031	$ 477,031	$ 477,031	$ 477,031
Theatre Percentage Rent (Note #1)	$ 37,321	$ 45,360	$ 52,338	$ 55,828	$ 62,806	$ 69,785
TOTAL WEEKLY OPERATING EXPENSES	$ 514,351	$ 522,391	$ 529,369	$ 532,858	$ 539,837	$ 546,815
GROSS WEEKLY OPERATING SURPLUS	$ 18,800	$ 125,609	$ 218,323	$ 264,680	$ 357,393	$ 450,107
LESS: PROFIT POOL ROYALTIES (Note #2)	$ 18,800	$ 54,405	$ 94,563	$ 114,642	$ 154,799	$ 194,957
NET WEEKLY OPERATING PROFIT BEFORE AMORT PAYBACK	$ (0)	$ 71,203	$ 123,760	$ 150,038	$ 202,594	$ 255,151
AMORTIZATION PAYBACK (Note #3)	$ (0)	$ 10,681	$ 18,564	$ 22,506	$ 30,389	$ 38,273
NET WEEKLY OPERATING PROFIT	$ (0)	$ 60,523	$ 105,196	$ 127,532	$ 172,205	$ 216,878

Notes:
1. Theatre Percentage Rent is estimated at 7% of Net Weekly Gross Box Office Receipts
2. Royalty Pool is calculated at:

	Points	NOP %	MWG
Pre-recoupment	15.3	37.8447%	18,800.00
Post-Recoupment	15.3000	43.3134%	18,800.00

3. The amortization payback is assumed at 15% of Weekly Net Operating Profit

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GETTIN' THE BAND...
ESTIMATED WEEKLY BREAKEVEN & OPERATING PROFITS
MID-SIZED BROADWAY THEATRE

Schedule 1-7
05-Nov-13

POST-RECOUPMENT - NO AMORTIZATION

Percentage of Capacity:	(Breakeven) 53.5%	65.0%	75.0%	80.0%	90.0%	(Capacity) 100.0%
GROSS GROSS WEEKLY BOX OFFICE RECEIPTS	$ 595,699	$ 724,022	$ 835,410	$ 891,104	$1,002,492	$ 1,113,880
Deductions	$ (62,548)	$ (76,022)	$ (87,718)	$ (93,566)	$ (105,262)	$ (116,957)
NET GROSS WEEKLY BOX OFFICE RECEIPTS	$ 533,151	$ 648,000	$ 747,692	$ 797,538	$ 897,230	$ 996,923
LESS: WEEKLY OPERATING EXPENSES:						
Fixed Weekly Operating Expenses	$ 477,031	$ 477,031	$ 477,031	$ 477,031	$ 477,031	$ 477,031
Theatre Percentage Rent (Note #1)	$ 37,321	$ 45,360	$ 52,338	$ 55,828	$ 62,806	$ 69,785
TOTAL WEEKLY OPERATING EXPENSES	$ 514,351	$ 522,391	$ 529,369	$ 532,858	$ 539,837	$ 546,815
GROSS WEEKLY OPERATING SURPLUS	$ 18,800	$ 125,609	$ 218,323	$ 264,680	$ 357,393	$ 450,107
LESS: PROFIT POOL ROYALTIES (Note #2)	$ 18,800	$ 54,405	$ 94,563	$ 114,642	$ 154,799	$ 194,957
NET WEEKLY OPERATING PROFIT	$ (0)	$ 71,203	$ 123,760	$ 150,038	$ 202,594	$ 255,151

Notes: 1. Theatre Percentage Rent is estimated at 7% of Net Weekly Gross Box Office Receipts

2. Royalty Pool is calculated at:

	Points	NOP %	MWG
Pre-recoupment	15.3	37.8447%	18,800.00
Post-Recoupment	15.3000	43.3134%	18,800.00

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GETTIN' THE BAND...

Schedule 1.0 -8

ESTIMATED ROYALTIES & PROFIT POOL 5-Nov-13

PRE-100% RECOUPMENT

	Contribution	Name	Pro-Rata Contractual Rate	Percentage Share of Total Pool	Minimum of Net Profits **37.845%**	Maximum Royalties at Breakeven
	Authors		6.000	39.22%	15.560%	$ 6,000
	Authors - Add'l Material	The Grundleshotz	1.000	6.54%	2.593%	$ 1,000
	Authors - Add'l Material	Sarah Saltzberg	0.300	1.96%	0.778%	$ 300
	Director		1.000	6.54%	3.000%	$ 2,000
	Choreographer		0.500	3.27%	1.000%	$ 1,000
	Scenic Designer		0.500	3.27%	1.000%	$ 1,000
	Costume Designer		0.500	3.27%	1.000%	$ 1,000
	Lighting Designer		0.500	3.27%	1.000%	$ 1,000
	Sound Designer		0.500	3.27%	0.750%	$ 750
	Orchestrator		0.500	3.27%	0.790%	$ 750
x	Workshop/Regional	George St. Playhouse	1.000	6.54%	2.593%	$ 1,000
	Producers		2.000	13.07%	5.187%	$ 2,000
	Investors		1.000	6.54%	2.593%	$ 1,000
			15.300	100.00%	37.845%	$ 18,800

POST- 100% RECOUPMENT

Contribution	Name	Pro-Rata Contractual Rate	Percentage Share of Total Pool	Minimum of Net Profits **43.313%**	Maximum Royalties at Breakeven
Authors		6.000	39.22%	17.780%	$ 6,000
Authors - Add'l Material	The Grundleshotz	1.000	6.54%	2.963%	$ 1,000
Authors - Add'l Material	Sarah Saltzberg	0.300	1.96%	0.889%	$ 300
Director		1.000	6.54%	3.500%	$ 2,000
Choreographer		0.500	3.27%	1.143%	$ 1,000
Scenic Designer		0.500	3.27%	1.143%	$ 1,000
Costume Designer		0.500	3.27%	1.143%	$ 1,000
Lighting Designer		0.500	3.27%	1.143%	$ 1,000
Sound Designer		0.500	3.27%	0.857%	$ 750
Orchestrator		0.500	3.27%	0.900%	$ 750
Workshop/Regional	George St. Playhouse	1.000	6.54%	2.963%	$ 1,000
Producers		2.000	13.07%	5.927%	$ 2,000
Investors		1.000	6.54%	2.963%	$ 1,000
		15.300	100.00%	43.313%	$ 18,800

NOTE: Author share increases to 8% at 200% recoupment

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GETTIN' THE BAND...

Schedule **1-9**

ESTIMATED GROSS WEEKLY BOX OFFICE RECEIPTS AT CAPACITY
BROOKS ATKINSON - FOR BUDGET PURPOSES ONLY

5-Nov-13

Orchestra	574	seats x	$140.00	=	$80,360.00				
Front Mezz	285	seats x	$140.00	=	$39,900.00				
Rear Mezz	100	seats x	$75.00	=	$7,500.00				
	1,044				$139,235.00	x	8	perfs. =	$1,113,880.00

Deductions:		
Turkus Tax Relief	4.5%	($50,124.60)
Commissions:		
Estimated Commissions	6.0%	($66,832.80)
NET POTENTIAL GROSS BOX OFFICE RECEIPTS AT CAPACITY		$996,922.60

* Production kills and limited view to be determined.
* Does not include allocation for premium ticket sales

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THE OPPORTUNITY

FOR POTENTIAL PRODUCERS

CO-PRODUCER ENTITLEMENTS

Capitalization is a minimum amount of $8,500,000 up to a maximum amount of $9,500,000.
All financial examples on the chart below are based on a capitalization amount of $9,000,000.

ALTERNATIVE AGGREGATE AMOUNTS INVESTED AND/OR CAUSED TO BE INVESTED BY A CO-PRODUCER	ADDITIONAL ADJUSTED NET PROFIT TERMS ("ANP")	INVESTOR SHARE OF ANP	ADD'L SHARE OF ANP	PRO-RATA SHARE OF PRODUCER'S ROYALTY OF 1%	OPENING NIGHT TICKET ALLOCATION (AGGREGATE ALLOCATION BASED ON TOTAL INVESTMENT AMOUNT)*
$1,500,000 (single name above the title billing) [Example based on $1,500,000]	50% of Investor Share; "1 for 2" deal; overall deal on "75% terms"	8.33%	4.17%	16.67%	6 pair of tickets in the orchestra; 2 pair of tickets in best available locations**
$1,000,000 (single name above the title billing) [Example based on $1,000,000]	50% of Investor Share; "1 for 2" deal; overall deal on "75% terms"	5.56%	2.78%	n/a	5 pair of tickets in the orchestra; 2 pair of tickets in best available locations**
$500,000 (single name above the title billing) [Example based on $500,000]	20% of Investor Share; "1 for 5" deal; overall deal on "60% terms"	2.78%	.56%	n/a	3 pair of tickets in the orchestra; 1 pair of tickets in best available locations**
$250,000 (single name below the title as Associate Producer) [Example based on $250,000]	16.66% of Investor Share; "1 for 6" deal; overall deal on "58.33% terms"	1.56%	.26%	n/a	1 pair of tickets in the orchestra; 1 pair of tickets in best available locations**

FOR POTENTIAL INVESTORS

The suggested investment amount is a minimum of $25,000.

*Company shall provide each of Co-Producer's Investors who invest at least $50,000 in the Company with one (1) pair of tickets to the official opening performance in locations to be determined in the Managing Member's sole discretion (such ticket locations for such Co-Producer's Investors may be in the mezzanine and/or side locations).

**Best available as determined by Managing Member in its sole discretion, provided that such tickets may be in mezzanine and/or side locations.

Co-Producer's billing shall appear in a single name in connection with the Broadway Production, as a producer, above the title of the Play, in equal style, size, type and prominence to that of all other above the title producers, and such billing shall be listed below the Managing Member (or their nominees) and shall be listed in descending order of the percentage of capital contributed (and/or caused to be contributed) by each non-Managing Member Co-producer (in the event that two or more non-Managing Member Co-Producers contribute (and/or cause to be contributed) the same percentage, billing for such parties shall be alphabetical).

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GETTIN' THE BAND BACK TOGETHER

A NEW MUSICAL

THE MATERIALS

The following materials are available for perusal:

Gettin' The Band Back Together Script
Gettin' The Band Back Together Demo Recordings
Gettin' The Band Back Together Investment Documents

To view these materials online, visit
www.GettinTheBandonBroadway.com/materials

To have these materials sent to you, please contact
Ken@DavenportTheatrical.com

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