

THE PRODUCER'S PERSPECTIVE

A BROADWAY PRODUCER'S OPINION ON EVERYTHING BROADWAY AND BEYOND

PRO

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WELCOME

Hello Pros!

Since I was 16 years old, June has been my favorite month of the year. Not because that's when school let out. Not because that's when the temperature in suburban Massachusetts finally climbed into the 70s . . . but because of . . . say it with me . . . The Tony Awards!

The big question this year isn't "Who's going to win Best Musical?" Instead it's, "How many Tonys is *Hamilton* going to win?"

You can check out my predictions on my blog on June 10th, but sneak peek – I do not think it will beat the record of 12 Tonys set by *The Producers*.

The other big subject people have been talking about this Tony season has been the extra week that was added before the actual awards. The industry insiders I've spoken to have been a big fan of the additional time (which just means additional cocktail parties, additional advertising costs, and additional anxiety!). But this extra week could lead to an even better broadcast since the Tony Award producing team has more time to put together a great show.

I am also predicting the funniest Tonys ever thanks to this year's host, James Corden (his performance in *One Man, Two Guvnors* still has me cracking up).

I hope you enjoy the broadcast and let's hope that ratings are up. Because that's good for all of us! And come on *Spring Awakening!* :-)



P.S. Don't forget to enter my Tony Pool! You could win up to \$1,000 in theater tickets (if *Spring* wins). Check out my blog for details.

P.P.S. This month's webinar is all about regional theater enhancement deals. Tune in on June 15th at 7 PM ET!

UPCOMING EVENTS

6/12 @ 7 PM: My Annual Tony Party (Co Producers and Lead Producers keep an eye on your inbox on your invite!)

6/15 @ 7 PM: Monthly Webinar: Enhance This: Regional Theater Enhancement Deals Explained

6/29 @ 7 PM: Get Your Show Off the Ground WEBINAR

As a member of Pro, you're automatically registered for the Monthly Webinar and an audit spot at the GYSOTG Webinar! To sign up for other seminars or events, visit www.theproducersperspectivepro.com.

LAST MONTH AT THE BROADWAY BOX OFFICE: MOTHER MAY I HAVE HIGHER GROSSES?

May is a weird month for Broadway grosses. You'd think it would be one of the strongest of the year. But it's just not.

I call May the "calm before the summer." May is filled with graduations, first communions, dance recitals, and so many other activities that many people don't have time to take in a show. And since most people like to vacation during the summer (which in May is so close people can taste the hot dogs), they tend to stay home.



So there are less people seeing shows in May . . . but at the same time, there are more shows on the boards to see because so many like to open late, in an effort to get a boost from the Tony Awards shortly after they open (or close if they don't get the response they want).

The only upside in May is Memorial Day Weekend, which does bring a lot of tourists (and a lot of sailors) into town. Grosses do kick up during that final weekend (and I know you're shocked, but it's not because of the sailors - if I only had a nickel for every show I've been on that has tried a "Fleet Week" promotion . . . that has NOT worked!).

Here are this year's May Broadway grosses and attendance as compared to the year before.*

This May's Broadway Gross: \$138,417,941.43
Last year's May Broadway Gross: \$137,063,118.47
Increase/Decrease: +0.99%

This May's Broadway Attendance: 1,412,491
Last year's May Broadway Attendance: 1,359,922
Increase/Decrease: +3.87%

*You can get the weekly grosses by subscribing to my blog or by getting the The Producer's Perspective app! Download it today in the iPhone or Android store!

MARKETING FOR PROS: OH SNAP! SHOULD YOUR SHOW BE ON SNAPCHAT?

All of a sudden, Snapchat is a thing.

It debuted in the social media market a few years ago but was only being used by teenagers (like most new media technologies). And then all of a sudden, everyone's talking about Snapchat and more and more brands are using it.

I even saw a national TV commercial spoof it! (Side note - when someone spoofs you, you know you've "tipped.")

So should you run and create a Snapchat account for your show?

Not so fast.

I know that you (like me) are always looking for the latest and greatest thing, especially if it's "free." But before you sign up for Snapchat, or any new advertising initiative, you have to ask yourself this important question . . .

"Is my audience on it?"

If that answer is no, then you shouldn't be either.

I know, you're shocked to hear that from me, who is a big proponent of technology and social media . . . but more than that, I'm an advocate of efficiency in your marketing initiatives.

The truth is, Snapchat isn't free. Neither is Twitter or Facebook. It all takes time. And time spent on Snapchat is time you can't spend on something else.

So if your audience is on Facebook, but not on Snapchat, wouldn't you want to spend the time you were going to spend opening and maintaining a Snapchat account doubling down on the time you could spend on Facebook?

Every day brings us more and more media options for us entrepreneurs to choose from. It's your job not to do them all, but to choose which ones are going to work best for you.



WRITING FOR PROS:

DO THIS EXERCISE BEFORE YOUR NEXT REWRITE.

If you've taken a consulting session with me or are one of my coaching clients, then you know I'm all about action items and creating specific To-Do lists to ensure you're making progress towards your goals.

When you're dealing with the creative arts, it's sometimes hard to distill what you need to do to be a success into specific actionable items . . . which is why it's twice as important to do so.



Here's an exercise I give all of my clients to help them create a To-Do list for rewriting after a reading.

After you have a reading (of any kind . . . a full on 29-hour Actors' Equity Approved reading, or an informal "pizza reading" in your living room), write down what you think are the THREE biggest issues you need to work on (e.g. what is the protagonist's Want, too much exposition, etc.). Rank them in order of what you think is the most important to tackle first. At the same time, ask your collaborators (director, composer, etc.) to do the exact same thing.

IMPORTANT: Do NOT talk to each other when you are coming up with your three issues. You must do this on your own and WITHOUT discussion.

When you and your collaborator(s) are done, meet and share everyone's #1 . . . and then everyone's #2 . . . and then everyone's #3.

Hopefully there will be common ground (and even common rankings). Discuss everyone's issues, and develop a new Top 3 together using the issues just presented.

And then get to work!

Not only will this get you a specific punch list of stuff to do to get your script (and score) better, but it also is a fantastic tool to make sure you and your collaborators are on the exact same page . . . which is one of the hardest but most important parts of rewriting your script.

UPDATES FROM PROS

Here is what your fellow Pros are up to:

- *ALIVE! 55+ and Kickin'*, created and produced by Ken Wydro and Vy Higginsen, will run in Atlanta, DC and Delaware this summer!

- Pablo Echegaray is preparing for a 4 week run of *The Implications of Cohabitation* in August at The Clurman Theatre at Theatre Row!
- Dewey Moss will premiere his show *The Crusade of Connor Stephens* at the Midtown International Theatre Festival this summer!

Got a project update?

Let me know at ken@theproducersperspective.com.

THIS MONTH ON THE PODCAST

Since I started the Producer's Perspective Podcast last year, the guest list has been a veritable who's who of Broadway insiders. As a member of Pro, you're the first to know who I have coming up:

- André Bishop - Artistic Director of Lincoln Center Theater
- Paul Libin - Executive Vice President of Jujamcyn Theaters
- Stephen C. Byrd - Commercial Producer
- Peter Lawrence - Production Stage Manager

Make sure to check out my blog each Monday to hear the podcast!

ON THE BLOG

Just in case you missed it, here were the top read articles on the blog last month:

- Help the Cast of *Spring Awakening* Get to the Tonys.
- Glenn Close Out? "No Refunds For You!"
- Wave Goodbye to *Daddy*.

Make sure you don't miss a single blog. Subscribe today or download the iPhone or Android app.

PRO QUOTE OF THE MONTH

"Ambition wins over genius 99 percent of the time. Sooner or later, the other guy is going to have to eat, drink, go to the bathroom, get laid, or take a vacation, and that's when I catch him."

- Jay Leno

RAISING MONEY FOR PROS: HAVING TROUBLE RAISING MONEY FOR ONE SHOW? TRY TWO!

For most people, the thought of raising money for one show can make you break into hives . . . so the idea of raising money for two shows? Forget it!

It may surprise you to know that raising money for two shows at once is actually easier than raising money for one show!

I discovered this very early on in my career when I started producing Broadway shows (after cutting my teeth creating, producing and recouping (!) Off Broadway shows). The first Broadway show I signed on to produce was *13* . . . and I set out to raise \$500k. As I was going along, about halfway through, I got an offer to be a producer on *Speed The Plow* with Jeremy Piven, Raul Esparza and Elisabeth Moss. I was super bullish on that show (in addition to the play being great and timely, Piven was playing a role that was similar to his role on *Entourage* – and it's so important that stars, especially TV stars, play roles that makes sense to an audience if you want the show to be a success). So I signed up, and I started to make my pitches . . . for both shows, simultaneously.

And yeah, I was sweating big time. But what I discovered was shocking.

My conversion rate actually went up!

What happens when you present two opportunities is that if your investors have an interest in investing, they



tend to pick one or the other. Instead of invest or don't invest, they see it as show 1 or show 2.

This works especially well if the two options are exceptionally different (like they were with *13* and *Speed The Plow*).

And what I was also able to do was use the differences of these two productions to pitch a diversification play and ask investors to do both (sometimes I'd even recommend they'd take what they were going to put in one show and divide it over two – I'd even sometimes reduce minimum requirements for my investors if they were making multiple investments at the same time).

Is this a guarantee? Of course not. Every investor is different. And, of course, it depends on what you're raising money for as well as your raising money skills (which can be learned!).

But if you get an opportunity to raise money for another show, don't think that it's going to be twice as hard as raising money for one.

It might be twice as easy.

*Want more tips on raising money? Get *Raise It* – My course guaranteed to raise you the money you need, when you need it. Associate Producers Pro Members get 10% off. Co and Lead Producers get 25% off. Sign on to Pro to get your exclusive discount code and visit www.RaiseMoneyForYourShow.com today.

OVERHEARD IN SHUBERT ALLEY

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

- *Charlie* has found its Chocolate Factory. Expect an announcement soon that the revised version of *Charlie*, with new Director Jack O'Brien (and an entirely new design and some new "old" songs from the film) will open in the spring of '17 at a Nederlander house that's currently housing a bunch of boys who don't want to grow up.
- A certain cartoon character had his big eyeballs on that same theater, and I hear he's pretty upset that he still doesn't have a confirmed theater before his Chicago debut this summer.
- I hear that Bette Midler won't be doing 8 shows per week when she opens in *Hello, Dolly!* later this season. The question is . . . would you put on a standby? Or would you just do fewer than 8 shows per week?



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Got a rumor?

Send 'em to me at ken@theproducersperspective.com.

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