

THE PRODUCER'S PERSPECTIVE

A BROADWAY PRODUCER'S OPINION ON EVERYTHING BROADWAY AND BEYOND



Hello PROs!

May is such an exciting month for anyone interested in the backstage drama of Broadway.

June may be when the Tony Awards are announced, but May is when most of the ballots are cast, which means that's when all the hardcore lobbying happens. Or, as I like to say...seeds planted in May bloom in June!

While most of the lobbying happens behind the velvet rope of the industry (The

Broadway League's Spring Road Conference in mid-May has more cocktail parties than it does sessions!), some of the lobbying for an award is right out in the open.

You've probably seen it!

Pick up a copy of any Sunday New York Times in May and take a look at all the ads. Those aren't directed at ticket buyers, they are directed at voters! (Why else would Producers spend so much on print ads—especially during May—when it's actually a down cycle for Broadway?)

Lobbying for a Tony Award can work, just like it can for an election. So this month, keep your eyes open for advertisements, press releases, etc. and see if you can "Spot The Tony Campaign."

And then imagine, "When one of my shows is up for a Tony, what will I do to help it win?" :)

Go get 'em.



Ken

WRITING FOR PROS

Why You Might Want to Get a Job At One Of These.

Know what Lynn Ahrens, Joe DiPietro, Rick Elice and Glenn Slater all had in common before they hit it big in the theater? They all worked in....

Read more on page 2.

MARKETING FOR PROS

Sometimes You Shouldn't Sell a Seat

The location and condition of seats is something a producer can't control, but it still impacts the word of mouth on the show itself.

Read more on page 3.

RAISING MONEY FOR PROS

The New Class of Broadway Investors

Over the past few years, I've noticed an increase in one specific type of investor, which I wanted to share with you in case you ran into any on your hunt.

Read more on page 4.

UPCOMING EVENTS

May 3, 2017 | 7 pm
Literary Agent Workshop with Jonathan Lomma, WME

May 10, 2017 | 7 pm
Monthly Webinar: *From LLCs to Collaboration Agreements: Theater Law You Need to Know*

As a member of PRO, you're automatically registered for the Monthly Webinar! To sign up for other seminars or events, visit www.theproducersperspective.com.



NOW PLAYING ON BROADWAY

PRO QUOTE OF THE MONTH



“There’s no talent here, this is hard work. This is an obsession. Talent does not exist, we are all equal as human beings. You could be anyone if you put in the time. You will reach the top, and that is that. I am not talented, I am obsessed.”

~Conor McGregor
UFC Champion

MARKETING FOR PROS

Sometimes You Shouldn’t Sell a Seat

I was out with my Mastermind group recently and we were talking about the challenges of selling a balcony seat for new shows.

“The way to sell it is by making it cheap,” someone said.

Why sure, that’s the conventional way to do it. Slash the worst tickets in the house to movie-like prices and they will fly out the door.

But do you want them to?

Right after the “make it cheap,” comment, another member of my group said, “Even if you make it cheap, there’s no way that person is giving your show a five star review.”

And there was silence around the table.

Because she was oh so right.

She continued to say that while the location and condition of seats is something a producer can’t control, it still impacts the word of mouth on the show itself.

Think about it...how many people do you know that will go rave about a show they saw from the nosebleeds (not exactly a statement of strong social standing) where they saw



more of the top of the actors head than the actors face?

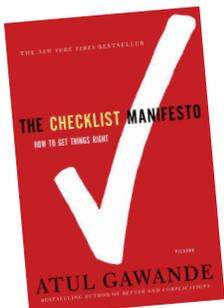
And since we know we need super passionate word of mouth to get a new show to take off, is mediocre word of mouth worth the \$30 that we might get from the crappy discounted location?

General Managers might argue that every penny is worth it.

But marketers would argue not.

This fight will continue to rage on, but the takeaway that my Masterminder reminded us is your goal (and requirement) isn’t just to deliver a show that your audience loves, it’s to deliver an experience that your audience loves...and will tell everyone else how much they loved it.

WHAT KEN’S READING THIS MONTH



The Checklist Manifesto
by Atul Gawande

This book offers fascinating insight into how even the world’s most complex challenges can be solved with a simple checklist.

LAST MONTH AT THE BROADWAY BOX OFFICE

April showers bring big ol’ grosses!

We had a fantastic April on Broadway this year, with grosses up over 30% compared to last year, and attendance up over 13%. Those are some mighty big gains. What contributed to such a healthy month?

Three things:

1. Easter and Passover collided with spring breaks this year which caused an influx of tourists to our fair city.
2. A record 13 musicals opened this spring, bringing in audiences with each one. And many did much better than expected.
3. Lastly, we continue to get better and better at variable pricing. Where General Managers used to be in charge of pricing decisions and changes, I now know of at least 5 shows that have pricing departments to focus solely on getting the most for each ticket.

All of that means a record breaking April that will lead to a record breaking year.

APRIL 2016
BROADWAY GROSS
\$109,524,384.46

...

APRIL 2017
BROADWAY GROSS
\$145,144,822.59
Increase/Decrease: +32.52%

...

APRIL 2016
BROADWAY ATTENDANCE
1,127,490

...

APRIL 2017
BROADWAY ATTENDANCE
1,279,801
Increase/Decrease: +13.51%

...

Get the weekly grosses by subscribing to my blog.

The New Class of Broadway Investors

There are certain types of people that like to invest in Broadway shows...and knowing these types help you target your asks so you can improve your results.

We even did a survey of Broadway investors that we include in *Raise It* to help readers get better at focusing their asks.

Over the past few years, I've noticed an increase in one specific type of investor, which I wanted to share with you in case you ran into any on your hunt.

That group?

Parents.

Not just any parent, mind you. But parents of kids who are interested in a career in the performing arts.

Parents of actors, mostly, but also of future Directors, Playwrights, Producers and more.

When I was first approached by a parent who wanted to invest with me, I was super impressed with their reasons why. They wanted to learn the biz that their child was entering, to help them navigate the waters.



And more importantly, they wanted to make some strong networking connections for their child the old fashioned way—paying for it.

For example, so many actors struggle to meet agents. You know where agents love to go? To opening nights. Parents can literally personally introduce their kid to dozens

over a buffet and some crudités.

Since that day, I've gotten inquiries and raised money from many a parent. And honestly, they make great investors.

So if you run into someone who tells you they've got a kid who wants to be an actor, you may have found a parent who wants to be an investor.

ON THE PODCAST

The *Producer's Perspective Podcast* has become a veritable who's who of Broadway insiders. As a member of PRO, you're the first to know who's coming up:

- Rob Ashford – Tony, Olivier, Emmy, Drama Desk, & Outer Critics Circle Award-Winning Choreographer and Director

ON THE BLOG

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

- Could This New Play's NY Debut Be The Start of a Trend?
- In the 21st Century, This Is The Devil
- Why Do We Obsess About This When We Should Obsess About That?

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

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UPDATES FROM PROS

Lyricist/Bookwriter
**Katherine Brann
 Fredricks'**

new musical, *Occasion for Sin*, will have its world premiere at Planet Connections Theatre Festivity on June 23 and run through July 8. The musical was co-written with Grammy-winning composer Oriente Lopez. More info can be found at planetconnections.org.

Composer
Peitor Angell

is currently working on a new single for Italian rap artist Charo and has recently been hired to write the score for a Canadian short film.

Got a project update? Email me at ken@theproducersperspective.com