

# THE PRODUCER'S PERSPECTIVE

GETTING YOU TO THE NEXT STAGE.



**Hello Pros!**

It's April! We have officially made it all the way through the winter. No matter what state you live in or how warm it is, winter takes its

toll on everyone, right? It just has a way of slowing things down—in the same way it froze the pipes on my father's apartment. 😊

We're out of winter now (and my Dad's pipes have thawed) and spring, which happens to be my favorite season of the year, is here. Spring for me has always been about an awakening (get that *Spring Awakening* reference?). It's time to wake up, shake off that winter chill and get moving again.

So if your winter has been a bit inactive,

don't worry about it. You're not alone. It's hard to get going in the winter, especially in a collaborative art form like the theater! You know how many meetings I had that were cancelled over the past few months because people just didn't want to leave their homes?

But that's over now. Spring has sprung. And so will your shows. Go get 'em.

Ken



P.S. Are you watching my new series, #EveryDayIsDifferent on Facebook Live? Every day I post a 1-2 minute video giving you a peek into what a producer does and why...well...*every day is different*. Like me on Facebook, turn your "live" notifications on, and tune in! (All past videos are in the archives as well.

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**UPCOMING EVENTS**

**Office Hours with Ken**

Monday, April 16, 2018 | 7 pm ET

**PRO Monthly Mixer**

Thursday, April 26, 2018 | 5:30-7:30 pm ET  
Social Bar and Restaurant

**Producer Pitch Night - SOLD OUT**

Thursday, May 3, 2018 | 7-9 pm ET

**Inner Circle Weekend**

Saturday, May 5-Sunday, May 6, 2018

**Breakfast with Ken**

Wednesday, May 9, 2018 | 8-9:30 am ET

**Producer Pitch Night**

Wednesday, June 6, 2018 | 7-9 pm ET  
SPOTS STILL AVAILABLE!



For more information or to sign up for other events, visit [www.theproducersperspective.com](http://www.theproducersperspective.com).



### KEN'S PRO TIP

“As you get closer to a goal, share it with the person that you may be asking something from. This shows people more of you and we all know that people invest in people, not things!”



### LAST MONTH'S OFFICE HOURS

The importance of CRM (Customer Relationship Management)

The best time to schedule events around Award season

How to create buzz for upcoming shows without spending too much money

The importance of giveaway promotions

Tips on character building

### PRO QUOTE OF THE MONTH

“Start by doing what’s necessary; and suddenly you are doing the impossible.”

~Francis of Assisi

For a daily dose of inspiration follow Ken on Instagram @kendavenportbway to see his #morningwhiteboardquote!

### WRITING FOR PROS

## Why Every Writer Should Be Active on Social Media

There is no question that in 2018, anyone who wants to be hired for anything, from writing to acting to plumbing, should be marketing themselves online (because if you’re not, someone else is). But for writers specifically, there’s additional value in tweets and posts.

Cuz you know what writing a tweet is? It’s writing.

A tweet, a post, a blog . . . it’s all a chance for writers to write . . . and get immediate feedback from an audience on what’s funny, what’s not, what gets shared (Word of Mouth indicator), what doesn’t. Obviously 140 characters or a 300-word Facebook post ain’t the same thing

as a play or a screenplay, but it is a way for a writer to develop a style and exercise his or her muscles in front of an online audience. And since writers of the stage or screen get so few opportunities to hear feedback from audiences, it can be invaluable . . . and a reminder of why writers write . . . to have an effect on an audience . . . to motivate them to feel something.

Oh, and in addition, it’s great marketing.

Because if you entertain, educate or inspire people online (or even better, all three), they’ll be even more excited about seeing you or your show in person.



### OVERHEARD IN SHUBERT ALLEY

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

A certain icy musical hasn’t had the warmest reception so far on Broadway. Word is there are many more tickets available than expected.

*Dreamgirls* was supposed to make it into Broadway next year. We’re hearing it maybe ain’t happening anymore.

A certain “sure thing” star-driven play didn’t make its money back this year... once again proving that stars might be an insurance policy but “The Play is the Thing.”

Got a rumor? Send ‘em to me at [ken@theproducersperspective.com](mailto:ken@theproducersperspective.com).

## A Simple Mistake You Must Avoid When Picking Your Media

The choice of where to advertise is one of the most important decisions a Producer can make during a show's run.

Because if you can get your grosses to increase from year #1 to year #2, then you've got potential for a long-running hit.

Of course, after opening, your box office business depends on word of mouth and what awards you've won, but it also hinges heavily on where you place your advertising dollars.

Think about it like fishing. If you're droppig your line into a hole where there aren't any fish, it doesn't matter how great your bait is.

But here's the "catch" . . . you can't just go where there are a lot of fish. You have to go where there are a lot of fish that like what you've thrown in the water.

One of the biggest mistakes I see Producers of all levels making left and right is choosing media (specific print publications, news channels, radio stations, websites) based on *their* habits and not the habits of their audience.

They think because they listen to PLJ or Howard Stern, then everyone does. I call this the "all about me" style of producing.

Now this can work...if the Producer IS the audience. But I find, more often than not,

the Producer ISN'T the audience. How can they be? Especially on musicals where 65% of our audience isn't from the tri-state area! Immediately there's a major difference in how the Producer and the Consumer consume media.

So how do you know where to advertise?

Simple. You ask your audience.

I always conduct focus groups a few months into my run when my audience demographics have settled a bit. The early adopters have come and gone. The people who read the reviews have come and gone. And now, the people that are coming are the people that like what I've thrown in the water.

Now my job is just to get more of them.

So once I've modeled my typical audience member, the most important questions I ask them is, "What do you read/watch/listen to?"

Then I look for similarities, and wouldn't you know it, my media plan writes itself.

When you're creating a media plan for your show, whether it's a no-frills Fringe production or a big-budget Broadway show, remember you're not trying to get *you* to go. You're trying to get *other* people to go.

## ..... FEATURED PRO MEMBER .....



**Name(s):**

Elise Gainer

**Where You're**

**From:** I live in New York City and am originally from Portland, Oregon.

**PROfession:**

Producer/Playwright

**What projects are you currently working on?**

EG: I just finished a sold-out run of the workshop for my immersive play, *The Bloody Deed of 1857*, and I am now working on finding a few investors for a commercial run slated to begin this summer.

**Why did you join PRO?**

EG: After I was inspired to start researching and writing my play, I knew I was probably going to need to produce it myself, so I joined

PRO to learn everything I could.

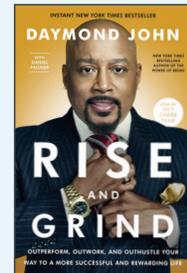
**What do you look for in a collaborator, and how do you seek out creative partners?**

EG: For me, the most important thing is a passion for the project and a collaborative attitude. I'm open to finding people everywhere in the theater and/or film world. If I'm at a pitch session, a conference, a screenplay reading, I talk to people and find out what their passions are. You might find your next partner or investor anywhere.

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

EG: All aspects of the membership have contributed to my getting my show off the ground: the online webinars, the monthly office calls, the script coverage Ken provided, but probably the most valuable part is the positive energetic attitude of "YES - I CAN" that seems to be the foundation of PRO.

## WHAT KEN'S READING THIS MONTH



**Rise and Grind:  
Outperform, Outwork,  
and Outhustle Your Way  
to a More Successful and  
Rewarding Life**

by Daymond John

New York Times bestselling author of *The Power of Broke* and "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.

Daymond John knows what it means to push yourself hard--and he also knows how spectacularly a killer work ethic can pay off. As a young man, he founded a modest line of clothing on a \$40 budget by hand-sewing hats between his shifts at Red Lobster. Today, his brand FUBU has over \$6 billion in sales.

Convenient though it might be to believe that you can shortcut your way to the top, says John, the truth is that if you want to get and stay ahead, you need to put in the work. You need to out-think, out-hustle, and out-perform everyone around you. You've got to rise and grind every day.

In the anticipated follow-up to the bestselling *The Power of Broke*, Daymond takes an up close look at the hard-charging routines and winning secrets of individuals who have risen to the challenges in their lives and grinded their way to the very tops of their fields. Along the way, he also reveals how grit and persistence both helped him overcome the obstacles he has faced in life and ultimately fueled his success.

**Upcoming**

**THE DARK STAR FROM HARLEM**

A Non-Traditional Musical Celebration of Josephine Baker. Written, Produced and Directed by Glynn Borders. Opens at LaMama Experimental Theater. New York. Spring 2019

[www.thedarkstarfromharlem.com](http://www.thedarkstarfromharlem.com)



**Casting Call**

**HELLO KITTY MUST DIE**

SoloChicago announces auditions for a staged reading of the world premiere play in development: *Hello Kitty Must Die*, a contemporary and darkly



comedic full length solo play.

Casting one Asian actress to play main character and narrator, Fiona Yu, who is a 30-year-old Chinese-American lawyer. In telling her story, Fi impersonates many of the characters in her life—her parents, her bosses, her blind dates, and her best friend Sean who is a serial killer.

Auditions will be held from 10am-1pm on April 30 at the Actors Equity Member Center. Equity members please sign up in the membership portal at ActorsEquity.org. Non-Equity, please email HKMDSoloChicago@gmail.com if you are interested in auditioning. To learn more about the play and to download audition sides please visit:

[www.hellokittymustdie.com](http://www.hellokittymustdie.com)

**Upcoming**

**BAGELS! THE MUSICAL**

On Saturday, April 14 at 7pm there will be a new staged reading of *Bagels! the musical*, book and lyrics by Chana Wise, music by Carl Johnson, at the Attic Theatre in Santa

Ana, CA. *Bagels!* (the musical) is a show based on a truly monumental event—the invention of the first automated bagel-making machine. *Bagels!* was a finalist in the 2015 Neil Simon new play contest and chosen to be part of the 2016 JETfest. It is gearing up for a fully realized production (somewhere!). To reserve a seat, visit [www.bagelsthemusical.com](http://www.bagelsthemusical.com) and click the bagel in the red box. If that's a schlep you can do, we'd love to see you. If not, check out the show anyway at [www.bagelsthemusical.com](http://www.bagelsthemusical.com). Theatre. Music. Bagels. The whole schmear.

[www.bagelsthemusical.com](http://www.bagelsthemusical.com)

Join us for a developmental reading of



Book and Lyrics by CHANA WISE

Music by CARL JOHNSON

A story about a Father, a son, and a bagel machine  
The whole schmear

**ON THE PODCAST | Who's coming up:**

- 4/23 Lisa Kron
- 5/7 Nelle Nugent
- 5/21 Kristen Blodgett

**ON THE BLOG | Top read articles last month:**

- The newest additions to our slate.
- GUEST BLOG by Jennifer Tepper: Opening Next Season: A New Broadway Theater?!
- Another mission . . . and we've chosen to accept it.
- What does a Broadway Producer do? I'll show you . . . LIVE.

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

**ON FACEBOOK LIVE | #EveryDayIsDifferent most viewed from this month:**

- Checking out the action at the TKTS booth and talking to actual theatergoers
- At Ripley-Grier Studios for a choreography session for *Gettin' The Band Back Together!*
- Giving a "Journey to the Island" talkback for a co-producer's group at *Once On This Island*
- It's Friday "Story Time" on #EveryDayIsDifferent.

*Follow Ken on Facebook and turn on Live Notifications to catch all the action of #EveryDayIsDifferent!  
[www.facebook.com/KenDavenport](http://www.facebook.com/KenDavenport)*

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**UPDATES FROM PROS**

**Amy Drake**

would like to thank everyone for your suggestions to improve her pitch for *The Trials of St. Margaret*. She recently met with some members of the theater department at Ohio Dominican University about staging the show. They loved it, and she now has a green light for a production running the first two weekends in December. In the unlikely event any of you are in Columbus, OH in early December, please come to the show!

**Holly Reed**

is excited to announce two staged readings of *Come Find Me - A Christmas Musical*. OhLook Performing Arts Center in Grapevine, TX will present on May 20, and Henderson Civic Theatre in Henderson, TX will present on May 29.

*Got a project update? Email me at [ken@theproducersperspective.com](mailto:ken@theproducersperspective.com)*