

THE PRODUCER'S PERSPECTIVE

GETTING YOU TO THE NEXT STAGE.

PRO



Happy November, Pros!

You can already smell the Turkey, can't you?

It's hard to believe that 2018 is in its last few weeks already, as we

head straight into the holidays in just a few weeks. November and December can be a challenging time to get things done, because most people are pulled in a million different directions, from holiday parties, to family affairs, to holiday shopping, and more.

But this time of year is a perfect time of year to do a ton of networking. Instead of dreading the holiday parties and family get

together, use them as a chance to improve your relationships with business associates, possible investors and more. Make sure you've got holiday cards, gifts, etc. ready to go (tip: make them unique and get them there early before everyone else's arrives so you can make the first impression).

And I hope you'll come to our holiday social, which is planned for December 18, and only for Pros. It's a great opportunity to toast to what we've accomplished in 2018, and what we WILL accomplish in 2019!

Go get 'em.

Ken

UPCOMING EVENTS

PRO Holiday Mixer

Date TBA | NY Beer Company

Producer Pitch Night

December 12 | 6:30-8:00 pm

For more information or to sign up for other events, visit www.theproducersperspective.com.

THE PRODUCER'S PERSPECTIVE
SUPER CONFERENCE

**Mark your calendar for our
3rd Annual Producer's
Perspective Super Conference
on November 9 & 10, 2019**

IN THIS ISSUE

RAISING MONEY & MARKETING FOR PROS

In Today's Marketing Market, You've got to Find a Way to be Faster.

Page 2

...

PRO GUEST ARTICLE

Some Of What I've Learned Building A Project Based On 'Reality'

by Associate Pro Member Todd Syswerda

Page 3



KEN'S PRO TIP

Be extremely specific when raising money for your show. Know exactly what you want and exactly how much you want for it, even an approximate date. You're much more likely to get what you need when you can tell people specifically what it's going to.



LAST MONTH'S OFFICE HOURS

After a Staged Reading:

- Take a look at the “Path to Production” online training course
- First step is to look objectively at how it went. Don't do a reading without an anonymous survey. People won't say the same things they'll say at the production.
- Look at a trinity of perspectives. 1. Your own 2. Your director 3. Your audience.
- When your reading is done, collect feedback, revise, then do a super casual table read with the same people and ask if you've made a step forward.
- Plan a Workshop or Lab, which are different in terms of payment to others.
- Give one month between a table read + a read. 2-3 months between a lab.

Writing:

- If you start writing, you're a writer. You only figure out if you're good through practice.
- Sometimes you have to be objective and say someone else can write my idea better than I can. Look for a collaborator.
- If you just pitch a concept, a producer will say come back when you have a script.

Raising Money:

- Your work really begins after the reading.
- Keep track of all your expenses, you can reimburse yourself when you raise that money.
- Look at webinar “What is Front Money”- 1 to 1 return on your money.
- Takes longer to close deals on a high-risk situation because you haven't been proven to people who don't know you. Start small.

Saving Money

- For venues, get out of Manhattan if you want to bring the budget down.
- It may be cheaper to fly your cast and crew somewhere than to find space in NYC.
- Hiring a company manager is cheaper than a general manager but the title matters. You may be able to give a company manager the title of general manager, that way you both get something out of it.
- DYOW- Do Your Own Workshop
- There's a large pay gap between union/non-union so you need to weigh the pros and cons of both.

PRO QUOTE OF THE MONTH

“As we express our gratitude, we must never forget that the highest appreciation is not to utter words, but to live by them.”

~JFK

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

MARKETING FOR PROS

In Today's Marketing Market, You've got to Find a Way to be Faster.

I recently went to a conference where one of the panels was entitled, “Equip Your Army; Why Content is King” and featured a troop of social media experts from YouTube, Giphy, BuzzFeed, and more.

One of the biggest takeaways I got from the panel was a simple one:

To stand out in the social space, you've got to be speedy.

Your audience tweets you a kudos or a complaint, you can't wait a day to get back to them. You've got to find a way to respond right away.

Think about it this way: Social media is SOCIAL by nature. You have “friends.” Imagine if a friend of yours came up to you, slapped you on the back and said, “It was great seeing you the other day at So-And-So's birthday party. Boy did we have fun. Look forward to doing it again!”

And then you said nothing. Zippo. You just went about your business and left your friend hanging there with a compliment dripping from his open mouth.

Odds are he won't compliment you again to your face, or behind your back.

Or imagine that same friend saying, “Dude. My feelings were really hurt at So-And-So's birthday party. You didn't talk to me all night and I heard you were making fun of my new Hawaiian shirt. What's up with that?”

And you don't respond.

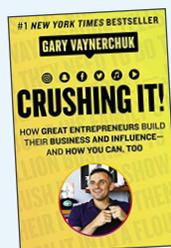
Now here's the scary part. When someone doesn't listen to someone's complaint, they complain louder until someone, anyone, does. So odds are, they'll trash you again to your face, and behind your back.

Twenty years ago, people didn't have a way to compliment or complain as quickly as they do now. Maybe they wrote you a letter. Maybe.

And you didn't have a way to respond. Maybe you responded with a letter. But most likely you didn't. And either the customer, or the potential advocate just went away.

Today, for better or for better(!), you must not only respond when your audience speaks up, you must respond fast.

But speedy social and traditional marketing response doesn't just end with compliments and complaints. A quick Twitter trigger finger could have you reaching a brand new audience.



WHAT KEN'S READING

Crushing It

by Gary Vaynerchuk

Four-time New York Times bestselling author Gary Vaynerchuk offers new lessons and inspiration drawn from the experiences of dozens of influencers and entrepreneurs who rejected the predictable corporate path in favor of pursuing their dreams by building thriving businesses and extraordinary personal brands.

Some Of What I've Learned Building A Project Based On 'Reality'

By Associate Pro Member, Todd Syswerda

"Based on a true story" always seemed to lend a decent dose of credibility. However, with instant access to anything these days, turning a "based on a true story" into something more than a "musical biography," a label that seems to lack the panache we're all hoping to garner with any creative endeavor, *especially* a musical – is no small task or simple challenge. How do you take something that could so easily be fact-checked and cross-checked and give it that 'something' that allows it to find its legs in this already competitive world of entertainment? Yet, even with the enormity of questions like this, we find ourselves, again and again, approaching topics 'based on' something true/historical/real (I mean I'm involved in two such projects as I type this).

To me, taking on a creative role in a project like this means that, first, you are committing yourself to some significant research. If I feel like there is 'a story' within the life of someone, or some event, I must do as much digging as I can. I need to consult numerous

sources to help shape the commonalities that serve as the pillars holding up the subject. However, and even more importantly, I need to find what is commonly absent from the same sources. One of the projects I am working on revolves around the life of the Hollywood icon, James Dean (since I currently live in the county where he grew up). In many of his biographies, there were references to him being 'one of the loneliest people' many of the witnesses knew. Yet I knew, if I'm to try and tell this story, I can't just use that as the basis for a song or scene but I must ask and attempt to answer the question, "Why?" Why would people say that about him?

Which brings me to something I consider the most important (to me, at least) when writing about real people or events. I am always asking, "What is the emotion that lies underneath the action, the fact, or the event?" For instance, back to James Dean... his mother died before he was 10 and his father sent him back to Indiana (from SoCal) to live with an aunt and uncle. A few

years later, Dean needed some emergency dental work (see what I mean about turning the mundane facts into something that captures attention) and his dad, a dentist in the military, came to Indiana to fix his teeth. However, shortly after this, Dean's father left to go back to CA. Facts. Blah, blah, blah. But... How did Dean feel when his dad left him, abandoned him, AGAIN? Did this reopen old wounds or resurrect fears? Did Dean cry or rebel or laugh or curse? We may never know so I took the 'space' in the story that was widened by these questions and wrote a chorus that contains the lines, "I wish I didn't need him to need me. I wish I didn't want to know what he might want today." To me, this was a valid response. Is it the right one? Only time will tell. But I know I saw a few people wiping tears during that moment and knew that because I did the research and asked the questions and applied my insights on top of that, I had at least a few people invested and that's a pretty good start.

FEATURED PRO MEMBER



Name:
Molly Skye Brown

Where You're From:
Originally from beautiful Monterey CA, currently residing in Winter

Park/Maitland FL, just outside Orlando. Someday we'll enjoy being NY residents, too!

PROfession: I've always been an entrepreneur. I love being able to express myself creatively be it singing, acting or writing. I've been a cinematographer, editor and director with my husband for 15 years. We thoroughly enjoy working together on passion projects. Right now I'm also getting my feet wet in producing being named associate producer for a new show my husband and a fellow PRO member just wrote. I'm tickled with this next chapter of my creative profession!

What projects are you currently working on?

MSB: In addition to my new producing role, I'm also writing an original new musical called *Jesus Freak!*, a comedic and disarming look at hope and second chances to get back to chasing the dreams in our hearts, especially when those dreams were put on the back burner for a more "realistic", yet unfulfilling "career." On the heels of the recent spiritual awakening of millions, we meet a relatable yet frustrated Jesus visiting our main character through the veil in order to straighten out both his legacy and our purpose. It aims to encourage us to ignore irrational fears and self doubt perpetuated by his annoying brother, "Lucy," while it tackles the question "What if we never had the limiting programming of conforming to society's norms and expectations but, instead, tried to become the person we were truly meant to be and desire to be, in this lifetime?"

Why did you join PRO?

MSB: I joined PRO to find the blueprints to accomplishing the goals in my heart of

creating and producing a successful Broadway run of an original show. I appreciate steps, structure and proven ways to produce faster and accomplish more with someone who has already accomplished what's currently only brewing in my soul.

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

MSB: I look for positive people. People that have and want to share hope and creative passions for a greater purpose. People that are consciously deep and can see beyond the surface of our perceived reality and help to share these layers with the world.

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

MSB: The connections to others chasing similar big dreams and also the wonderful hand-holding throughout the whole process. Connecting with a like-minded tribe is everything!

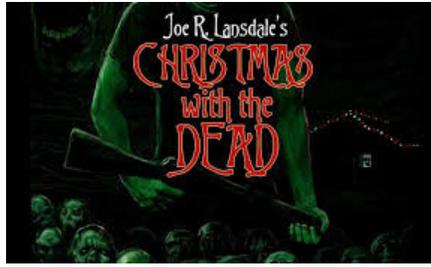
Want to recommend a Pro for our next feature?
Emailsummer@davenporttheatrical.com

CLAIRE BUFFIE is looking for new contacts at universities and colleges around the United States who may be able to facilitate bringing a new theatrical piece entitled *How to Be a White Man* to their students. She'd be happy to share a booking incentive with any PRO members who can help garner a new booking! Contact cb.clairebuffie@gmail.com.

JOSEPH NELMS is currently producing a play his 17 year old daughter Zoe wrote called *BFF*. It was accepted into the New York Theater Festival's Winterfest and will be staged for three nights in February at the Hudson Guild Theatre

BEAR KOSIK is looking for a composer/collaborator for *QC*, the gay rodeo musical. The piece reflects the plot of A Midsummer's Night Dream in terms of relationships being tested and mistaken identity. Contact Bear via PROConnect or email Summer@davenporttheatrical.com for details.

STEFAN WALANDER is looking for producers for *Rave the Musical*. Contact Stefan via PROConnect.



JUDY PANCOAST is presenting a staged reading of *Christmas With The Dead: The Musical* on November 17 at 11 a.m. at the Hatbox Theatre in Concord, NH.



TIMOTHY RUPPERT will present a chamber reading of *Vivienne* on December 8 & 9 at 5 p.m. at the Glitterbox Theatre.

HOLLY REED is presenting a Holiday Concert Reading of *Come Find Me - A Christmas Musical* on December 20 at 7:30 p.m. at the University of Texas at Tyler. *Come Find Me - A Christmas Musical* was also accepted into Cleveland's Theatre in the Circle "Cocoon" new musicals incubator for 2019.

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

Could a Temptations musical be Broadway's next *Dreamgirls*?

Will there be a revival of *Song and Dance* soon?

Ferris Buller musical in the works?

Will Lady Gaga star as Fanny Brice in a Broadway revival of *Funny Girl*?

Got a rumor? Send 'em to me at ken@theproducersperspective.com.

See Who's Celebrating!

2 Years:

Elizabeth Searle

1 Year:

Judith Manocherian, Blair Bybee, Peter B. Allen, Tim Barden, Allan Shapiro, Carrie Bodell, Christie Johnson, Harold Heno, Jim Scalfone, Marge Malcolm, Ross Clark, Todd Syswerda, Kurt Johns, Debbie Lan, Amy Drake, Jeffery Foy, Sally Rosenberg, and Jill Lesser

6 Months:

Elizabeth Milam, Michelle Risse, Suzanne Booker, Heidi Stock, Marla Mase, Loreen Spechler, Melissa Zakr, John Hoffman, Diana DiMenna, Barbara Bellman, Carey Green, Alex De Fortuna, and Anne Van Es

3 Months:

Tyrone Stanley, Melissa Mollner, Nancy Ellis, Dave Brandt, Liana Asim, Joe Nelms, Shelia Mcneil, Justin Stoney, Ofem Ajah, Michael Merritt, Alan Buchberg, Michael Shayne, Tony Spinoso, Barbara Brown, Momo Akashi, Jill Wright, Tim Eaton, Javier Cueva, Eric Jones, and Darrell Hankey

ON THE BLOG | Top read articles last month:

- What theater festivals, grants, and awards can learn from college applications
- What a Theater Subscription should have in common with Netflix, Audible, Amazon Music and more
- Where do our big hit ideas come from?

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ken@theproducersperspective.com