

## "STEPS TO BROADWAY"

PRODUCING FOR THE COMMERCIAL THEATER

**2022 - Semester 2** 

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#### WHY STUDY THEATER PRODUCING?

If you intend to go into any area of professional theater as a career, you should have a basic understanding of the industry you are entering:

- 1) How the theater industry works,
- 2) Who is who in theater hierarchy / understanding the basic theater organizational system,
- 3) Understand how your chosen field fits into the overall show production team,
- 4) Understand the differences between the commercial (for profit) theater industry and the non-profit theater sectors

# ONGOING ASSIGNMENT FOR THE ENTIRE COURSE:



#### SUBSCRIBE TO "BROADWAY BRIEFING"

It's a FREE weekday newsletter for the Broadway industry.

**READ it every week day!** 

(There will be assignments to discuss various articles found in BROADWAY BRIEFING throughout the course)



https://broadwaybriefing.com



#### WHAT IS COMMERCIAL THEATER?

COMMERCIAL THEATER is a **BUSINESS** engaged the presentation of a live stage production organized and produced by a "for profit" company.



#### **HOW IS "BROADWAY" LEGALLY DEFINED?**

#### "BROADWAY" IS DEFINED LEGALLY IN VARIOUS UNION RULE BOOKS AS:

The geographic area in New York City, Borough of Manhattan, between:

5<sup>th</sup> Avenue east to 9<sup>th</sup> Avenue west, 34<sup>th</sup> Street south to 56<sup>th</sup> Street north

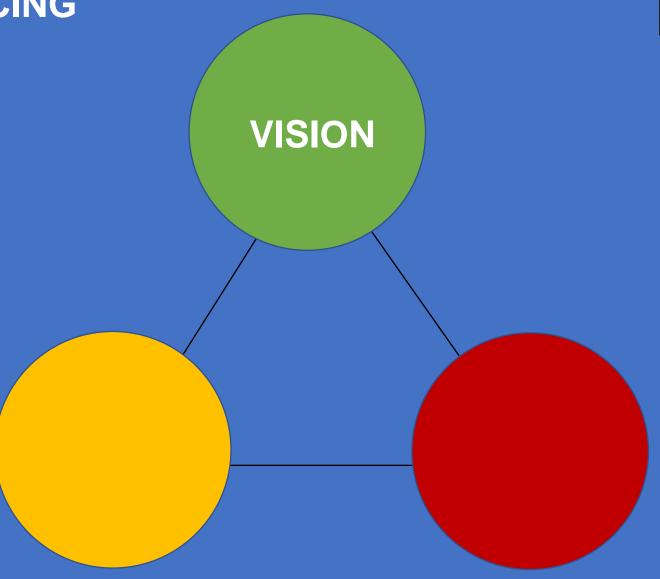
AND

5<sup>th</sup> Avenue east to the Hudson River west, 56<sup>th</sup> Street south to 72nd Street north

Theaters of more than 499 seats

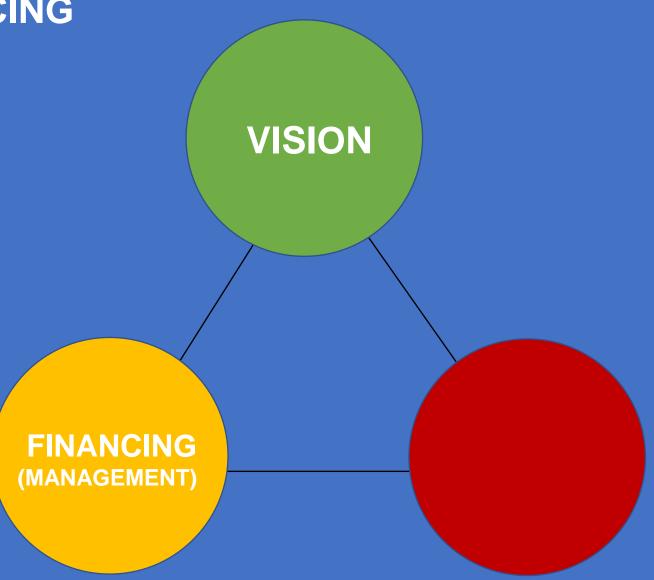




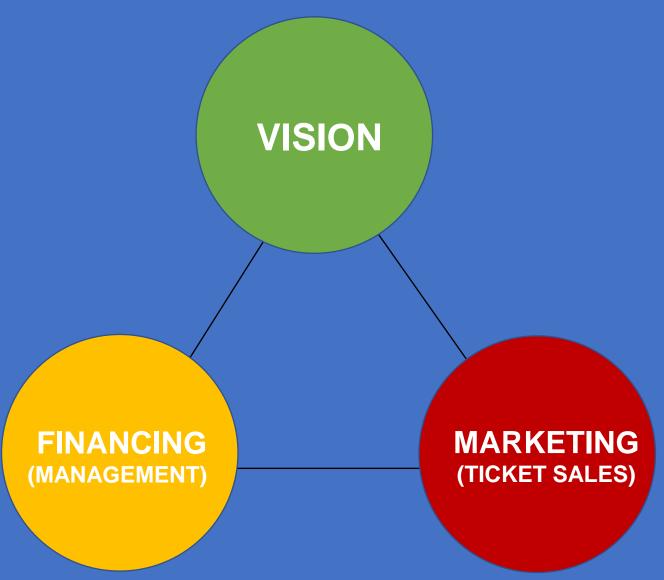
















#### PRE-PRODUCTION BUDGET ~

(All expenses to get you to the first paid public performance / preview)

CAN YOU RAISE THIS AMOUNT OF MONEY?

FINANCING (MANAGEMENT)

MARKETING (TICKET SALES)

HOW TO GET INCOME?

**Ticket Sales:** 

**Advertising** 

Press

**Sponsorships / Corporate Partnerships** 

#### **MARKETING GOAL:**

HOW CAN I SELL ENOUGH TICKETS TO "BREAKEVEN" (the point at which you meet or exceed your weekly operating costs) AT 50% TO 60% OF TOTAL THEATER CAPACITY?

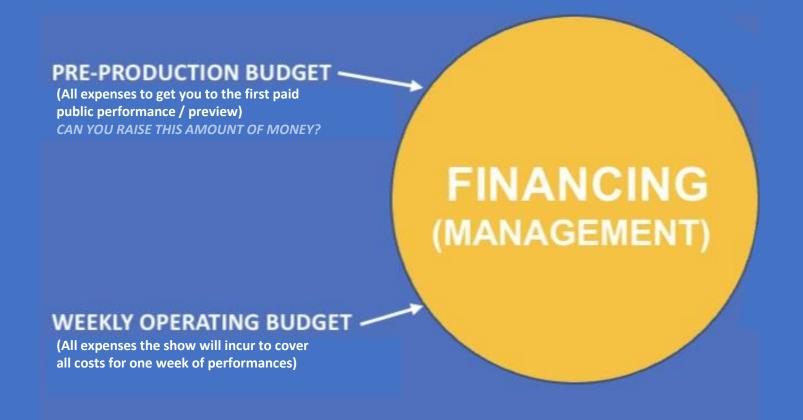
Are our tickets prices affordable to our target audience?

**RECOUPMENT / BREAKEVEN ANALYSIS BUDGET** 

#### **WEEKLY OPERATING BUDGET**

(All expenses the show will incur to cover all costs for one week of performances)









HOW TO GET INCOME?

**Ticket Sales:** 

Advertising

Press

**Sponsorships / Corporate Partnerships** 

MARKETING GOAL:

**HOW CAN I SELL ENOUGH TICKETS TO "BREAKEVEN"** 

(the point at which you meet or exceed your weekly operating costs)

AT 50% TO 60% OF TOTAL THEATER CAPACITY?

Are our tickets prices affordable to our target audience?

**RECOUPMENT / BREAKEVEN ANALYSIS BUDGET** 



# WHAT IS COMMERCIAL THEATER? WHAT IS THE GOAL OF COMMERCIAL THEATER?

COMMERCIAL THEATER is the presentation of a live stage production, usually utilizing union talent, organized and produced by a "for profit" company.

COMMERCIAL THEATER has one, and only one, goal or purpose... to turn a profit (to make money!).

While most, if not all, Commercial Theater Productions would like to be thought of as "having artistic value and merit", make no mistake. Commercial Theater is first and foremost a BUSINESS. And like every business, its sole goal is to turn a profit.

Investors in Commercial Theater projects may be thrilled to win awards and have positive critical reviews, but they have invested hoping to get a positive R.O.I. / Return On Investment.

#### R.O.I. / RETURN ON INVESTMENT



Here's the financial industry's definition of R.O.I.



**Return on Investment (ROI)** measures the benefit an investor will receive in relation to their investment cost.

ROI = Net Income

Cost of Investment



#### WHO ARE COMMERCIAL PRODUCERS?



#### COMMERCIAL THEATER PRODUCERS are individuals who:

- Identify a project they would like to present commercially (for profit) in a live stage venue;
- Have the ability to secure the legal "rights" to the project;
- Can raise the necessary financing to facilitate bringing the project to fruition.

From there, COMMERCIAL PRODUCERS can hire General Managers and a legal team to take over the logistics of bringing a massive "for profit" venture to life.

# HOW DO COMMERCIAL PRODUCERS FIND PROJECTS TO PRODUCE?



I want to quote Broadway Producer Michael David (Broadway Producer of JERSEY BOYS and a multitude of other shows) from the book *The Commercial Theater Institute Guide to Producing Plays and Musicals:* 

- 1. **Producer-as-shopper**. You find someone else's successful child and adopt it. Producers are constantly circling over both sides of the Atlantic these days, looking to find the next hit somewhere else that they might bring here to the Great White Way. (That seems more like presenting to me, but considering how dangerous and unwelcoming here is, it makes a lot of sense that you would want to vet something before you bring it in.)
- 2. **Producer-as-investor**. You find a child someone else is raising and you support it, and you buy into it. It is a way to learn, have a stake, rooting interest, cocktail party one-liner, and more and more these days a way to have control; as serious, sizable investors acquire a proverbial seat at the table. (It has always seemed to me that democracy and producing are counterproductive, or I suppose, a necessary evil. But that is a discussion for another time.)
- 3. **Producer-as-originator**. You cause an idea to happen; you make the baby. And that is—and I don't have to tell you—the most dangerous of these three producing styles. But it is also the most gratifying, the most fun, as well as the most risky.

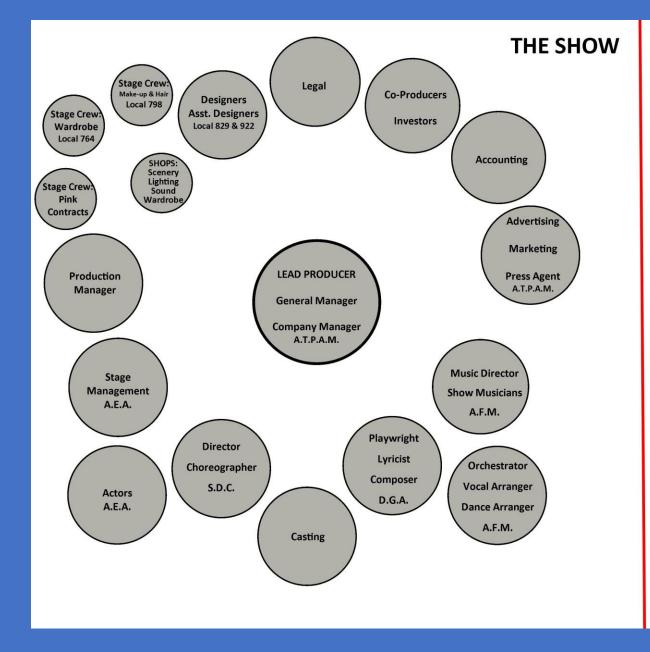
#### THE TWO WORLDS OF COMMERICAL THEATER

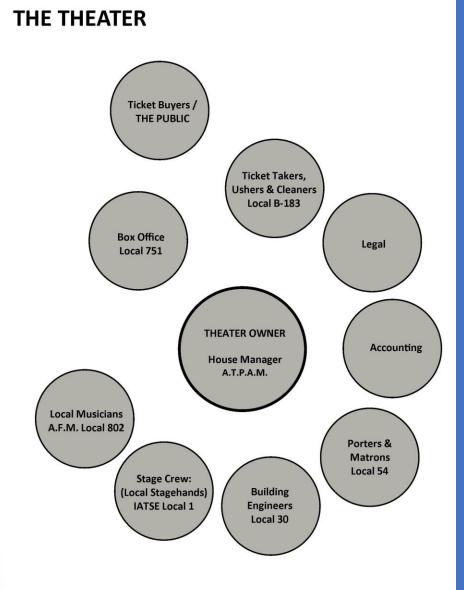


We will examine the world of THE PRODUCTION and the world of THE THEATER. While the public may assume that these worlds are all combined, in reality they are two very distinct worlds operating in tandem, side by side. And hopefully the interactions and operations of the two worlds will be seamless to the public.

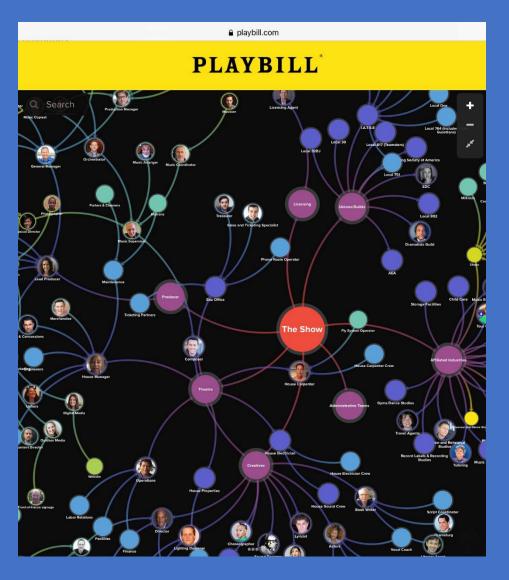
We will breakdown a Broadway Organizational Chart, which I adapted from the book **THE BUSINESS OF BROADWAY**, look at each area of THE PRODUCTION and THE THEATER and discuss how each of these entities operate and interact with each other.

#### **BROADWAY SHOW ORGANIZATIONAL CHART**





## **BROADWAY INTERACTIVE ORGANIZATIONAL CHART**



https://playbill.com/broadway-community-project



### **PRODUCERS / SHOWS:**

AEA - Actors' Equity Association
DGA – The Dramatists Guild of America
SDC – Society of Stage Directors and Choreographers
USA IATSE Local 829 – United Scenic Artists
THEATRICAL SOUND DESIGNERS – IATSE Local 922
TWAU IATSE Local 764 – Theatrical Wardrobe Attendants Union
MAKE-UP ARTISTS & HAIR STYLISTS UNION – IATSE Local 798
IATSE – Traveling Stage Hands "Pink Contract"
ATPAM – Association of Theatrical Press Agents & Managers
AFM – American Federation of Musicians
TEAMSTERS OF NEW YORK CITY

#### **THEATER OWNERS:**

IATSE Local 1– International Alliance of Theater Stage Employees
TREASURERS & TICKET SELLERS UNION – IATSE Local 751
LEGITIMATE THEATER EMPLOYEES UNION – IATSE Local B-183
THEATER SERVICE EMPLOYEES – IATSE Local 54
INTERNATIONAL UNION OF OPERATING ENGINEERS – Local 30
ATPAM – Association of Theatrical Press Agents & Managers
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TEAMSTERS OF NEW YORK CITY



THE LEAGUE OF AMERICAN THEATERS AND PRODUCERS, INC.



## **PRODUCERS / SHOWS:**

**AEA - Actors' Equity Association** 

**DGA – The Dramatists Guild of America** 

**SDC – Society of Stage Directors and Choreographers** 

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**TEAMSTERS OF NEW YORK CITY** 



**Actors Stage Managers** 



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**TEAMSTERS OF NEW YORK CITY** 



Playwrights (for plays)
Book Writers (for musicals)
Lyricists
Composers



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**TEAMSTERS OF NEW YORK CITY** 



**Directors Choreographers** 



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**AFM – American Federation of Musicians** 

**TEAMSTERS OF NEW YORK CITY** 



Set Designers
Lighting Designers
Costume Designers
Video / Projection Designers
ALL Assistant Designers



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**TEAMSTERS OF NEW YORK CITY** 



Sound Designers
Assistant Sound Designers



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**TEAMSTERS OF NEW YORK CITY** 



Wardrobe Head of Department
Wardrobe Attendants / Dressers
"Day Workers" / Seamstresses



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**TEAMSTERS OF NEW YORK CITY** 



Hair Head of Department Hair Stylists Make-up Artists



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**AFM – American Federation of Musicians** 

**TEAMSTERS OF NEW YORK CITY** 



**Production (the show) Department Heads:** 

Carpentry
Flyman
Automation
Lighting
Front Light
Props
Star Dressers

Cornect becognized by the	TRAVELING STAGE EMPLOYEES' CONTRACT
ATTA	EMPLOYEES' CONTRACT INDUSTRIAL AND COMMERCIALS
10 m	INDUSTRIAL AND COMMERCIALS
Z/Max	This Agreement, sade thisday of2007, at
V.V	(City) (State), by and between
International Aliance of Treatment Stope Employees	
Missing Picker Inchrisions, After and Alled Craft of the	Morator of Local No.
(Index) 13 yes, its Sent price and Consess.	International Adianoe of Theatrical Stage Employees, Maring Packer Technicians, Artists and Allied
	Crafts of the United States, its Territories and Counts, and the Freduces (name of Company)
The Producer Agrees.	
To engage	aswith
i) tonge	
	Company at a solary of delians per week (in no event less than
(tame of attracts	
\$125.00 per day) and per di	en at the rate ofdeltan (is no event less than \$40.00 per day) communing on orpuyable weekly when the in accordance with the provisions of this contract.
2) The Firefiner across to	payable worky when the thince as the sole and exclusive bargaining agent for work
recognized actualities	ally falling within the parisdiction of the Union.
<ol> <li>For the purpose of pays Midnight.</li> </ol>	nd the work week shall commence on Monday at 12/01 AM and conclude on Sunday at
	sist of a minimum of any tre (10) appropriate hours worked.
5) First class, smale occup	purcy hotel accommodations shall be provided and paid for by the employer.
<ol> <li>Air travel shall be on a</li> </ol>	first class earrier which shall include charter transportation.
<ol> <li>To pay one and one-hall following circumstance</li> </ol>	If (1 %) times one-tenh (1/10) the agreed upon daily rate in Section #1, above, under the
	in excess of ten (10) hours in a day.
-All hours worked	after fifty (50) hours of straight time hours worked in a work week.
To pay two (7) times of createstores:	f one-tenth (1/10) the agreed upon duly rate in Section. #1, above under the following
	is excess of fourteenth hour is one day.
All hours worked	between the hours of midnight and S are.
	on the seventh encurrentive they without regards to the designated work week.
-All hours worked	on Holidays.  In at the applicable premium rate of moverful such time as an east (E) hour rost period has been
trovided.	the set appeared beamon and so less communities and set of the feature and settle
10) The transitum rate sha	il never exceed two (2) times of one-tests (1/10) the daily rate of pay. This stipulation shall not
apply to meal penalties	c tests (1/100 of the arcticable daily rate in Section #1, above, for each boar worked without a
meal break or a meal b	eine provided after the (5) hours from the commencement of the call or the conclusion of the
previews meal break.	
(2) a) To pay one days p	my at the agreed upon duity rate for all days upon which the employee march and no work in a are not to be counted assend overtime or to be counted as time worked during that work work.
	which the complexee both movels and work is performed, those hours traveled shall be counted as
b) Cle all days cross a	
time worked.	
time worked. (3) The following days are	to be paid to belieby: New Year's Day, Martin Lather King's Birtiday, President's Day,
time worked.  13) The following days are Memorial Day, July 46	h, Labor Day, Election Day, Veterral's Day, Thanksgiving Day and Christmas Day.
time worked.  13) The following days are Memorial Day, July 46	
time worked.  13) The following days are Menocial Day, July 40: 16) To fill any second the The Employee Agrees	h, Laker Day, Election Day, Veteran's Day, Thankoglving Day and Chalemas Day. a may occur under this contract at once.
time worked.  13) The following days are Merceial Day, Inty 46: 14) To fiff any meaney the The Employee Agrees: 15) To accept engagement at such facilities and in	<ol> <li>Labor Day, Election Day, Veterath Day, Thombogiving Day and Christmas Day.</li> <li>may occur under this continue at once.</li> </ol>



## **PRODUCERS / SHOWS:**

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TWAU 764 – Theatrical Wardrobe Attendants Union

MAKE-UP ARTISTS & HAIR STYLISTS UNION – Local 798

**IATSE – Traveling Stage Hands "Pink Contract"** 

**ATPAM – Association of Theatrical Press Agents & Managers** 

AFM – American Federation of Musicians

**TEAMSTERS OF NEW YORK CITY** 



Company Managers
Press Agents
Apprentice Company Managers
Apprentice Press Agents



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**TEAMSTERS OF NEW YORK CITY** 



Conductors / Music Directors
Essential Show Musicians
Orchestrators
Dance Arrangers
Vocal Arrangers
Music Copyists



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**TEAMSTERS OF NEW YORK CITY** 



Truckers
"Sidewalk Labor"



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**TEAMSTERS OF NEW YORK CITY** 

#### **THEATER OWNERS:**

IATSE – International Alliance of Theater Stage Employees, Local 1
TREASURERS & TICKET SELLERS UNION – Local 751
LEGITIMATE THEATER EMPLOYEES UNION – Local B-183
THEATER SERVICE EMPLOYEES – Local 54
INTERNATIONAL UNION OF OPERATING ENGINEERS – Local 30
ATPAM – Association of Theatrical Press Agents & Managers
AFM – American Federation of Musicians
TEAMSTERS OF NEW YORK CITY



THE LEAGUE OF AMERICAN THEATERS AND PRODUCERS, INC.





House Carpenters
House Electricians
House Flymen
House Propmen
House Front Light
House Sound Men
All "Take-In" and "Take Out" Labor

#### **THEATER OWNERS:**

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TEAMSTERS OF NEW YORK CITY





Box Office Treasurers
Box Office Assistant Treasurers
All Other Box Office Personnel
Telephone Ticket Operators

#### **THEATER OWNERS:**

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THEATER SERVICE EMPLOYEES – Local 54
INTERNATIONAL UNION OF OPERATING ENGINEERS – Local 30
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AFM – American Federation of Musicians
TEAMSTERS OF NEW YORK CITY





Ticket Takers
Ushers
Directresses
Front Doormen
Backstage Doormen

#### **THEATER OWNERS:**

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THEATER SERVICE EMPLOYEES – Local 54
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ATPAM – Association of Theatrical Press Agents & Managers
AFM – American Federation of Musicians
TEAMSTERS OF NEW YORK CITY





Porters
Elevator Operators
Cleaners
Matrons

#### **THEATER OWNERS:**

IATSE – International Alliance of Theater Stage Employees, Local 1
TREASURERS & TICKET SELLERS UNION – Local 751
LEGITIMATE THEATER EMPLOYEES UNION – Local B-183
THEATER SERVICE EMPLOYEES – Local 54 (Now merged with Local 32B-32J)
INTERNATIONAL UNION OF OPERATING ENGINEERS – Local 30
ATPAM – Association of Theatrical Press Agents & Managers
AFM – American Federation of Musicians
TEAMSTERS OF NEW YORK CITY





Operating & Maintenance Engineers for:
Heating Boilers
Heating Systems
Mechanical Refrigerating Systems
Air Circulation
Standpipes
Fire Pumps

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THEATER SERVICE EMPLOYEES – Local 54

INTERNATIONAL UNION OF OPERATING ENGINEERS – Local 30 ATPAM – Association of Theatrical Press Agents & Managers AFM – American Federation of Musicians TEAMSTERS OF NEW YORK CITY





**House Managers Apprentice House Managers** 

#### **THEATER OWNERS:**

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AFM – American Federation of Musicians
TEAMSTERS OF NEW YORK CITY





**Orchestra Musicians** 

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THEATER SERVICE EMPLOYEES – Local 54
INTERNATIONAL UNION OF OPERATING ENGINEERS – Local 30
ATPAM – Association of Theatrical Press Agents & Managers
AFM – American Federation of Musicians (Local 802, New York City)
TEAMSTERS OF NEW YORK CITY





Truckers
Sidewalk Labor

#### **THEATER OWNERS:**

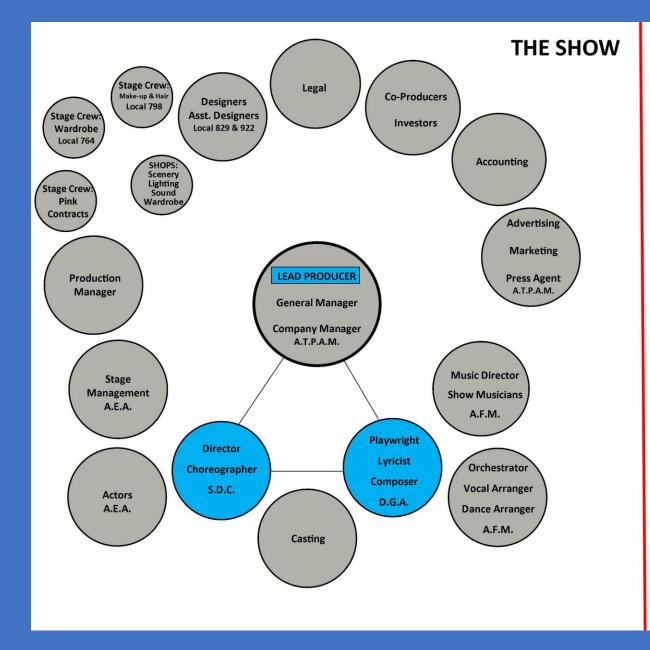
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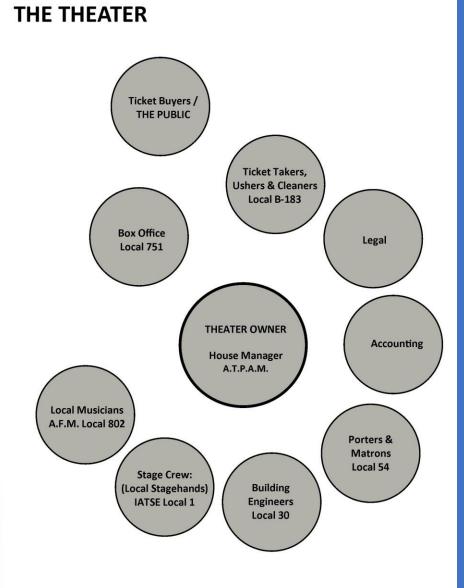


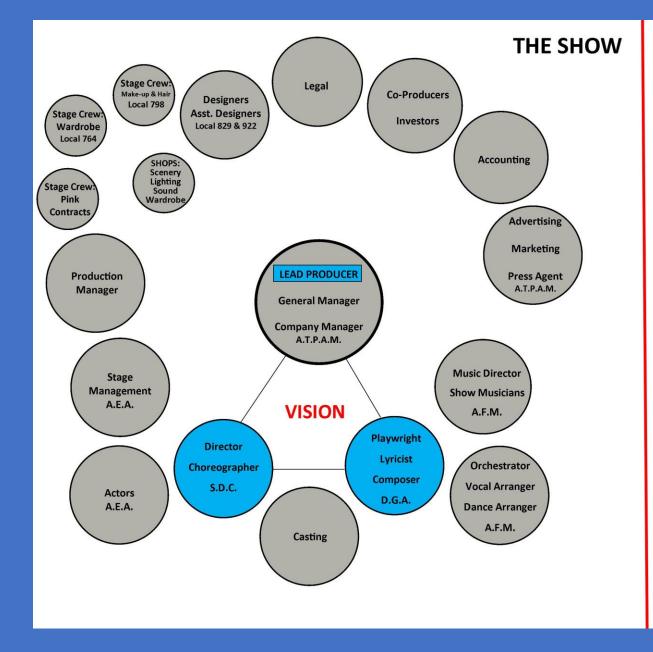


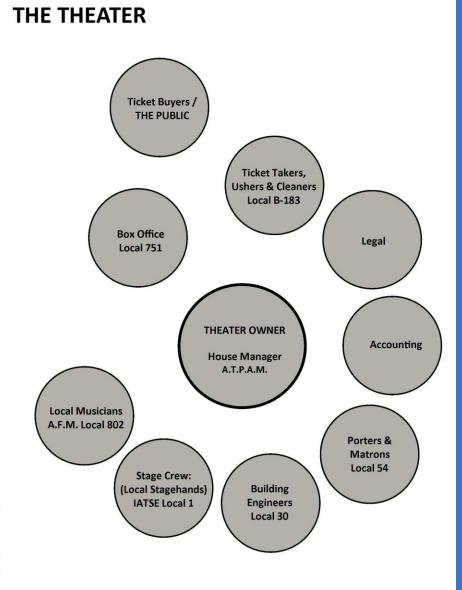
THE LEAGUE OF AMERICAN THEATERS AND PRODUCERS, INC.

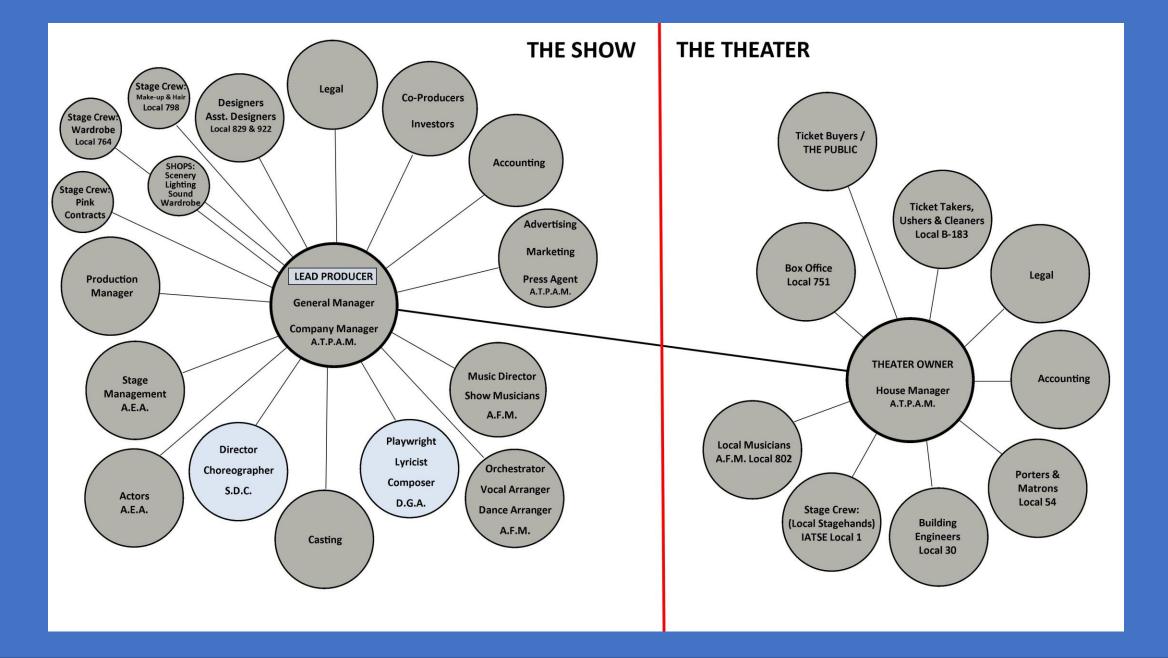
Negotiates between various unions and the League on behalf of the theater owners and producers.

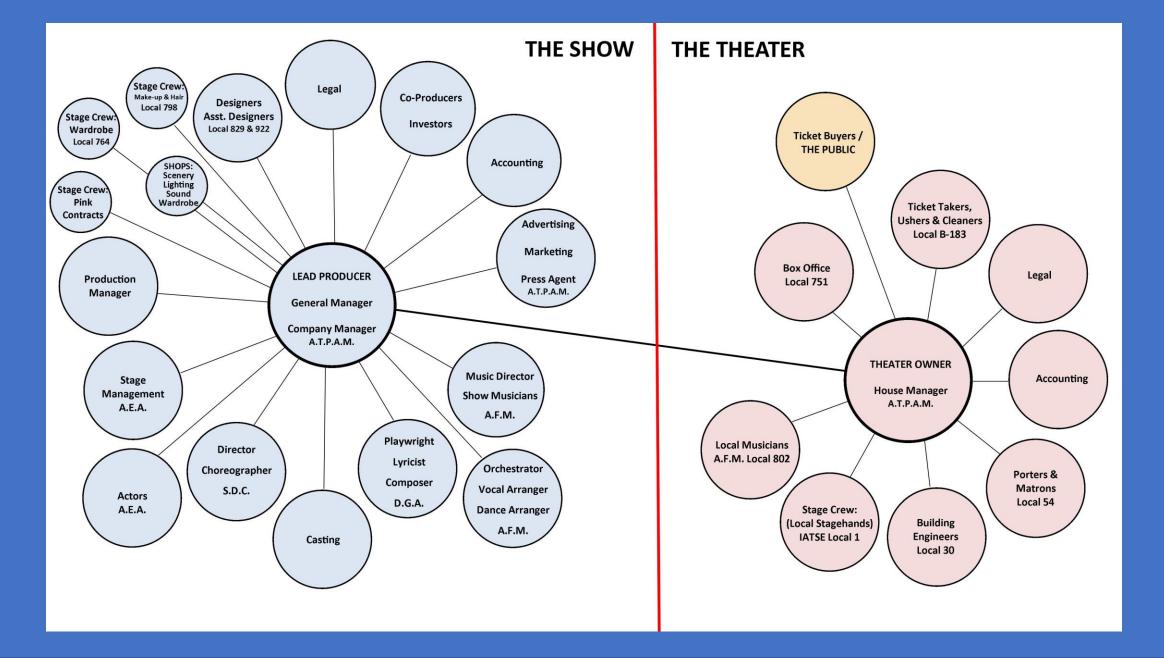


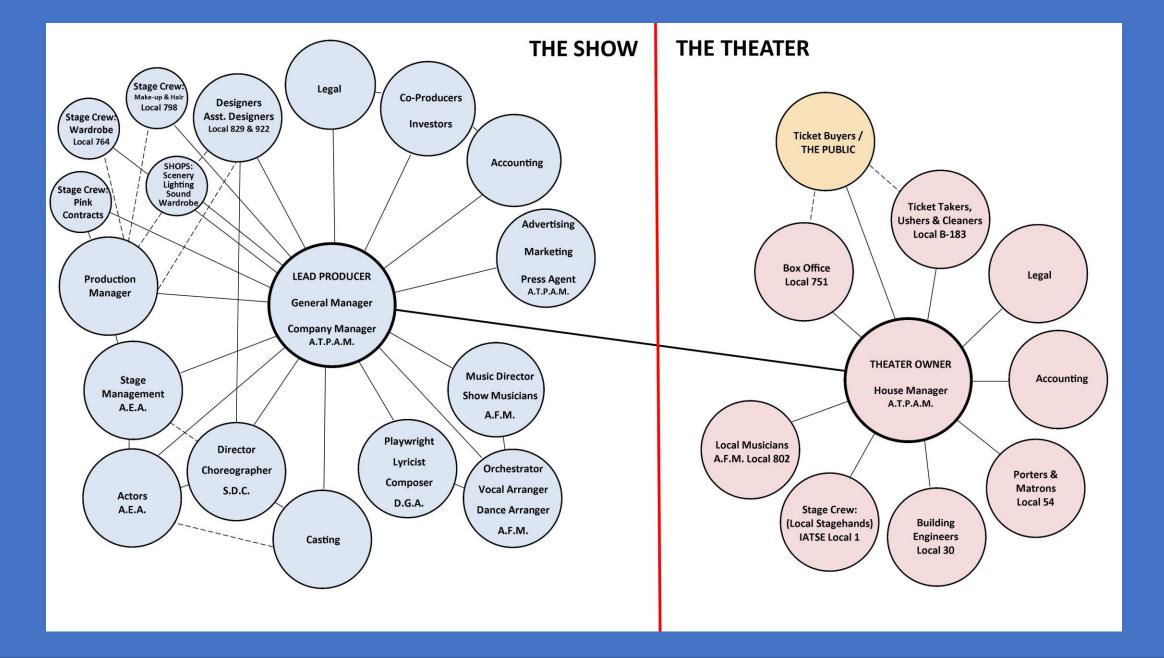


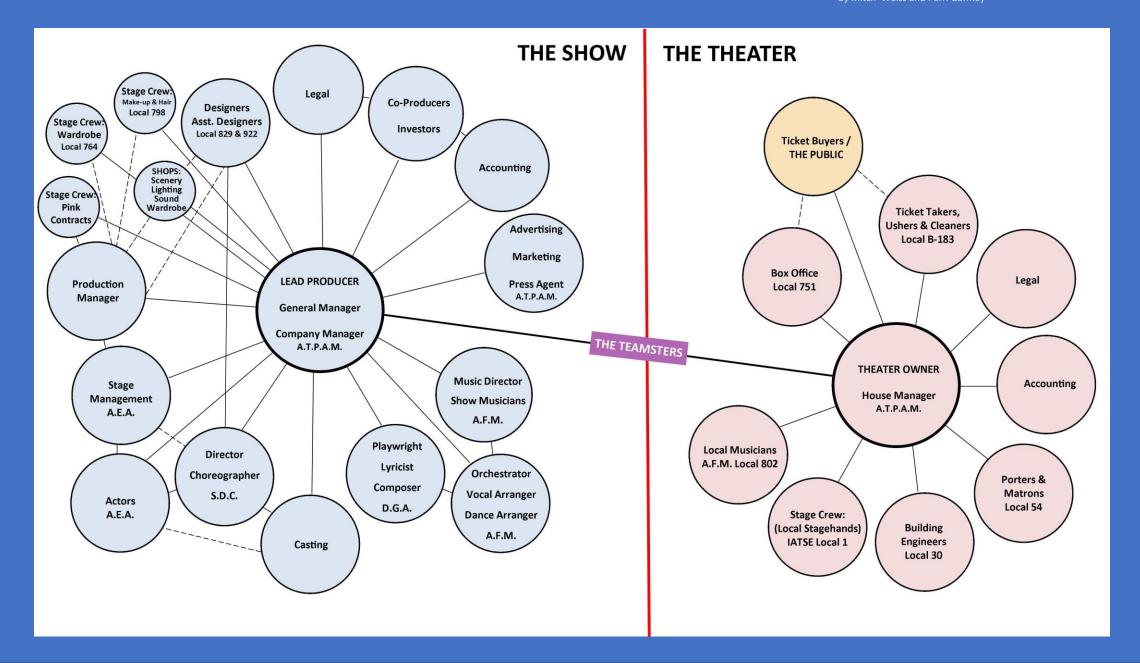
















Contracts must contain 3 elements to be considered valid and binding by law:

- 1) A written "Offer" (verbal agreements are not legally binding)
- 2) Written "Acceptance" of the Offer
- 3) "Consideration" (i.e. a payment arrangement) after Acceptance of the Offer





"Minimum is NOT a dirty word!"

Union minimums are extremely fair to all parties, and if you are offered a job at Union minimum, I would suggest not to take offense at the offer.

MY SUGGESTION: Ask for a "favored nations" clause with everyone else doing your job (be it an actor, stage manager, or crew position).

#### **COLLECTIVE BARGAINING & LABOR LAW:**



"Collective Bargaining Unit":

A group of employees who join together to engage in a collective, or joint, negotiation (often times a "union") such as

- Agreements between unions and theater owners or lessees
- Agreements between unions and show producers
- Agreements between unions and the League of Theaters (on behalf of independent producers of shows)

All employees have a RIGHT to organize or join a Union. This right is protected by various laws and is overseen by the NLRB (National Labor Relations Board).

Unions are there to PROTECT their members legal rights, establish minimum wages and other benefits (including health benefits and pension plans), and ensure that a safe work environment exists at all times.

#### COMMERCIAL THEATER ENTITIES



Every show is a new "business". You are creating a new legal entity for the sole purpose of producing one show. The types of legal entities most often used to form shows are:

- Limited Partnerships
- Limited Liability Companies
- Joint Ventures

#### COMMERCIAL THEATER ENTITIES



The legal concept behind all theater entities is that one half of the company has "limited liability" (i.e. the investors) and the other half of the company has "TOTAL liability" or "General Liability" (i.e. the show producers).

However, "Limited Liability" also means the investor half has ZERO say over the management of the direction the company takes.

The producers, who have accepted totally liability, get to make all the decisions & control over the company.

# COMMERCIAL THEATER ENTITIES INSURANCE OBLIGATIONS



#### "Theatrical Insurance Package" includes:

Theatrical Property (covers the physical items owned by the show, i.e. sets, costumes, etc.)

Performance Disruption / Business Interruption (covers business income in case your show gets cancelled due to outside & uncontrollable conditions)

Equity Property Damage (Union required insurance to cover the loss of personal property owned by your employees)

Commercial Auto (damage for a vehicle by an employee using the vehicle for company business)

Commercial General Liability (protects the show from third party claims for bodily injury & property damage, i.e. an audience member or damage to property not owned by the show)

Commercial Umbrella / Excess Liability (covers extraordinary loss above and beyond what your regular insurance will cover)

Workers Compensation (covers your workers who get hurt on the job & is required by State law)

Disability (covers your workers should they be permanently disabled on the job & is also required by State law)

Optional Insurance: Errors & Omissions (E&O); Directors & Officers (D&O); Star Insurance; Abandonment; Storage

#### COMMERCIAL THEATER ENTITIES



## "NAGBOR" is

## Net Adjusted Gross Box Office Receipts

(Gross box office receipts less contractually allowed deductions)

# ALL Broadway royalties and rents are paid as a percentage of NAGBOR

#### **COMMERCIAL THEATER ENTITIES**

## **Box Office Gross Potential / Box Office Deductions**

#### BROADWAY SHOW (in Las Vegas) PRICE SCALE / GROSS POTENTIAL

			PRIC	E SCALE			
Location	# of seats	Ticket Price	LET TAX (incl. in price)	Ticket Handling Fee	Total Price		
Golden Circle (center orch)	359	\$150	\$12.39	\$7	\$157.00	56,363	
Orchestra (side sections)	378	\$125	\$10.32	\$7	\$132.00	49,896	
Parterre (1 - 7)	255	\$125	\$10.32	\$7	\$132.00	33,660	
Parterre (8 - 11)	223	\$100	\$8.26	\$7	\$107.00	23,861	
Parterre (12 - 14)	126	\$75	\$6.19	\$7	\$82.00	10,332	
Mezzanine (rows 1 - 3)	163	\$125	\$10.32	\$7	\$132.00	21,516	
Mezzanine (rows 4 - 6)	158	\$100	\$8.26	\$7	\$107.00	16,906	
Mezzanine (rows 7 - 9)	153	\$75	\$6.19	\$7	\$82.00	12,546	
PERF. POTENTIAL CAPACITY	r 1815		,			\$ 225,080	
WEEKLY POTENTIAL CAPACITY	Y 18,150	@ 10 Perfs				\$ 2,250,800	WEEKLY GROSS GROSS POTENTIAL

									(breakeven)
CAPACITY %		100%	90%	80%	70%	60%	50%	40%	37%
Weekly Gross Gross		\$ 2,250,800	\$ 2,025,720	\$ 1,800,640	\$ 1,575,560	\$ 1,350,480	\$ 1,125,400	\$ 900,320	\$ 832,796
Less L.E.T.	9.00%	\$ 157,820	\$ 142,038	\$ 126,256	\$ 110,474	\$ 94,692	\$ 78,910	\$ 63,128	\$ 58,393
Less Ticket Handling Fee	\$7	\$ 127,050	\$ 114,345	\$ 101,640	\$ 88,935	\$ 76,230	\$ 63,525	\$ 50,820	\$ 47,009
Less Credit Cards	3.00%	\$ 63,713	\$ 57,341	\$ 50,970	\$ 44,599	\$ 38,228	\$ 31,856	\$ 25,485	\$ 23,574
Less Discounts / Commissions	5.00%	\$ 106,188	\$ 95,569	\$ 84,950	\$ 74,331	\$ 63,713	\$ 53,094	\$ 42,475	\$ 39,289
NAGBOR / Net Adjusted Gross Box Office Re	ceipts:	\$ 1.796.030	\$ 1.616.427	\$ 1.436.824	\$ 1.257.221	\$ 1.077.618	\$ 898.015	\$ 718.412	\$ 664.531

#### BROADWAY SHOW (in Las Vegas) PRICE SCALE / GROSS POTENTIAL

Orchestra (side sections)       378       \$125       \$10.32       \$7       \$132.00       49,896         Parterre (1 - 7)       255       \$125       \$10.32       \$7       \$132.00       33,660         Parterre (8 - 11)       223       \$100       \$8.26       \$7       \$107.00       23,861         Parterre (12 - 14)       126       \$75       \$6.19       \$7       \$82.00       10,332         Mezzanine (rows 1 - 3)       163       \$125       \$10.32       \$7       \$132.00       21,516         Mezzanine (rows 4 - 6)       158       \$100       \$8.26       \$7       \$107.00       16,906														
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PERF. POTENTIAL CAPACITY	1815					\$ 225,080								
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CAPACITY %		100%	90%	80%	70%	60%	50%	40%	37%
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Less L.E.T.	9.00%	\$ 157,820	\$ 142,038	\$ 126,256	\$ 110,474	\$ 94,692	\$ 78,910	\$ 63,128	\$ 58,393
Less Ticket Handling Fee	\$7	\$ 127,050	\$ 114,345	\$ 101,640	\$ 88,935	\$ 76,230	\$ 63,525	\$ 50,820	\$ 47,009
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NAGBOR / Net Adjusted Gross Box Office Rec	eipts:	\$ 1,796,030	\$ 1,616,427	\$ 1,436,824	\$ 1,257,221	\$ 1,077,618	\$ 898,015	\$ 718,412	\$ 664,531

#### **COMMERCIAL THEATER MANAGEMENT**



#### PRODUCER:

- Has the vision for the show
- Acquires the legal rights for the show
- Raises the funding to present the show
- Is personally responsible for any cost overruns

#### **GENERAL MANAGER:**

- Creates and maintains all budgets for the show
- Negotiates all contracts for the show within the budget guidelines

#### **COMPANY MANAGER:**

- Executes whatever the contracts says to do
- Prepares the weekly payroll / pays all approved invoices
- Goes to every show and verifies that show's box office statement

#### COMMERCIAL THEATER BUDGETING



## PRE-PRODUCTION BUDGET

rage 1 01 9

							Diems 1st \$150	er Diems 2nd \$100	Diems 3rd \$75	'Diem: A.E.A.	ON /LV / LON - First	ON /LV / LON - Business	ON /LV/LON - Economy	YC/LV/NYC-First	YC / LV / NYC - Econom		rate Apartment	ate House / Other
	# People	Rate	#Days / Weeks	Budget	Actual	Notes	PerD	PerD	Per D	Per D	NO	NO PO	NO P	NYC/	NYC.	Hotel	Privat	Privat
100 · PHYSICAL PRODUCTION			T															
101 · Set Model			-	(see 103)	(see f03)						_							
103 · Scenery / Automation / Props / Special Effects				6,896,807	7,833,455													
104 · Set: Touch-Up Paint Calls				0,000,007	0													
120 · Hand Props				(included above)	(included above)													
130 · Costumes & Shoes				2,127,032	2,127,032													
135 · Wigs & Hair				135,198	135,198													
136 · Makeup				48,591	48,591													
138 · Costume / Hair Room Equipment				40,000	40,000													
140 · Electric Shop Prep				150,000	145,000													
141 · Electrics / Lamp Purchases				0	0					_				-				
142 · Electric Rental				(included above)	(included above)													
144 · Electric Perishables / Conventional				150,000	150,000													
145 · Moving Lights			(include	ed in electrics above)	(included above)													
146 · Moving Lights Perishables			(included in electric	s perishables above)	(included above)													
150 · Sound Shop Prep				150,000	90,000													
151 · Sound Purchases				0	0													
152 · Sound Rental				(included above)	(included above)													
154 · Sound Perishables				120,000	120,000													
155 · Sound-Acoustician				8,000	8,000													
157 · Sound-Acoustical Panels				0	0													
165 · Projections : Purchase of screens				0	0													
166 · Projections : Video Control & Consumables				0	0													
167 · Projections : Programming				0	0													
170 · Pyro Effects				50,000	50,000													
172 · Fog & Haze Effects			İ	15,000	115,000													
180 · Theatre Modification / Addt'l Dimmers				500,000	464,500													
182 · Stage Elevators / Theatre Modifications			ĺ	0	0			Î										
185 · Designer Misc .Expenses				80,000	80,000													
186 · Design Studio Expense			T.	30,000	30,000													
190 · Dept. Expense & Hardware				100,000	150,000													
195 · Misc. (Chain Motors / Genie Lifts / Etc.)			ĺ	220,000	220,000													
TOTAL 100 · PHYSICAL PRODUCTION			1	The second secon	11,806,776			1										

							Diems 1st \$150	Diems 2nd \$100	Diems 3rd \$75	Diem: A.E.A.	ON /LV / LON - First	ON /LV / LON - Business	N/LV/LON - Economy	C/LV/NYC-FIRST		te Apartment	ate House / Other
	# People	Rate	#Days / Weeks	Budget	Actual	Notes	Per	Per	Per	Per	Š	§ P	§ S	\$ \$	Hate	Priva	Priva
200 · FEES												1					
201 · Producer Fees / #1	1	200,000	1	200,000	200,000		1							_		1	
202 · Producer Fees / #2	1	200,000	1	200,000	200,000												
206 · Author	1	0	0	0	0		35				4	_	_		35	1	
207 · Lyricist	1	0	0	0	0		14				2	_	_		14		
210 · Director	1	200,000	8	200,000	200,000		56						_	8		$\vdash$	56
211 · Associate Director	1	2,500	20	50,000	50,000		1	140						8		140	(7.5200000)
212 · Assistant Director	0	0	0	0	0			0					_	4		0	-
214 · Fight Director	0	0	0	0	0							-	_			-	
215 · Choreographer	1	85,000	12	85,000	85,000		72				4		_		56		
216 · Associate Choreographer	1	2,500	12	30,000	30,000		,	84				-	-	4		112	
217 · Assistant Choreographer	0	0	0	0	0			-	56			-	-	4		91	_
220 · SSD&C Pension	2	1,725	1	3,450	3,450							_	_				
221 · SSD&C Health	2	1,050	1	2,100	2,100							_	_	_		+	
230 · Original Scenic & Costume Design	1	75,000	1	75,000	75,000								_				
231 · Environmental Designer	1	80,000	12	80,000	80,000		84							8		168	
232 · Scenic Designer	1	125,000	16	125,000	125,000		112							16		168	
236 · Assistant Scenic Designers	1	1,700	16	114,392	114,392		1.12	5	112			_		12	_	490	-
237 · Assistant Scenic Designers	1	1,865	4	283,097	283,097				4			_	$\rightarrow$	8		490	
238 · Pyro & Fire Consultants	2	25.000	2	25,000	25,000				-				_			100	
239 · Illusion Designer	1	50,000	1	50,000	31,450		84					_	_	4	84	1	
240 · Lighting Designer	7	75.000	12	75,000	75,000		84				6		_	501	84		
241 · Lighting Design Associates	1	2,000	46	92,000	92,000		04	112				-	-	8		140	
242 · Lighting Design Assistant	1	1400 / 1600	29	44,000	44,000				126					3		126	
243 · Lighting Design Assistants	3	1000 / 1200	14	27,300	27,300				84			-	-	6		98	-
245 · Moving Light Programmer	1	3,500	8	28,000	28,000				112			-	_	3		98	
250 · Costume Designer	1	40,000	8	40,000	40,000			56	1 14		4		-	2	84	1000000	
252 · Costume Design Associate	1	2,000	20	40,000	40,000			_	140		:=	-	-	6	( <del>)</del>	182	
253 · Costume Design Assistants	1	1,188	40	47,520	47,520			1	140			-		8		140	
254 · Hair Supervisors	1	2,000	12	24,000	24,000			-	192			_	_	4		192	-
255 · Makeup Supervisor	1	1,500	12	18,000	18,000				132					7		132	
258 · USA Pension & Welfare	1	15.50%	12	131,488	131,488							-	_				
259 · Original Sound Designer	1	10,000	1	10,000	10,000							-		+			
260 · Sound Designer	1	40,000	16	40,000	40,000												-

	#People	Rate	#Days / Weeks	Budget	Actual	Notes	Per Diems 1st. \$150	er Diems 2nd \$100	Per Diems 3rd \$75	er Diem; A.E.A.	-ON /LV/LON - First	ON /LV/LON - Business	ON /LV/LON - Economy	NYC / LV / NYC - First	NYC/LV/NYC-Economy	latel	Private Apartment	Private House / Other
		2 222	45	20.000	20.000		1											
261 · Sound Design Associate	1	2,000	16	32,000	32,000		-	-	112		-	-		6	_		112	
262 · Sound Design Assistants	1	1,200	16	19,200	19,200		-		112			-		6	-		112	
265 · Music Supervisor	1	70,000	14	70,000	70,000			98	_		2	-	$\vdash$	6		$\rightarrow$	98	
266 · Asst. Music Supervisor	1	0	16	0	0			-	70					2	-		70	
269 · Keyboard Programmer		25,000	28	25,000	25,000			-	28		-	-		2	_	28		
270 · Production Managers	2	100,000	16	100,000	100,000			-	224			-		20			364	
275 · Technical / Scenic Consultant	1	5,000	1	5,000	5,000			-	14					3		14		
280 · LV General Manager	2	80,000	9	80,000	80,000		-	-	42		_	_		4		42	_	
281 · Pre-2004 General Manager Fee	1	3,750	1	3,750	3,750													
282 · National General Manager	2	80,000	9	80,000	80,000				210					16	2	210		
285 · LV Press Agent Fee	14	1,800	1	25,200	25,200						_					_	_	
286 · National Agent Fee		0	1	0	0			_	7			_		1		7	_	
287 · LV Marketing / Promotions	1	60,000	1	60,000	30,000													
288 · Producers Expenses	5		18	0	0			700			20			60		700		
290 · Casting	1	30,000	1	30,000	30,000			42						8				42
291 · Stunt Coordinator	1	20,000	1	20,000	20,000													
295 · All other misc. Fees				50,000	50,000													
TOTAL 200 · FEES				2,740,497	2,691,947							_				+	4	
300 · AEA & AFM REHEARSAL SALARIES																+	$\dashv$	
301 · Principals	9	1,422	6.0	76,788	76,788					90					9			
305 · Ensemble	17	1,422	6.0	145,044	145,044					170					17			
308 · Swings	5	1,422	6.0	42,660	42,660													
309 · Stunt Man	2	1,422	6.0	17,064	17,064													
310 · Stage Manager	1	2,500	9.0	22,500	22,500													
311 · 1st Asst Stage Mgr	1	1,849	8.0	14,792	14,792													
312 · 2nd Asst Stage Mgr	2	1,544	8.0	24,704	24,704													
314 · Dance Captain / Swing	1	1,706	6.0	10,238	10,238													
315 · Vac & Sick Pay	8%	353,790	1	28,303	28,303													
316 · AEA Health	38	167.00	6	38,799	38,799													
317 · AEA Pension	8%	353,790	1	28,303	28,303													
326 · Conductor	1	3,494	6	20,964	20,964													
327 · Musicians	17 / 18	32,411	3	97,233	104,310													
328 · Musicians Rehearsal Pianists	3	1,350	6	24,300	24,300													

PRELIMINARY & TENTATIVE - FOI	RDISCU	JSSION P	URPOSES	ONLY			0. <del>- 1</del> 2	( <b></b> )									.9.	
	# People	Rate	#Days / Weeks	Budget	Actual	Notes	Per Diems 1st. \$150	Per Diems 2nd: \$100	Per Diems 3rd \$75	Per Diem: A.E.A.	LON /LV / LON - First	CON /LV / LON - Business	LON /LV / LON - Economy	NYC / LV / NYC - First	NYC/LV/NYC-Economy	Hotel	Private Apartment	Private House / Other
329 · Music Contractor	1	3,494	3	10,482	10,482		1											
330 · AFM Benefits	5			30,254	31,287													
TOTAL 300 · AEA & AFM Rehearsal Salaries				632,428	640,538													
340 · MANAGER / PRESS AGENT REHEARSAL SAL	ARIES							-										
341 · Las Vegas General Manager	2	2,500	8	25,000	25,000													
342 · National General Manager	2	2,500	8	25,000	25,000													
345 · Company Manager	1	2,200	14	30,800	30,800													
346 · Assistant Company Manager	1	900	27	24,300	24,300													
350 · Las Vegas Press Agent	1	2,250	8	18,000	18,000													
351 · National Press Agent	1	0	0	0	0													
355 · ATPAM Pension / Annuity	0	16.25%	0	0	0											T		
356 · ATPAM Welfare	0	155	0	0	0													
357 · ATPAM Vacation	0	8.5%	0	0	0													
359 · Production Assistants	6	500	7	21,000	21,000											T		
TOTAL 340 · MANAGER / PRESS AGENT REHEARS	AL SALARI	ES		144,100	144,100													
360 · CREW DRY TECH / CAST TECH REHEARSAL	SALARIES	(5 weeks)																
361 · Wardrobe Supervisor	1	1375	5	6,875	6,875													
362 · Wardrobe Assistant	1	1100	5	5,500	5,500													
363 · Dressers	18	1000	5	90,000	90,000		Ì									T		
364 · Hair Supervisor	1	1375	5	6,875	6,875													
365 Hair Assistant	6	1000	5	30,000	30,000										Ì		Ì	
366 · Carpenters, Electricians, Props, Sound		(see attached d	etail)	389,810	389,810													
379 Make-up Artist	1	1375	5	6,875	6,875													
381 Pink Contract Crew		(see Line item t	‡710)	0	0													
385 · Local 720 IATSE Vac / PTD / Annuity	18.6%	535,935	5	99,684	99,684										Ī		Ì	
386 Local 720 IATSE Health & Welfare	28	145	5	20,300	20,300												T	
390 · Pink Contract Benefits	14%	0	5	0	0													
TOTAL 360 · CREW TECHNICAL REHEARSAL SALA	RIES			655,919	655,919		Ì											
SUB-Total 300 · REHEARSAL SALARIES				1,432,447	1,440,557													

				Pudget	Actual		r Diems 1st \$150	ar Diems 2nd: \$100	r Diems 3rd \$75	r Diem: A.E.A.	ON /LV / LON - First	ON /LV/LON - Business	ON /LV/LON - Economy	YC / LV / NYC - First	YC / LV / NYC - Economy	del	vate Apartment	vate House / Other
	# People	Rate	#Days / Weeks	Budget	Actual	Notes	Pe	1 &	Pe	Pe	9	9	9	1 2	Ź	Ĥ	Ë	Ē
400 · CASTING/REHEARSAL EXPENSES																		
410 · Rehearsal Space	1		4.0	40,000	40,000													
415 · Rehearsal Expenses				20,000	20,000													
420 · Stage Manager Expenses				15,000	15,000													
422 · Company Manager Expense				15,000	15,000													
425 · Scripts & Scores				10,000	10,000													
432 · Casting Pianist	1	2,000	4	16,000	806													
437 · Casting Expense				80,000	24,188													
438 · Casting-Actor Travel				25,000	10,309													
439 · Casting-Creative/Producer Travel				25,000	38,290													
440 · Casting-Creative/Producer Per Diem				25,000	6,090													
441 · Props Rehearsal				15,000	15,000													
442 · Costumes Rehearsal				5,000	5,000													
443 · Rehearsal Scenery / Props				65,000	65,000													
444 · Rehearsal Electrics/Sound				4,000	4,000													
TOTAL 400 · CASTING/REHEARSAL EXPENSES				360,000	268,683													
500 · MUSIC EXPENSES																		
501 · Orchestrations / Music Copying		ĺ	Î	50,000	50,000													
502 · Vocal Arrangements				0	0													
504 · Dance & Incidental Arrangements				0	0													
505 · Arrangements				0	0													
510 · Orchestra Pit				25,000	25,000													
512 · Musical Contractor (upfront fee)				5,000	5,000													
515 Contingency				0	0													
517 · AFM Pension/Vacation (Orch & Copyists)				0	0			Ì						Ì				
518 · AFM Welfare (Orch & Copyists)				0	0													
521 · Musical Instrument Purchase				50,000	50,000													
523 · Music Equipment Rental				5,000	5,000		Ì											
525 · Studio Rentals				5,000	5,000													
526 · Pre-Record Session (Click Track)				25,000	25,000													
TOTAL 500 · MUSIC EXPENSES				165,000	165,000		İ	1						Ť T				

	#People	Rate	#Days / Weeks	Budget	Actual	Notes	er Diems 1st. \$150	er Diems 2nd \$100	er Diems 3rd. \$75	er Diem: A.E.A.	ON /LV / LON - First	ON /LV / LON - Business	ON /LV / LON - Ecanamy	YC/LV/NYC-First	YC/LV/NYC-Economy	otel	rvate Apartment rvate House / Other
	#1 copie	Rate	# Days / Weeks	Daaget	Actual	Notes	<u> </u>	<u>a</u>	ď.	Δ.		1 3	<u> </u>	Ż	z	I I	<u> </u>
600 · ADVERTISING & PROMOTION																	
605 · Print Prod/Mechicals				(see total)	(see total)												
606 · Print Announcement Ad				(see total)	(see total)												
607 · Print Pre-Opening				(see total)	(see total)			Ì									
608 · Print Post-Opening				(see total)	(see total)												
610 · Radio Production				(see total)	(see total)												
615 · Radio Time				(see total)	(see total)												
620 · Television Production				(see total)	(see total)												
625 · Television Time				(see total)	(see total)												
630 · Artwork				(see total)	(see total)												
632 · Front of House				(see total)	(see total)												
635 · Outdoor				(see total)	(see total)												
637 · Outdoor Production				(see total)	(see total)												
640 · Direct Mail				(see total)	(see total)												
642 · Group Sales Expense				(see total)	(see total)												
644 · Printing Expense				(see total)	(see total)												
647 Rack Cards - Print & Distribute				(see total)	(see total)												
648 · Promotions Consultant				(see total)	(see total)												
649 · Marketing Consultant				(see total)	(see total)												
650 · Photography				(see total)	(see total)												
655 · Press Agent Expenses				(see total)	(see total)												
656 · Sponsorship Consultant				(see total)	(see total)												
670 · Video Press Kit / B-Roll				(see total)	(see total)												
680 · Program Expense				(see total)	(see total)												
690 · Promo Expense				(see total)	(see total)												
695 · OOT Promos				(see total)	(see total)												
699 · Other				(see total)	(see total)												
TOTAL 600 · ADVERTISING & PROMOTION				1,500,000	1,500,000												
700 · CREW LOADIN & FOCUS WEEK & PRE-HANG	WEEKS &	SHOP WEEK	S														
710 · IATSE Pink Contract Crew		(see attached		423,200	423,200				224					8		224	
711 · Outside Contractors	3	2,000	4	24,000	24,000												
712 · Take In Rigging & Spotting		(see attached	detail)	27,297	27,297												
713 · Take-In- Carpentry, Electrics, Sound, Props		(see attached	detail)	646,681	646,681												
720 · Prod. Mgmt. Assistants	2	600	9	10,800	10,800												
724 · Carpenter Head / Pre-Production & Shop Weeks	2	1,600	7	22,400	22,400												
725 · Electrics Head / Pre-Production & Shop Weeks	1	1,375	5	6,875	6,875												$\neg$
726 · Prop Head / Pre-Production & Shop Weeks	1	1,375	4	5,500	5,500												_

	#People	Rate	#Days / Weeks	Budget	Actual	Notes	er Diems 1st. \$150	er Diems 2nd \$100	er Diems 3rd. \$75	er Diem: A.E.A.	ON /LV / LON - First	ON /LV / LON - Business	ON /LV / LON - Ecanamy	YC/LV/NYC-First	YC/LV/NYC-Economy	otel	rvate Apartment rvate House / Other
	#1 copie	Rate	# Days / Weeks	Daaget	Actual	Notes	<u> </u>	<u>a</u>	ď.	Δ.		1 3	<u> </u>	Ż	z	I I	<u> </u>
600 · ADVERTISING & PROMOTION																	
605 · Print Prod/Mechicals				(see total)	(see total)												
606 · Print Announcement Ad				(see total)	(see total)												
607 · Print Pre-Opening				(see total)	(see total)			Ì									
608 · Print Post-Opening				(see total)	(see total)												
610 · Radio Production				(see total)	(see total)												
615 · Radio Time				(see total)	(see total)												
620 · Television Production				(see total)	(see total)												
625 · Television Time				(see total)	(see total)												
630 · Artwork				(see total)	(see total)												
632 · Front of House				(see total)	(see total)												
635 · Outdoor				(see total)	(see total)												
637 · Outdoor Production				(see total)	(see total)												
640 · Direct Mail				(see total)	(see total)												
642 · Group Sales Expense				(see total)	(see total)												
644 · Printing Expense				(see total)	(see total)												
647 Rack Cards - Print & Distribute				(see total)	(see total)												
648 · Promotions Consultant				(see total)	(see total)												
649 · Marketing Consultant				(see total)	(see total)												
650 · Photography				(see total)	(see total)												
655 · Press Agent Expenses				(see total)	(see total)												
656 · Sponsorship Consultant				(see total)	(see total)												
670 · Video Press Kit / B-Roll				(see total)	(see total)												
680 · Program Expense				(see total)	(see total)												
690 · Promo Expense				(see total)	(see total)												
695 · OOT Promos				(see total)	(see total)												
699 · Other				(see total)	(see total)												
TOTAL 600 · ADVERTISING & PROMOTION				1,500,000	1,500,000												
700 · CREW LOADIN & FOCUS WEEK & PRE-HANG	WEEKS &	SHOP WEEK	S														
710 · IATSE Pink Contract Crew		(see attached		423,200	423,200				224					8		224	
711 · Outside Contractors	3	2,000	4	24,000	24,000												
712 · Take In Rigging & Spotting		(see attached	detail)	27,297	27,297												
713 · Take-In- Carpentry, Electrics, Sound, Props		(see attached	detail)	646,681	646,681												
720 · Prod. Mgmt. Assistants	2	600	9	10,800	10,800												
724 · Carpenter Head / Pre-Production & Shop Weeks	2	1,600	7	22,400	22,400												
725 · Electrics Head / Pre-Production & Shop Weeks	1	1,375	5	6,875	6,875												$\neg$
726 · Prop Head / Pre-Production & Shop Weeks	1	1,375	4	5,500	5,500												_

							Diems 1st. \$150	er Diems 2nd: \$100	Diems 3rd: \$75	Diem: A.E.A.	ON / LV / LON - First	ON /LV/LON - Business	ON / LV / LON - Ecanomy	C/LV/NYC-First	C/LV/NYC-Economy		ate Apartment	ate House / Other
	# People	Rate	#Days / Weeks	Budget	Actual	Notes	Per Die	Per Die	Per Die	Per Die	T/NOI	NO /I	l/ NO	NYC/1	NYC/L	Hotel	Private	Private
727 · Sound Head / Pre-Production & Shop Weeks	1	1,375	5	6,875	6,875									1				
728 · Wardrobe Head / Pre-Production	1	1,375	6	8,250	8,250													
729 · Electrics Crew In Shop	8	1,000	4	32,000	32,000													
730 · Sound Crew In Shop	8	1,000	4	32,000	32,000					_								
740 · IATSE Vac / PTD / Annuity	18.6%	787,878		146,545	146,545				-									
741 · IATSE Health & Welfare	22	\$145	12	38,280	38,280						_							
745 · IATSE Pink Contract Benefits	14%	423,200	1,2	90,928	90,928					_								
746 · Load-In Expenses	1470	420,200		25,000	15,000													
748 · Crew Overtime Labor				25,000	0						_							
TOTAL 700 · TAKE-IN & REHEARSAL WEEK				1,546,631	1,536,631													
, , , , , , , , , , , , , , , , , , , ,																		
750 · TRANSPORT, PER DIEM, HAUL	PEOPLE	RATE	<u>No</u>															
755 · General Hauling	42	5,500		231,000	231,000													
760 · Local Transport (Rental Cars)	25	200	20	100,000	100,000													
762 · Per Diem First		150	541	81,150	81,150													
763 · Per Diem Second		100	1,232	123,200	123,200													
764 · Per Diem Third		74	2,009	148,666	148,666													
765 · Air Fare: LON / LV / LON First Class		13,250	28	371,000	371,000													
766 · Air Fare: LON / LV / LON Business Class		8,000	0	0	0													
767 · Air Fare: LON / LV / LON Economy Class		3,999	0	0	0													
768 · Air Fare: NYC / LV / NYC First Class		2,000	258	516,000	516,000													
769 · Air Fare: NYC / LV / NYC Economy Class		700	26	18,200	18,200													
770 · Housing: Hotel		250	1,582	395,500	395,500													
771 · Housing: Private Apartment (not AEA)		125	3,391	423,875	423,875													
772 · Housing: Private House / Other		400	98	39,200	39,200													
789 · Relocation Fees (AEA)				50,000	22,500													
790 · AEA Per Diem	35	245	6	51,450	64,980													
791 · AEA Housing	35	400	6	84,000	93,600													
792 · AEA Transport	20	200	6	24,000	24,000													
798 Opening Night Per Diem				0	0													
799 · Opening Night VIP Transport				0	0													
TOTAL 750 · TRANSPORT, PER DEIM, HAUL				2,657,241	2,652,871		_	1	-				-	1				

	#People	Rate	#Days / Weeks	Budget	Actual	Notes	Per Diems 1st \$150	Per Diems 2nd \$100	Per Diems 3rd \$75	Per Diem: A.E.A.	LON / LV / LON - First	LON / LV / LON - Busines	LON /LV/LON - Ecanomy	NYC / LV / NYC - First	NYC/LV/NYC-Econom	Hatel	Private Apartment
200 CENERAL & ADMINISTRATION		1						1	1					ľ			
800 · GENERAL & ADMINISTRATION					0		-	-	-	-		-			-		-
801 · Producer's Office Charge		500		0	0		-	-				-					-
802 · General Manager's Office Charge	1	500	40	20,000	20,000		-	-	-	-	-	-	-	-	-		$\rightarrow$
803 · Accounting				25,000	25,000			-				-					-
804 · Accountant Year End Returns				(see weekly)	(see weekly)		-	-	_		-	-			_	$\vdash$	$\rightarrow$
806 Legal				170,000	215,000			-				-					-
807 · Immigration Attorney			1900	30,000	30,000			-				_					
810 · Insurance &. Workers Comp (Pre-Production)	1	100,000	1	100,000	100,000							ļ.,					
811 · Physical Therapist	1	800	10	8,000	8,000												
815 · Postage, Messenger, Xerox, Phone				50,000	50,000												
816 · Payroll Service	1	450	22	9,900	9,900												
818 · Payroll Taxes		13.00%	3,175,709	412,842	412,842												
820 · Opening Night				275,000	400,000												
822 · Opening Night Gifts	275	35	1	9,625	9,625												
830 · Closing / Restore Costs				(see weekly)	(see weekly)												
835 · Miscellaneous				52,189	40,567												
TOTAL 800 · GENERAL & ADMINISTRATION				1,162,556	1,320,934												
DEC. DECIMINARY THEATRE							-	-				-					
850 · PRELIMINARY THEATRE 851 · Theatre Rent- Take-in Reh					0			-	-	-	-	-	-				-
852 · House / B.O. Preliminary	(n	√a until 1st public µ 0	ое <i>п.)</i> О	0	0		-	1			-	+					_
853 · Ticketmaster / Allstate		0	0	0	0			-				1					
854 · Theatre- Utilities / HVAC	(n	√a until 1st public į		ő	0			-									_
855 · Theatre Cleaning / Security	177	5,000	18	90,000	90,000			†				+					_
856 · Theatre Miscellaneous			2/2	25,000	25,000												
TOTAL 850 · PRELIMINARY THEATRE				115,000	115,000												
								-				-					_
860 ·SHOW CONTINGENCY				0.000.000	007.050		-	-				-					-
861 · Show Contingency				2,000,000	997,252			-			-	-					$\rightarrow$
862 · Closing Cost Contingency				500,000	500,000			-	-			_					
								_									
SUB-TOTAL ALL PRODUCTION EXPENSES				25,000,000	24,995,652												

#### PRELIMINARY & TENTATIVE - FOR DISCUSSION PURPOSES ONLY

							er Diems 1st \$150	ar Diems 2nd \$100	er Diems 3rd \$75	er Diem: A.E.A.	ON /LV / LON - First	ON /LV / LON - Business	ON /LV/LON - Ecanomy	YC / LV / NYC - First	YC/LV/NYC-Economy		vate Apartment	ivate House / Other
	# People	Rate	#Days / Weeks	Budget	Actual	Notes	Per	Per	Per	Per	S S	<u>S</u>	<u>N</u>	N	NYC	Hotel	Priva	Priva
870 · ADVANCES							1											
871 · Author Advance	0	0	0	0	0													
872 · Director Advance	0	0	0	0	0													
873 · Choreographer Advance	0	o	0	0	0													
874 · Original Set Design Advance	0	0	0	0	0													
875 · Scenic Designer Advance	0	0	0	0	0													
876 · Costume Designer Advance	0	0	0	0	0													
877 · Lighting Designer Advance	0	0	0	0	0													
878 · Producer Advance	0	0	0	0	0		1											
879 · Insurance Pre-Paid Premiums	0	0	0	0	0													
TOTAL 870 · ADVANCES		*****		0	0													
				The state of the s														_
880 · BONDS																		
881 · Actors' Equity (Letter of Credit)				Letter of Credit	Letter of Credit													
882 · AFM				Letter of Credit	Letter of Credit													
883 · ATPAM				Letter of Credit	Letter of Credit													
884 · IATSE (pink contracts) (Letter of Credit)				Letter of Credit	Letter of Credit													
885 · TWAU				Letter of Credit	Letter of Credit													
886 · Theatre				n/a	n/a													
TOTAL 880 · BONDS				0	0													
890 ·WEEKLY OPERATING CASH FLOW CONTIN	IGENCY																	
891 · Weekly Operating Cash Flow (weekly payroll a	amount)			0	0													
TOTAL 890 · WEEKLY OPERATING CASH FLOW				0	0													
	TOTAL C	ASH NEEDS		25,000,000	24,995,652													

#### COMMERCIAL THEATER BUDGETING



## WEEKLY OPERATING BUDGET

#### LARGE BROADWAY MUSICAL for B-way or L.V. Weekly Operating Budget PRELIMINARY & TENTATIVE - FOR DISCUSSION PURPOSES ONLY Page 1 of 3

	#People	Rate	Budget	Notes
## (Free House 2004)				
1100 · PHYSICAL				
1102 · Set/Prop Maintenance			1,500	
1130 · Costume Maintenance			1,500	
1132 · Costume Replacement			3,750	
1135 · Wig Maintenance			1,000	
1140 · Electrics - Rental			19,718	
1144 · Electrics - Perishables			2,500	
1148 · Automation Rental			17,536	
1149 · Specialty Scenery Motor Rental			16,500	
1150 · Sound - Rental			10,290	
1154 · Sound Perishables			2,500	
1160 · Special Effects / Pyro			7,688	
1165 · Lasers Rental 1170 · Misc.			0 150	
Total 1100 · PHYSICAL			84,633	
Total 1100 - FITT SICAL			04,033	
1300 · SALARIES				
1301 · Principals	9		31,365	
1302 · Principal Doubles	3		16,100	
1305 · Ensemble	22		33,619	
1308 · Swings	3		4,751	
1309 · Stunt Man	3		4,500	
1310 · Stage Manager	1		2,500	
1311 · 1st Asst Stage Mgr	1		1,949	
1312 · 2nd Asst Stage Mgr	2		3,088	
1314 · Dance Captain / Swing	1		1,769	
1315 · Vac & Sick Pay	8%	99.641	7,971	
1316 · AEA Health	45	167.00	7,515	
1317 · AEA Pension	8%	99.641	7.971	
1326 · Conductor	1		3,360	
1327 · Musicians	18		22,462	
1328 · Musicians Rehearsal			400	
1329 · Music Contractor	1		2,352	
1330 · AFM Benefits			4,846	
1340 · Las Vegas General Manager	1		2,500	
1341 · National General Manager	1		2,500	
1345 · Company Manager	1		2,200	
1346 · Asst. Company Manager	1		900	
1350 · Las Vegas Press Agent	1		2,250	
1351 · National Press Agent	0		0	
1355 · ATPAM Pension/Annuity	0	16.25%	0	
1356 · ATPAM Welfare	0	155	0	
1357 · ATPAM Vacation	0	8.50%	0	
1361 · Wardrobe Supervisor	1	1475	1,475	
1362 · Wardrobe Assistant	1	1100	1,100	
1363 · Dressers (show workers)	18	1000	18,000	
1363 · Dressers (day workers)	6	1000	6,000	
1364 · Hair Supervisor	1	1375	1,375	
1365 · Hair Assistant 1366 · Head Carpenter	1	1000 1600	4,000 1,600	
	7	1000	7,000	
1367 · Carpenters 1368 · Head Automation	1	1375	1,375	
1369 · Automation	3	1250	3,750	
1370 · Head Flyman	1	1375	1,375	
1371 · Asst Flyman	2	1000	2.000	
1372 · Head Properties	1	1375	1,375	
1373 · Properties	5	1000	5.000	
1374 · Head Electrician	1	1375	1,375	
1375 · Head Pyro / Special Effects	1	1375	1,375	
1376 · Asst Electricians / Asst Pyro	9	1000	9.000	
1377 · Head Sound	1	1500	1,500	
1378 · Sound Operators	2	1100	2,200	
1379 · Make-up Artist	1	1375	1,375	
1380 · IATSE Work Calls (including wardrobe)		2525	3,000	
,				

#### LARGE BROADWAY MUSICAL for B-way or L.V. Weekly Operating Budget PRELIMINARY & TENTATIVE - FOR DISCUSSION PURPOSES ONLY Page 2 of 3

	#People	Rate	Budget	Notes
1385 · IATSE Vac / PTD / Annuity	18.6%	75.250	13.997	
1386 · IATSE Health & Welfare	67	145	9,715	
Total 1300 · SALARIES			265,830	
1400 · DEPT/PERISHABLES				
1420 · Stage Manager Exp			500	
1422 · Co Mgr Expense			500	
1470 · Music Rental/Tuning			500	
1490 · Local Transport / Hauling			250	
Total 1400 · DEPT/PERISHABLES			1,750	
1600 · ADVERTISING & PROMOTION				
1605 - Print Production / Mechanic			(see total)	
1606 · Print - What's On & Showbiz			(see total)	
1607 · Print - Review-Journal			(see total)	
1607 · Print - Out-Of-Market			(see total)	
1607 · Print - Misc			(see total)	
1615 · Radio			(see total)	
1622 · TV			(see total)	
1642 · Special Promotions			(see total)	
1648 · Flyers			(see total)	
1649 · Promo/Marketing			(see total)	
1655 · Press Agent Exp			(see total)	
1660 · Outdoor			(see total)	
1680 · Program Expense			(see total)	
Total 1600 · ADVERTISING & PROMOTION			75,000	
1750 · FIXED FEES / ROYALTIES				
1751 · Music Supervisor			3,000	
1752 · Asst Music Supervisor			0	
1753 · Synth Programmer			1,000	
1757 · Casting Maintenance			1,500	
1767 · Production Managers			1,250	
1768 · Production Electrician			500	
1769 · Production Carpenter			500	
1770 · Production Props			500	
1771 · Production Sound			300	
1772 · Production Wardrobe 1773 · Production Hair			400 400	
			1,100	
1775 · Assistant Director 1776 · Associate Choreographer			500	
1778 · Associate Choreographer			0	
1779 · Associate Costume Designer			450	
1780 · Associate Costume Designer			0	
1781 · Associate Lighting Designer			0	
1782 · Special Effects Designer			1.000	
1785 · Stunt Maintenance			575	
1791 · Producer Production & Facilities			4.900	
1792 · Producer Fees			7,000	
1793 · Orchestra / Vocal Score Rental Fee			500	
1795 · Creative Consultant			2,000	
Total 1750 · FIXED FEES/ROYALTIES			27,375	
1800 · GENERAL & ADMINISRATIVE				
1801 · Producer's Office Charge		(incl	uded in #1791 above)	
1802 · General Manager's Office		1	0	
1803 - Accounting			1,400	
1804 · Year End Accounting Accrual			200	
1806 · Legal			750	
1807 · Immigration Attorney			0	
1810 · Insurance			9,000	
1820 · Post/Messen/Tele/Xerox			1,000	
1830 · Payroll Service			450	

LARGE BROADWAY MUSICAL for B-way or L.V. Weekly Operating Budget
PRELIMINARY & TENTATIVE - FOR DISCUSSION PURPOSES ONLY
Page 3 of 3

	#People	Rate	Budget	Notes
1835 · Payroll Taxes (13%)			27,876	
1840 · League Dues			0	
1845 · SSDC P&W			460	
1847 · USA P&W		0.2012	210	
1850 · AEA Per Diem	39	245	11,085	
1855 · AEA Housing	39	425	16,575	
1857 · AEA Transportation	24	300	7,200	
1860 · Catering (between shows)			4,250	
1870 · Creative Per Diem / Housing Accrual			1,000	
1875 · Creative Transport Accrual			2,000	
1880 · Future Casting Accrual			500	
1890 · Closing Reserve / Closing Costs			34,333	
1895 · Misc.			0	
1897 · Weekly Contingency			800	
Total 1800 · GENERAL & ADMINISRATIVE			119,090	
1850 · THEATRE EXPENSES				
1851 · Theatre Rent - Take-in Reh			(percentage rent)	
1852 · House / B.O. Labor / Cleaning Staff / S	Security		38.934	
1853 · Ticketmaster / Allstate			0	
1854 · Theatre- Utilities / HVAC			11.538	
1855 · Theatre Cleaning / Security			(see above)	
1856 · Theatre Miscellaneous Supplies			1.500	
TOTAL 1850 · THEATRE EXPENSES			51,972	
TOTAL 1000 THEATRE EXPENSES			01,072	
TOTAL WEEKLY FIVED EXPENSES			005.050	
TOTAL WEEKLY FIXED EXPENSES			625,650	
Weekly Expenses without Advertising & Th	eatre Costs.		498,678	

#### **COMMERCIAL THEATER BUDGETING SUMMARY**



## **Pre-Production Budget:**

Contains ALL expenses to create and mount the show, including all fees, labor, rehearsal salaries, advertising, travel, housing, etc. for the show up until the first paid public performance.

#### COMMERCIAL THEATER BUDGETING SUMMARY



## **Pre-Production Budget:**

Contains ALL expenses to create and mount the show, including all fees, labor, rehearsal salaries, advertising, travel, housing, etc. for the show up until the first paid public performance.

Also includes some expenses that will occur after the first paid public performance: opening night party, advances to the creative staff towards their future weekly performance royalties, all mandatory Union Bonds, load-out & closing costs for when the production closes.

### COMMERCIAL THEATER BUDGETING SUMMARY



### **Pre-Production Budget:**

Contains ALL expenses to create and mount the show, including all fees, labor, rehearsal salaries, advertising, travel, housing, etc. for the show up until the first paid public performance.

Also includes some expenses that will occur after the first paid public performance: opening night party, advances to the creative staff towards their future weekly performance royalties, all mandatory Union Bonds, load-out & closing costs for when the production closes.

Must contain a healthy CONTINGENCY! (My standard contingency is 10% to 20% of the overall pre-production budget PLUS eight weeks of weekly operating costs to cover any losses during the first few weeks of performances while the show builds an audience.)

### **COMMERCIAL THEATER BUDGETING SUMMARY**



### Weekly Operating Budget:

Contains ALL expenses, fees, labor, advertising, travel, housing, etc. for one week of performances (a performance week in commercial theater is defined as a Monday through Sunday calendar period). The weekly operating budget commences with the first paid public performance.

### COMMERCIAL THEATER BUDGETING SUMMARY



### Weekly Operating Budget:

Contains ALL expenses, fees, labor, advertising, travel, housing, etc. for one week of performances (a performance week in commercial theater is defined as a Monday through Sunday calendar period). The weekly operating budget commences with the first paid public performance.

Also includes some ACCRUALS for various future expenses. ("Accruals" are savings accounts towards major expenses that the show will incur at some point in the future: future costume replacement, future replacement casting expense, future scenery touch-up & repair, year end third party accounting audit.)

### **COMMERCIAL THEATER ENTITIES**



### "RECOUPMENT" is

# THE POINT IN TIME WHEN THE INVESTORS HAVE HAD 100% OF THEIR INVESTMENT RETURNED TO THEM.

### COMMERCIAL THEATER BUDGETING



### RECOUPMENT ANALYSIS BUDGET

### **COMMERCIAL THEATER BUDGETING**

### BROADWAY SHOW (in Las Vegas) RECOUPMENT ANALYSIS BUDGET

PRICE SCALE											
Location	# of seats	Ticket Price	LET TAX (incl. in price)	Hotel Handling Fee	Total Price						
Golden Circle (center orch)	359	\$150	\$12.39	\$7	\$157.00		56,363				
Orchestra (side sections)	378	\$125	\$10.32	\$7	\$132.00		49,896				
Parterre (1 - 7)	255	\$125	\$10.32	\$7	\$132.00		33,660				
Parterre (8 - 11)	223	\$100	\$8.26	\$7	\$107.00		23,861				
Parterre (12 - 14)	126	\$75	\$6.19	\$7	\$82.00		10,332				
Mezzanine (rows 1 - 3)	163	\$125	\$10.32	\$7	\$132.00		21,516				
Mezzanine (rows 4 - 6)	158	\$100	\$8.26	\$7	\$107.00		16,906				
Mezzanine (rows 7 - 9)	153	\$75	\$6.19	\$7	\$82.00		12,546				
PERF. POTENTIAL CAPACITY	1815		<u>,,, , , , , , , , , , , , , , , , , , </u>			\$	225,080				
WEEKLY POTENTIAL CAPACITY	18.150	@ 10 Perfs				\$ :	2.250.800	WEEKLY GROSS GROSS POTENTIAL			

																(breakeven)
CAPACITY %			100%		90%	80%		70%		60%		50%		40%		37%
Weekly Gross Gross		\$	2,250,800	\$	2,025,720	\$ 1,800,640	\$	1,575,560	\$	1,350,480	\$	1,125,400	\$	900,320	\$	832,796
Less L.E.T.	.00%	\$	157,820	\$	142,038	\$ 126,256	\$	110,474	\$	94,692	\$	78,910	\$	63,128	\$	58,393
Less Hotel Handling Fee	\$7	\$	127,050	\$	114,345	\$ 101,640	\$	88,935	\$	76,230	\$	63,525	\$	50,820	\$	47,009
Less Credit Cards 3	.00%	\$	63,713	\$	57,341	\$ 50,970	\$	44,599	\$	38,228	\$	31,856	\$	25,485	\$	23,574
Less Discounts / Commissions 5	.00%	\$	106,188	\$	95,569	\$ 84,950	\$	74,331	\$	63,713	\$	53,094	\$	42,475	\$	39,289
NAGBOR / Net Adjusted Gross Box Office Receipts:		\$	1,796,030	\$	1,616,427	\$ 1,436,824	\$	1,257,221	\$	1,077,618	\$	898,015	\$	718,412	\$	664,531
LESS: Estimated Company Fixed Expenses Estimated Weekly Advertising Expenses Theater Fixed Rent Estimated Theater Expenses PRE-ROYALTY POOL OPERATING PROFIT:	30	\$ \$ \$ \$	(498,678) (75,000) (50,000) (30,000) 1,142,352	\$ \$ \$	(498,678) (75,000) (50,000) (30,000) 962,749	\$ (498,678) (75,000) (50,000) (30,000) 783,146	\$ \$ \$	(498,678) (75,000) (50,000) (30,000) 603,543	\$ \$ \$	(498,678) (75,000) (50,000) (30,000) 423,940	\$ \$ \$	(498,678) (75,000) (50,000) (30,000) 244,337	\$ \$ \$	(498,678) (75,000) (50,000) (30,000) 64,734	\$ \$ \$	(498,678) (75,000) (50,000) (30,000) 10,853
OPERATING POOL SPLIT OF PROFITS: Royalty Pool (30% of Operating Profit) Investor Share of Operating Profit (70% of pool		\$ \$	342,705.61 799,646.43	\$	288,824.71 673,924.33	\$ 234,943.81 548,202.23	\$	181,062.91 422,480.12	\$	127,182.01 296,758.02		73,301.11 171,035.92		Parameter State of the Control	\$	3,255.94 7,597.18
Number of Weeks To Recoup \$25 Million Investment	ent:		31		37	46		59		84		146		552		3,291

### BROADWAY SHOW (in Las Vegas) RECOUPMENT ANALYSIS BUDGET

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PERF. POTENTIAL CAPACITY	1815		32			\$ 225	,080				
WEEKLY POTENTIAL CAPACITY	18,150	@ 10 Perfs				\$ 2,250	,800 WEEKLY GROSS GROSS POTENTIAL				

														(breakeven)
CAPACITY %		100	%	90%		80%	70%		60%		50%		40%	37%
Weekly Gross Gross	5	2,250,800	\$	2,025,720	\$	1,800,640	\$ 1,575,560	\$	1,350,480	\$	1,125,400	\$	900,320	\$ 832,796
Less L.E.T.	9.00%	157,820	\$	142,038	\$	126,256	\$ 110,474	\$	94,692	\$	78,910	\$	63,128	\$ 58,393
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Less Credit Cards	3.00%	63,71	3 \$	57,341	\$	50,970	\$ 44,599	\$	38,228	\$	31,856	\$	25,485	\$ 23,574
Less Discounts / Commissions	5.00%	106,18	3 \$	95,569	\$	84,950	\$ 74,331	\$	63,713	\$	53,094	\$	42,475	\$ 39,289
NAGBOR / Net Adjusted Gross Box Office Re	ceipts:	1,796,030	) \$	1,616,427	\$	1,436,824	\$ 1,257,221	\$	1,077,618	\$	898,015	\$	718,412	\$ 664,531
LESS:														
Estimated Company Fixed Expenses		(498,67		(498,678)	- 13	(498,678)	(498,678)	- 35	(498,678)		(498,678)		(498,678)	(498,678)
Estimated Weekly Advertising Expenses		(75,000		(75,000)	35	(75,000)	(75,000)	5	(75,000)	- 6	(75,000)	W.	(75,000)	 (75,000)
Theater Fixed Rent		(50,000		(50,000)		(50,000)	(50,000)		(50,000)		(50,000)		(50,000)	\$ (50,000)
Estimated Theater Expenses		(30,000	0) \$	(30,000)	\$	(30,000)	\$ (30,000)	\$	(30,000)	\$	(30,000)	\$	(30,000)	\$ (30,000)
PRE-ROYALTY POOL OPERATING PROFIT	:	1,142,35	2 \$	962,749	\$	783,146	\$ 603,543	\$	423,940	\$	244,337	\$	64,734	\$ 10,853
OPERATING POOL SPLIT OF PROFITS	S:													
Royalty Pool (30% of Operating Profit)		342,705.6	1 \$	288,824.71	\$	234,943.81	\$ 181,062.91	\$	127,182.01	\$	73,301.11	\$	19,420.21	\$ 3,255.94
Investor Share of Operating Profit (70%	of pool)	799,646.43	3 \$	673,924.33	\$	548,202.23	\$ 422,480.12	\$	296,758.02	\$	171,035.92	\$	45,313.81	\$ 7,597.18
Number of Weeks To Recoup \$25 Million In	ıvestment:	31		37		46	59		84		146		552	3,291

### COMMERCIAL THEATER ENTITIES



### BEST PRACTICES FOR BROADWAY

"BREAKEVEN" (the point when weekly ticket sales equals or surpasses the weekly operating expenses) SHOULD BE APPROXIMATELY:

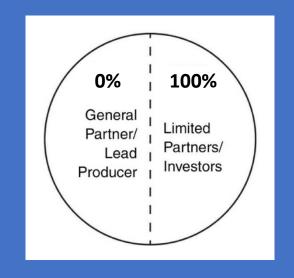
ON BROADWAY: 50% to 60% of full capacity

IN LAS VEGAS: 30% to 40% of full capacity

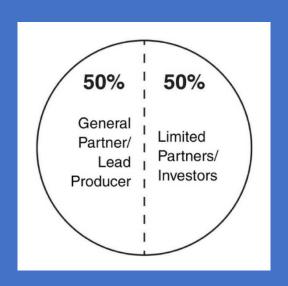
### **COMMERCIAL THEATER ENTITIES**



### PRE-RECOUPMENT SPLIT OF PROFIT:



**POST-RECOUPMENT SPLIT OF PROFIT:** 



### COMMERCIAL THEATER BUDGETING



### PROFIT & LOSS STATEMENTS

#### THEATRICAL ACCOUNTING: Profit & Loss Statements

#### SAMPLE BROADWAY SHOW PROFIT & LOSS STATEMENT FOR A 5 WEEK CYCLE

	WEEK 1	WEEK 2	WEEK 3	WEEK 4	WEEK 5	TOTAL FOR 5 WEEKS
5000 · GROSS Box Office Income	850,435.04	896,527.14	812,515.44	850,786.20	854,335.46	4,264,599.28
5000a · Ticketing Fee	(54,111.15)	(46,977.12)	(49,013.28)	(52,312.95)	(53,112.87)	255,527.37
5000b · Taxes	(50,068.98)	(45,130.75)	(46,584.44)	(50,084.50)	(50,384.33)	242,253.00
5000c · Other deductions/commissions	(9,622.38)	(9,723.81)	(8,806.44)	(8,787.53)	(8,330.03)	45,270.19
Total 5100 · Net Adjusted Gross (NAGBOR)	736,632.53	794,695.46	708,111.28	739,601.22	742,508.23	3,721,548.72
Operating Cost Expenses						
1100 · PHYSICAL PRODUCTION						
1102 · Set/Prop Maintenance	1,180.00	1,180.00	1,180.00	1,180.00	1,180.00	5,900.00
1130 · Costume Maintenance	800.00	800.00	800.00	800.00	800.00	4,000.00
1132 · Costume Replacement Accrual	2000.00	2000.00	2000.00	2000.00	2000.00	10,000.00
1135 · Wig Maintenance	650.00	650.00	650.00	650.00	650.00	3,250.00
1140 · Electrics - Rental	4,945.58	4,945.58	4,945.58	4,945.58	4,945.58	24,727.90
1144 · Electrics - Perishables	750.00	750.00	750.00	750.00	750.00	3,750.00
1148 · Automation - Rental	4,965.85	4,965.85	4,965.85	4,965.85	4,965.85	24,829.25
1149 · Set & Prop Replacement Accrual	10,000.00	10,000.00	10,000.00	10,000.00	10,000.00	50,000.00
1150 · Sound - Rental	6,722.49	6,722.49	6,722.49	6,722.49	6,722.49	33,612.45
1154 · Sound Perishables	600.00	600.00	600.00	600.00	600.00	3,000.00
1160 · Special Effects/Pyro	4,750.00	4,750.00	4,750.00	4,750.00	4,750.00	23,750.00
Total 1100 · PHYSICAL PRODUCTION	37,363.92	37,363.92	37,363.92	37,363.92	37,363.92	186,819.60
1300 · SALARIES						
1301 · Principals	29,200.29	29,631.17	30,145.32	28,272.46	27,629.67	144,878.91
1302 · Principal Understudies	1,991.40	2,791.40	1,991.40	1,991.40	1,991.40	10,757.00
1305 · Ensemble	33,840.43	36,222.88	35,843.01	33,388.91	35,658.66	174,953.89
1308 · Swings / Ensemble Understudies	6,079.40	3,628.00	5,528.00	5,029.28	4,105.60	24,370.28
1309 · Stunt Men	4,806.00	4,806.00	4,806.00	4,806.00	4,806.00	24,030.00
1310 · Stage Managers	8,355.00	8,355.00	8,355.00	8,155.00	8,155.00	41,375.00
1314 · Dance Captain/Swing	2,141.72	2,141.72	2,141.72	2,141.72	2,141.72	10,708.60
1315 · AEA Vacation/Sick Pay	4,244.33	5,385.60	4,259.38	5,662.97	7,642.92	27,195.20
1316 · AEA Welfare Health	7,095.00	7,095.00	7,095.00	7,425.00	7,425.00	36,135.00
1317 · AEA Pension	7,187.05	7,132.65	7,104.82	7,048.04	7,371.12	35,843.68
1326 · Conductor	3,810.00	3,810.00	3,810.00	3,810.00	3,810.00	19,050.00
1327 · Musicians	26,472.30	26,364.60	26,869.60	26,734.60	27,214.07	133,655.17
1329 · Music Contractor	2,136.00	2,136.00	2,136.00	2,136.00	2,136.00	10,680.00
1330 · AF of M Benefits	5,904.83	5,869.64	5,995.04	5,956.87	5,948.13	29,674.51
1342 General Manager	3,000.00	3,000.00	3,000.00	3,000.00	3,000.00	15,000.00
1345 · Company Managers	3,500.00	3,500.00	3,500.00	3,500.00	3,500.00	17,500.00
1350 · Press Agent	2,250.00	2,250.00	2,250.00	2,250.00	2,250.00	11,250.00
1363 · Wardrobe	30,801.20	30,185.46	31,787.11	30,019.33	29,930.44	152,723.54
1364 · Hair and makeup	10,183.05	9,070.94	9,353.50	8,589.15	10,385.87	47,582.51
1366 · Carpenters	21,017.49	21,075.59	20,697.63	20,945.85	21,833.23	105,569.79
1372 · Properties	7,274.08	7,390.00	7,390.00	7,390.00	8,150.74	37,594.82
1374 · Electricians/Pyro/FX 1377 · Sound	14,584.59 5,494.29	14,445.46 5,450.80	14,584.59 5,537.78	14,597.39 5,450.80	14,887.19 5,450.80	73,099.22 27,384.47
1385 · IATSE Vac/PTD/Annuity	18,023.96	15,821.03	16,140.06	15,707.80	16,362.26	82.055.11
1386 · IATSE Health & Welfare	12,000.00	12,000.00	12,000.00	12,000.00	12,000.00	60,000.00
Total 1300 · SALARIES	271,392.41	269,558.94	272,320.96	266,008.57	273,785.82	1,353,066.70
AAAA DEDADENENTAL EVDENASA						
1400 · DEPARTMENTAL EXPENSES	475.00	475.00	175.00	175.00	175.00	875.00
1420 · Stage Manager ExpensesRental/Tuning 1422 · Company Manager Expense	175.00 300.00	175.00 300.00	175.00 300.00	175.00 300.00	175.00 300.00	1,500.00
1470 · Music Rental/Tuning	75.00	75.00	75.00	75.00	75.00	375.00
Total 1400 DEPARTMENTAL EXPENSES	550.00	550.00	550.00	550.00	550.00	2,750.00
THE PROPERTY OF THE PARTY OF TH	200,00	111.00	222.20		222.30	_,. 55.56
1600 · ADVERTISING	4.050.00	4 052 22	4.050.00	4.050.00	1 050 00	F 050 53
1649 · Promo/Marketing	1,050.00	1,050.00	1,050.00	1,050.00	1,050.00	5,250.00

1680 · Program Expense	250.00	250.00	250.00	250.00	250.00	1,250.00
1600 ADVERTISING - Other	75.000.00	75,000.00	75.000.00	75.000.00	75.000.00	375.000.00
Total 1600 · ADVERTISING	76,300.00	76,300.00	76,300.00	76,300.00	76,300.00	381,500.00
						to a state of the transaction
1750 · FIXED FEES / ROYALTIES						
1751 · Music Supervisor	2,400.00	2,400.00	2,400.00	2,400.00	2,400.00	12,000.00
1753 · Synth Programmer	475.00	475.00	475.00	475.00	475.00	2,375.00
1757 · Casting Maintenance	600.00	600.00	600.00	600.00	600.00	3,000.00
1767 · Production Mgrs	750.00	750.00	750.00	750.00	750.00	3,750.00
1768 · Production Heads	1,950.00	1,950.00	1,950.00	1,950.00	1,950.00	9,750.00
1775 · Assoc. Director	660.00	660.00	660.00	660.00	660.00	3,300.00
1776 · Assoc Choreographer	300.00	300.00	300.00	300.00	300.00	1,500.00
1778 · Assoc Set Designer	28.57	28.57	28.57	28.57	28.57	142.85
1779 · Assoc Costume Designer	102.86	102.86	102.86	102.86	102.86	514.30
1782 · Special Effects Designer	200.00	200.00	200.00	200.00	200.00	1,000.00
1785 · Stunt Maintenance	500.00	500.00	500.00	500.00	500.00	2,500.00
1792 · Producer Fee	2,000.00	2,000.00	2,000.00	2,000.00	2,000.00	10,000.00
1793 · Orchestra/Vocal Score Rntal Fee	500.00	500.00	500.00	500.00	500.00	2,500.00
1795 · Creative Consultant	457.14	457.14	457.14	457.14	457.14	2,285.70
Total 1750 · FIXED FEES / ROYALTIES	10,923.57	10,923.57	10,923.57	10,923.57	10,923.57	43,117.85
1800 · GENERAL / ADMINISTRATION						
1803 · Accounting	1,650.00	1,650.00	1,650.00	1,650.00	1,650.00	8,250.00
1806 · Legal	1,187.50	1,187.50	1,187.50	1,187.50	1,187.50	5,937.50
1810 · Insurance	9,000.00	9,000.00	9,000.00	9,000.00	9,000.00	45,000.00
1820 · Post/Messenger/Tele/Xerox	495.00	495.00	495.00	495.00	495.00	2,475.00
1830 · Payroll Service	731.46	781.49	744.17	765.33	774.09	3,796.54
1835 · Payroll Taxes (13%)	16,800.27	16,539.03	16,101.24	16,100.86	16,470.69	82,012.09
1837 · Business Tax	2,272.01	2,276.65	2,303.76	2,231.55	2,311.59	11,395.56
1840 · League of B'way Theaters Dues	200.00	200.00	200.00	200.00	200.00	1,000.00
1845 · SSDC P&W	480.00	480.00	480.00	480.00	480.00	2,400.00
1850 · AEA Per Diem	980.00	980.00	980.00	980.00	980.00	4,900.00
1855 · AEA Housing & Transportation	3,000.00	3,000.00	3,000.00	3,000.00	3,000.00	15,000.00
1870 · Creative PerDiem / Housing accrual	250.00	250.00	250.00	250.00	250.00	1,250.00
1880 · Future Casting Accrual	175.00	175.00	175.00	175.00	175.00	875.00
1895 · Miscellaneous	1,401.94	1,394.93	1,394.94	1,394.95	1,394.94	6,981.70
Total 1800 · GENERAL / ADMINISTRATION	38,623.18	38,409.60	37,961.61	37,910.19	38,368.81	191,273.39
1900 · THEATRE EXPENSES	9,000.00	9,000.00	9,000.00	9,000.00	9,000.00	45,000.00
1900 · Theatre Expenses	23.531.74	23,832,86	24,000.39	23.861.27	23.406.75	118.633.01
Total 1900 · THEATRE EXPENSES	32,531.74	32,832.86	33,000.39	32,861.27	32,406.75	163,633.01
TOTAL 1900 - THEATRE EXPENSES	32,331.74	32,032.00	33,000.39	32,001.27	32,400.75	103,033.01
Total OP · Operating Costs	467,684.82	465,938,89	468,420,45	461.917.52	469.698.87	2.322.160.55
Total of Operating Costs	401,004.02	400,000.00	400,420.40	401,011.02	400,000.01	2,022,100.00
1950 · ROYALTY GUARANTEES	20,475.00	20,475.00	20,475.00	20,475.00	20,475.00	102,375.00
Total Expense	488,159.82	486,413.89	488,895.45	482,392.52	490,173.87	2,424,535.55
Total Expense	→00,138.02	+00,41J.08	400,033,43	402,332.32	400,170.07	2,424,000.00
NAGBOR Income	736,632.53	794,695.46	708,111.28	739,601.22	742,508.23	3,721,548.72
Income or (Loss)	248,472.71	308,281.57	219,215.83	257,208.70	252,334.36	1,297,013.17





**VISION** 

Advertising

Design a brand image
Create & produce paid advertising:
TV, radio, print, billboards, etc.
Create advertising budgets
Buy paid advertising placement

Press

INVENT REASONS for FREE:
News articles
Commentary / Reviews
Personal appearances / TV & radio
Promote the show free of charge

Social Media

FREE News items
Facebook, Twitter, Instagram, etc.
Influencers

Promotions & Sponsorships

Expanding the show brand by working with other companies that have similar messages & target audiences
Contests
Giveaways





Control the message!

"Synergy" of all content!



**Marketing Tip 1: Define Your Target** 

**Marketing Tip 2: Research** 

Marketing Tip 3: Create a Plan / Brand / "Unique Position"

Marketing Tip 4: Follow Through with a Clear Message

Marketing Tip 5: The Power of the Image

Marketing Tip 6: Watch What Happens

Marketing Tip 7: Call in Reinforcements

Marketing Tip 8: Review & Revise Your Content



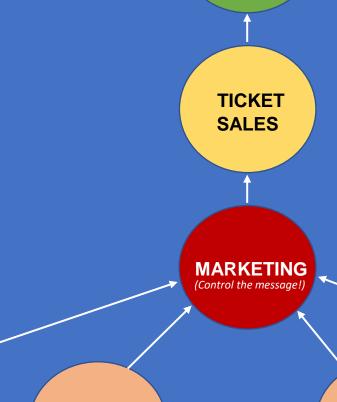
# WHY IS IT SO IMPORTANT TO HAVE A WELL PLANNED, DATA DRIVEN MARKETING PLAN IN COMMERCIAL THEATER?



# WHY IS IT SO IMPORTANT TO HAVE A WELL PLANNED, DATA DRIVEN MARKETING PLAN IN COMMERCIAL THEATER?

# BECAUSE 80% OF SHOWS ON BROADWAY DON'T RECOUP THEIR INVESTMENT (they fail!)





**VISION** 

Advertising

Design a brand image
Create & produce paid advertising:
TV, radio, print, billboards,
direct mail
Create advertising budgets
Buy paid advertising placement

**Press** 

INVENT REASONS for FREE:
News articles
Commentary / Reviews
Personal appearances / TV & radio
Promote the show free of charge

Social Media

FREE News items
Facebook, Twitter, Instagram, etc.
Influencers
"Guerrilla Marketing"

Promotions & Sponsorships

Expanding the show brand by working with other companies that have similar messages & target audiences
Contests
Giveaways





Design a brand image
Create & produce
PAID ADVERTISING:
TV, radio, print,
billboards, direct mail
Create advertising budgets
Buy paid ad placement

Press

INVENT REASONS for FREE:
News articles
Commentary / Reviews
Personal appearances /
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Promote the show for free

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Influencers
"Guerrilla Marketing"

Promotions & Sponsorships

Expanding the show brand
by working with other
companies that have
similar messages & target
audiences
Contests & Giveaways





### **BROADWAY THEATERS**

### (40 Total Broadway Venues)



### THE SHUBERT ORGANIZATION (17):

Ambassador Theatre Ethel Barrymore Theatre

Belasco Theatre

Bernard B. Jacobs Theatre

**Booth Theatre** 

**Broadhurst Theatre** 

**Broadway Theatre** 

#### Cort Theatre

**Gerald Schoenfeld Theatre** 

John Golden Theatre

Imperial Theatre

Longacre Theatre

#### Lyceum Theatre

Majestic Theatre

Music Box Theatre

**Shubert Theatre** 

Winter Garden Theatre

### THE NEDERLANDER ORGANIZATION (9):

**Brooks Atkinson Theatre** 

Gershwin Theatre

**Lunt-Fontanne Theatre** 

Marquis Theatre

Minskoff Theatre

**Nederlander Theatre** 

**Neil Simon Theatre** 

Palace Theatre

Richard Rodgers Theatre

### **INDEPENDENT THEATERS (3):**

CIRCLE IN THE SQUARE THEATER
LYRIC THEATRE
NEW AMSTERDAM THEATER

**YELLOW** signifies theaters on the east side of 7<sup>th</sup> Avenue / Broadway signifies newer theaters not subject to Historical Landmark Status

#### **JUJAMCYN THEATERS (5):**

Eugene O'Neill Theatre August Wilson Theatre Al Hirschfeld Theatre St. James Theatre Walter Kerr Theatre

#### **NON-PROFIT THEATERS (6):**

#### VIVIAN BEAUMONT THEATER

(Lincoln Center Theater Company)

SAMUEL J. FRIEDMAN THEATRE

(Manhattan Theatre Club)

#### AMERICAN AIRLINES THEATRE

(Roundabout Theater Company)

STEPHEN SONDHEIM THEATRE

(Roundabout Theater Company)

STUDIO 54 THEATER

(Roundabout Theatre Company)

#### HELEN HAYES THEATER

(Second Stage Theatre Company)

### **BROADWAY THEATER LICENSE**



The **SHOW** enters into a **THEATER LICENSE** with the Theater Owner.

Notice the wording! It's not a *RENTAL* agreement nor a *LEASE* agreement, although for all practical purposes that is exactly what it is.

The **THEATER LICENSE** grants use of the Theater to the Show under the terms and conditions of the contract (the "THEATER LICENSE") negotiated between the parties.

This wording is exclusive to New York State (it does not apply in Nevada) and is due to the fact that Commercial Real Estate RENTALS and LEASES in New York State have very particular and restrictive regulations that would not be well suited for a commercial theater production.

### **BROADWAY THEATER LICENSES – TERMINOLOGY**

CREDIT: Commercial Theater Institute's "Guide To Producing Plays and Musicals"

"LICENSEE": Who are we dealing with: an LLC, an LP, or a Corporation? An unknown entity or an ongoing company?

The "PLAY": The show being presented in the theater.

"COMMENCEMENT DATE": The first date an activity begins, be it rehearsal, load in, or even first date the Box Office opens.

"REHEARSAL/ LOAD IN PERIOD": Theaters try to limit the amount of time for rehearsals & load-ins so that they can get to the increased performance Licensee Fee sooner.

"REHEARSAL/LOAD IN FEE": Usually its one-third to one-half of weekly Licensee Fee, but can be negotiated based upon how hot the show is and the market condition on Broadway.

### BROADWAY THEATER LICENSES (continued)

"WEEKLY LICENSE FEE": There is a standard rack-rate that the theatre will use as a benchmark. Usually if a break is going to be given it is within the critical first six weeks when a show's fate is usually determined.

"WEEKLY SERVICE FEE": The personnel package (usually not negotiable). Traditional Service Fees includes Box Office staff, House Management, Technical Director, and custodial services. Some packages include ushers some do not. Shows also have to reimburse the theater for the use of the theater's electricity, lamps / lighting (if provided), natural gas, fuel oil, and any other costs as mutually agreed upon. The Show must also insure, indemnify and hold the theater harmless from and against any claim, action, loss, or liability resulting from the use of the theatre by Show.

"WEEKLY OVERAGE FEE": An average Broadway overage is 5% to 6% of the gross (NAGBOR) from dollar 1. If a break or reduction is to be given to the production it is usually in the first six weeks.

### BROADWAY THEATER LICENSES (continued)

"SECURITY DEPOSIT": A traditional Broadway Theater Security Deposit" is usually four weeks of License Fee.

"RESTORATION CHARGE": Some, but not all, Broadway theaters charge this. Currently approximately \$1.25 to \$2.50 is paid by the audience per ticket bought. This charge is used to pay for and maintain the Broadway theater's very expensive New York real estate.

**"STOP CLAUSE":** A Stop Clause is usually a percentage of the Gross potential (around 35% of capacity). This clause allows a theater to terminate the Theater License if a show is limping along for a negotiated period of time. The clause is seldom exercised but psychologically important. There can be exclusionary periods within the language of the agreement. For example: the first six weeks are usually excluded and so are traditionally difficult periods such as 4th of July or post—Labor Day.

### BROADWAY THEATER LICENSES (continued)

"COMPUTERIZED TICKET CHARGES": These charges will be deducted from the Gross Box Office Receipts as a set amount for each ticket sole at the time of each performance via the Box Office Settlement.

"RESERVED RIGHTS BY LICENSOR (the Show)": Licensor / the Show has the exclusive use of the Theatre at any time and at all times not herein expressly granted to Licensee.

### OTHER COMMON CLAUSES IN A THEATER LICENSE

**INSURANCE REQUIREMENTS** & an indemnification by the SHOW protecting the THEATER.

A **FORCE MAJEURE** clause protecting both parties from unexpected natural disasters that would interrupt ongoing business operations.

Access to **HOUSE SEATS** (premium tickets to the SHOW) held and available for purchase by the Theater.

### **COMMERCIAL THEATERS HOUSE STAFF** "House Managers"



MAIN JOB: To protect the safety of the audience.

### **QUALIFICATIONS:**

- Fire Guard Certification
- Strong communication skills
- Attention to Detail
- Microsoft Excel / Word Proficiency
- Customer Service skills
- Ability to talk to patrons and staff
- Quick decision-making
- Managing a staff
- Ability to read, interpret and execute multiple union contracts
- Ability to prepare, process the house staff payroll and union benefit reports

### COMMERCIAL THEATER NATIONAL TOURS: "PRODUCER" vs. "PRESENTER"



### PRODUCER / SHOW:

**Obtains the legal rights for a National Tour** 

Raises 100% of the financing to produce the Tour

Hires the Creative Staff for the Show

**Hires the Cast** 

**Rehearses the Show** 

Builds the sets, costumes, props

Rents the lights, sound equipment, etc.

Hires a trucking company

Hires a booking agent / books the tour

Produces the advertising materials for local theaters to use

Travels the cast, crew heads & orchestra conductor from city to city

Pays the touring company (salaries & benefits)

Pays the creative staff royalties

### PRESENTER / LOCAL THEATER:

Books / buys the Show for a specific period of time from the Producer

Rents / books a local theater that is approved by the Show

Hires local stagehands, local musicians, and any other

requirements of the Show's technical rider

Hires all theater staff (ushers, box office, etc.)

Presenter GUARANTEES the Show 100% of the Show's weekly

operating expenses PLUS a piece of additional income / profit

Advertises and publicizes the Show according to the Show's guidelines

Sells the tickets according to a price scale & any discounts approved by

the Show

Presenter usually takes 100% of the risk for a National Tour engagement