

Department of Theatre MICHIGAN STATE UNIVERSITY

# "STEPS TO BROADWAY"

#### **PRODUCING FOR THE COMMERCIAL THEATER**

2022 - Semester 2



#### 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:



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#### 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

THEATER PRODUCING



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#### 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.



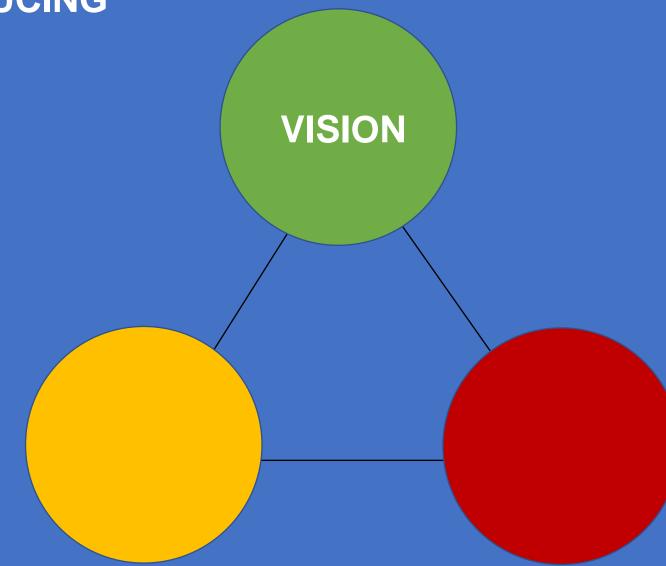
#### HOW IS "BROADWAY" LEGALLY DEFINED?

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

- The geographic area in New York City, Borough of Manhattan, between: <sup>5th</sup> Avenue east to 9<sup>th</sup> Avenue west, 34<sup>th</sup> Street south to 56<sup>th</sup> Street north AND <sup>5th</sup> Avenue east to the Hudson River west, 56<sup>th</sup> Street south to 72nd Street north
- Theaters of more than 499 seats

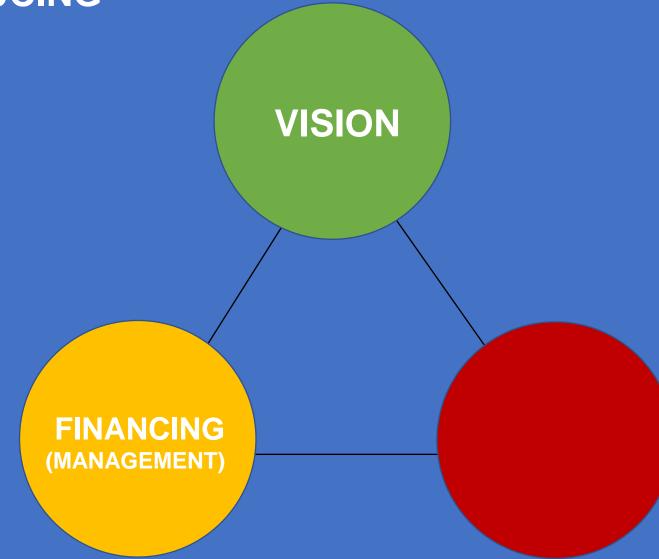
#### THEATER PRODUCING



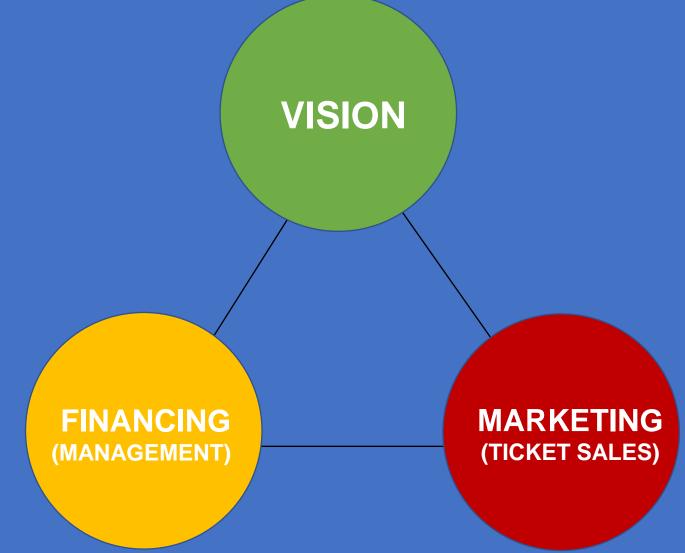


#### THEATER PRODUCING

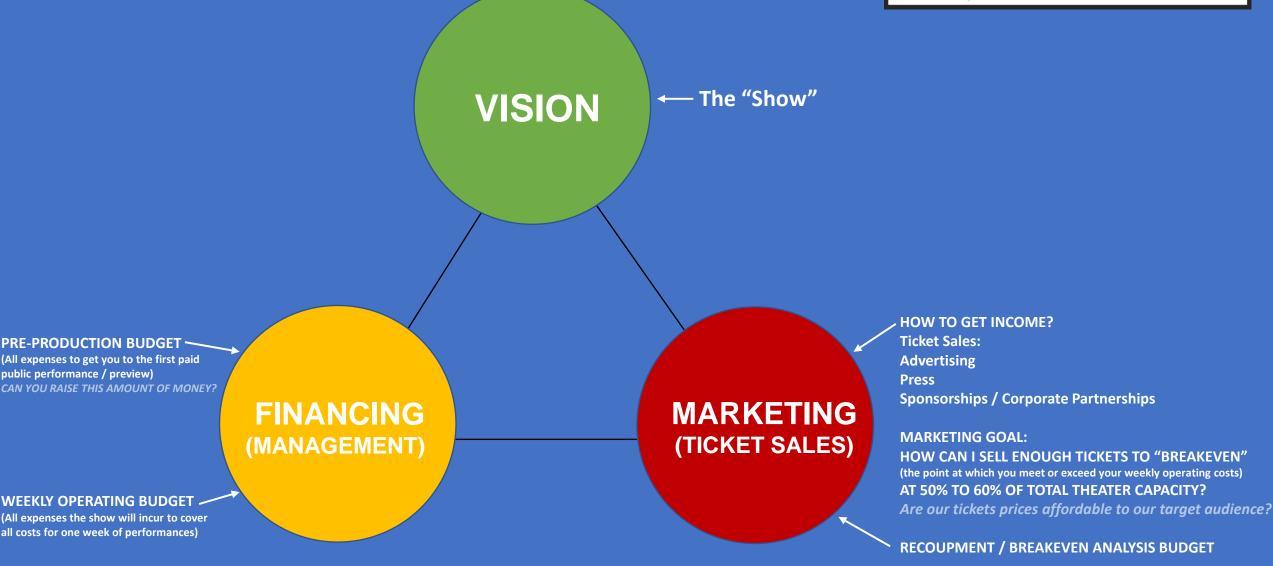














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#### **PRE-PRODUCTION BUDGET** -

(All expenses to get you to the first paid public performance / preview) CAN YOU RAISE THIS AMOUNT OF MONEY?

#### FINANCING (MANAGEMENT)

#### WEEKLY OPERATING BUDGET -

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



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# 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** 

#### THEATER PRODUCING



# WHAT IS COMMERCIAL THEATER? <sup>2</sup> 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.

#### THEATER PRODUCING

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



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

# Return on Investment (ROI)

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





#### 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.

#### THEATER PRODUCING

#### HOW DO COMMERCIAL PRODUCERS FIND PROJECTS TO PRODUCE?



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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



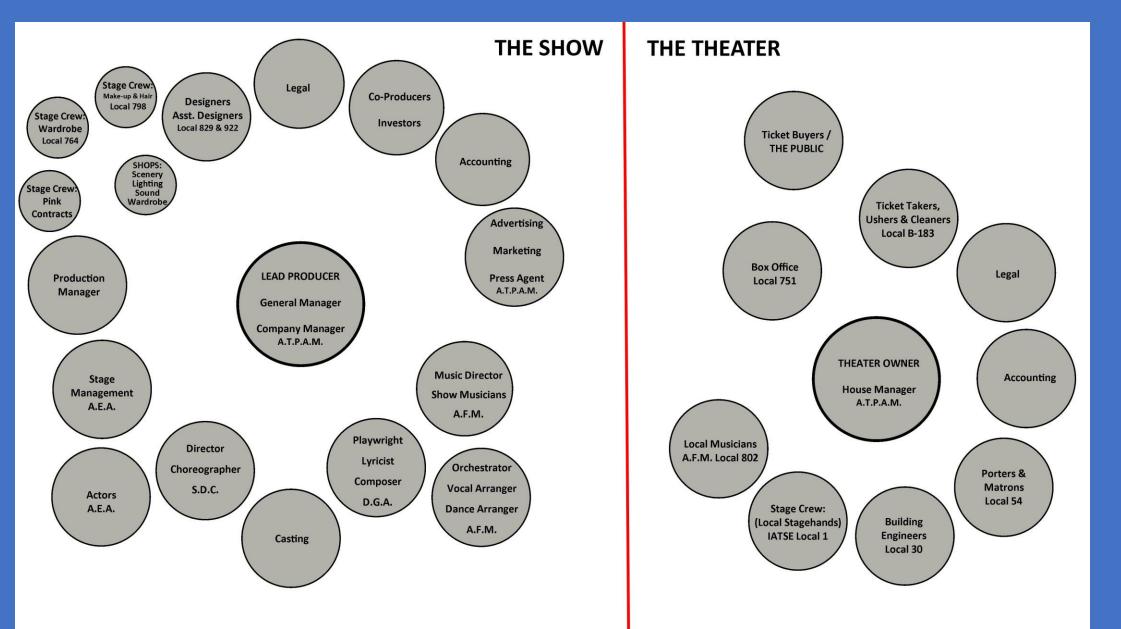
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We will examine the world of THE PRODUCTION and the world of THE THEATER. While the public may assume that these worlds are all combined, in reality they are two very distinct worlds operating in tandem, side by side. And hopefully the interactions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

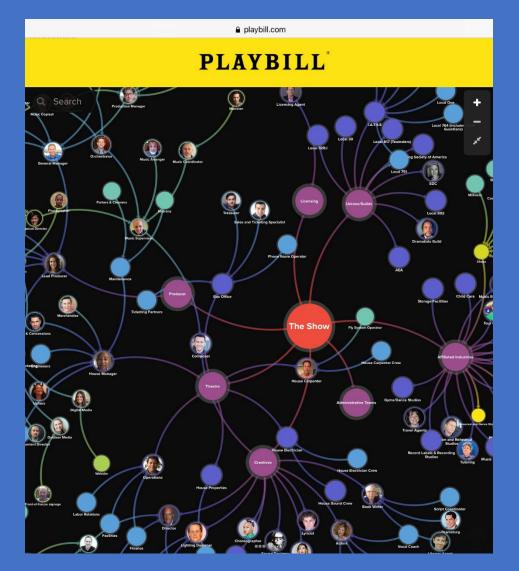
We will breakdown a Broadway Organizational Chart, which I adapted from the book **THE BUSINESS OF BROADWAY**, look at each area of THE PRODUCTION and THE THEATER and discuss how each of these entities operate and interact with each other.

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

CHART CREDIT: Adapted from "The Business Of Broadway" by Mitch Weiss and Perri Gaffney



#### **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 AFM – American Federation of Musicians TEAMSTERS OF NEW YORK CITY



THE LEAGUE OF AMERICAN THEATERS AND PRODUCERS, INC.



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#### **PRODUCERS / SHOWS:**

#### AEA - Actors' Equity Association

DGA – The Dramatists Guild of America SDC – Society of Stage Directors and Choreographers USA 829 – United Scenic Artists THEATRICAL SOUND DESIGNERS – Local 922 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



Actors Stage Managers



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



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Directors Choreographers



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



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Sound Designers Assistant Sound Designers



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



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Hair Head of Department Hair Stylists Make-up Artists



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

Carpentry Flyman Automation Lighting Front Light Props Star Dressers





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Company Managers Press Agents Apprentice Company Managers Apprentice Press Agents



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



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TEAMSTERS Joint Council 16 Of New York City

Truckers "Sidewalk Labor"



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#### **THEATER OWNERS:**

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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:**





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

#### **THEATER OWNERS:**





Ticket Takers Ushers Directresses Front Doormen Backstage Doormen

#### **THEATER OWNERS:**





Porters Elevator Operators Cleaners Matrons

#### **THEATER OWNERS:**





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

#### **THEATER OWNERS:**





House Managers Apprentice House Managers

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**Orchestra Musicians** 

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TEAMSTERS Joint Council 16 Of New York City

Truckers Sidewalk Labor

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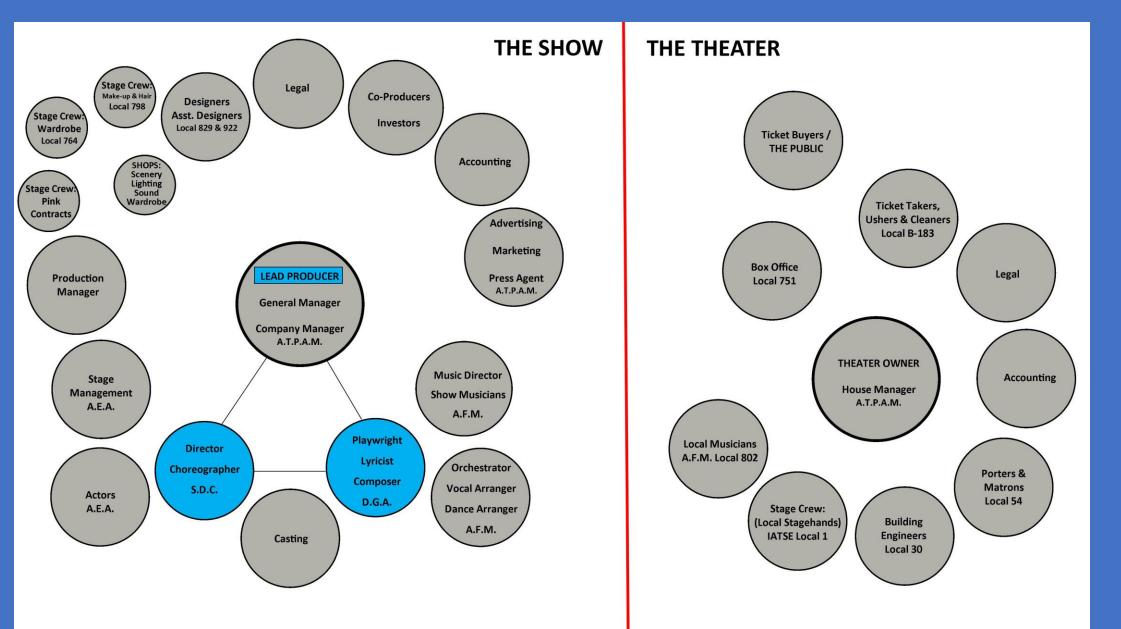


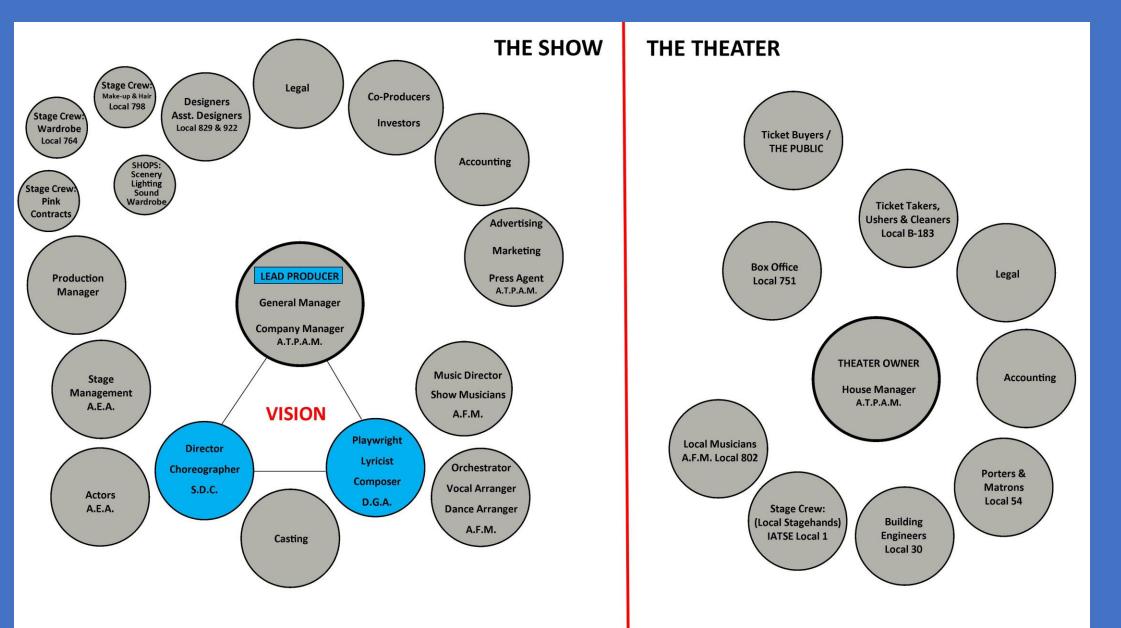
Department of Theatre

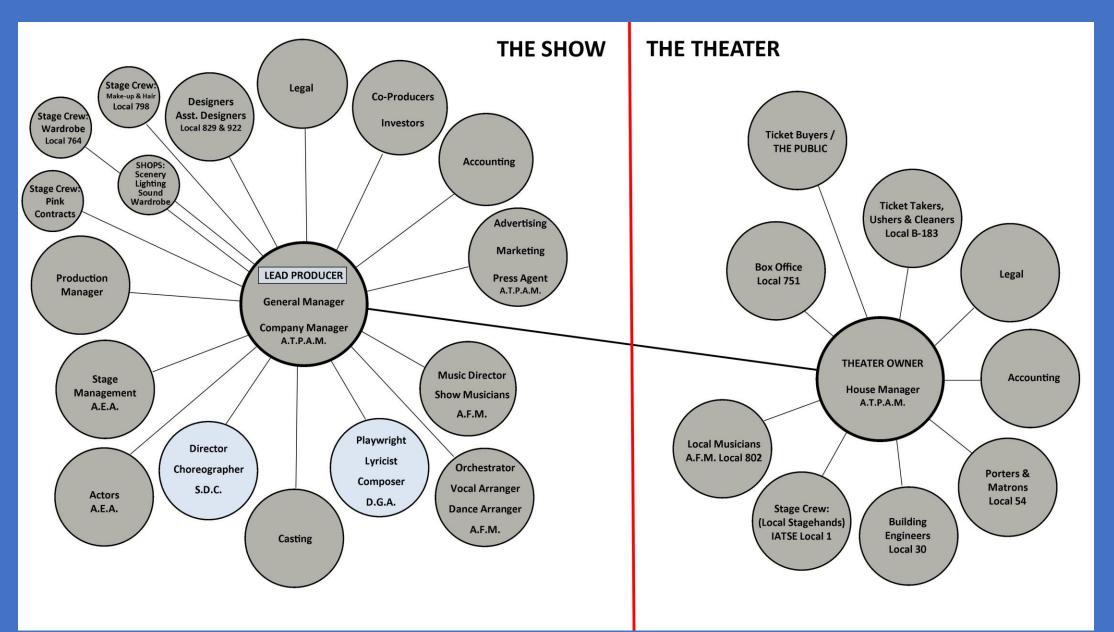


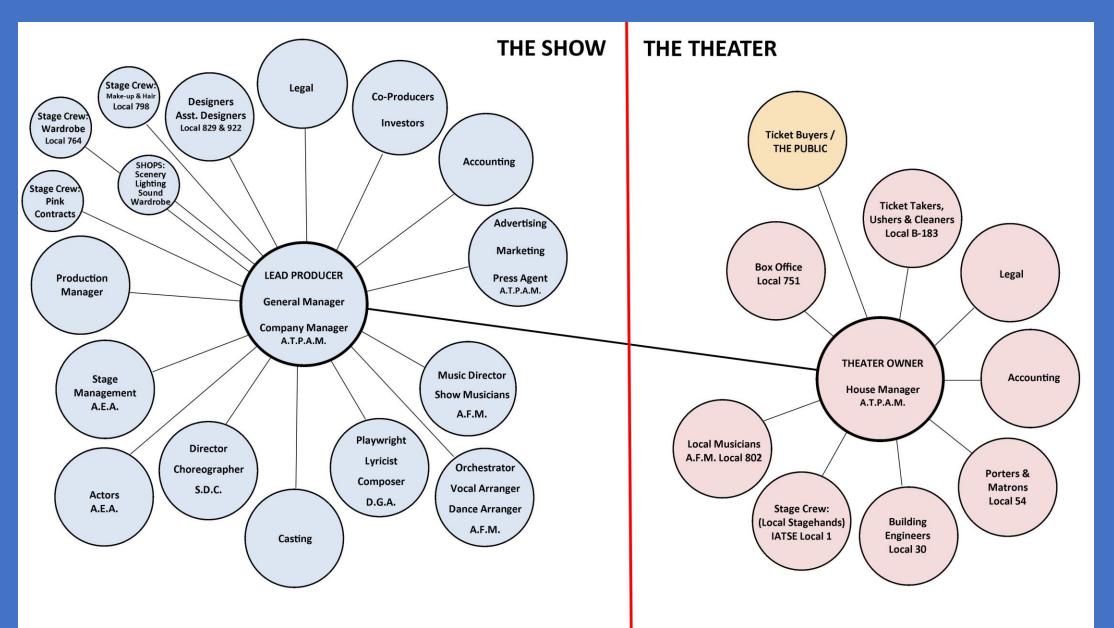
#### THE LEAGUE OF AMERICAN THEATERS AND PRODUCERS, INC.

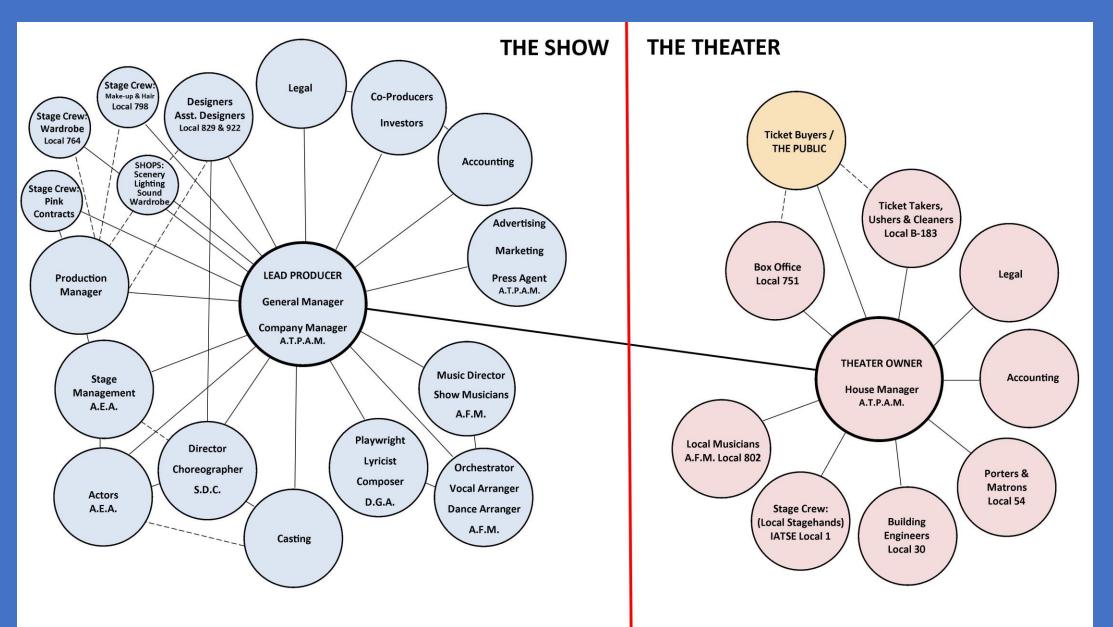
Negotiates between various unions and the League on behalf of the theater owners and producers.

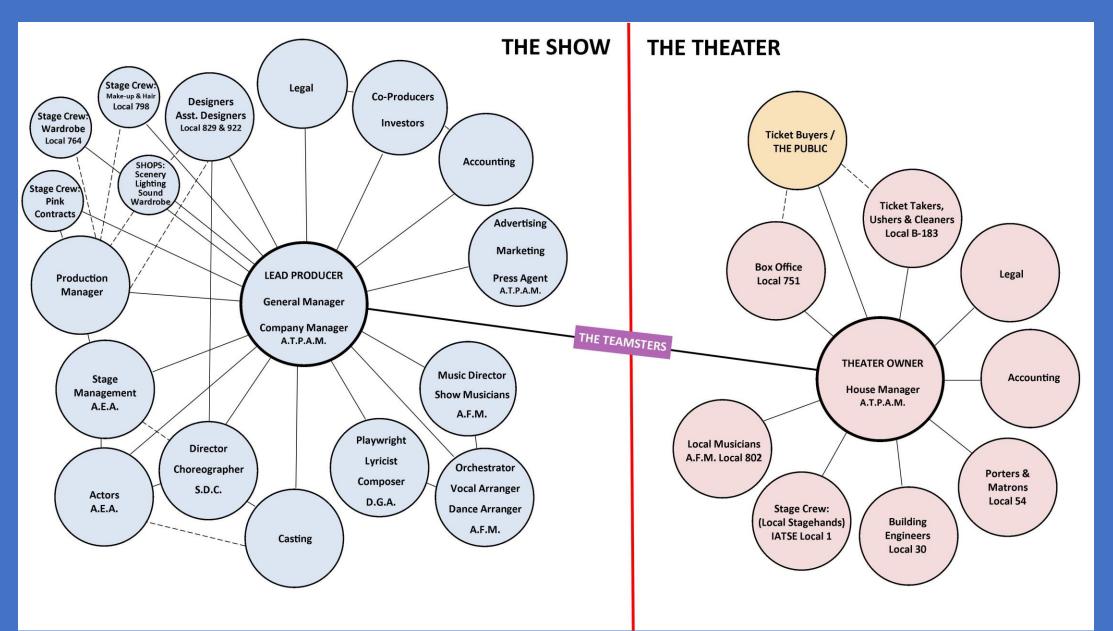
















# Contracts must contain 3 elements to be considered valid and binding by law:

- 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

## **CONTRACTS** (Editorial):



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## "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.



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



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



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#### "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	' 1815					\$ 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.	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 Rece	ipts:	\$ 1,796,030	\$ 1,616,427	\$ 1,436,824	\$ 1,257,221	\$ 1,077,618	\$ 898,015	\$ 718,412	\$ 664,531

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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 Received	ipts:	\$ 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**



Department of Theatre MICHIGAN STATE UNIVERSITY

# **PRE-PRODUCTION BUDGET**

Fageru	19
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							Diems 1st \$150	er Diems 2nd \$100	Diems 3rd \$75	Diem: A.E.A.	DN / LV / LON - First	ON /LV/ LON - Busines	N / LV / LON - Econom	/C / LV / NYC - First	°C / LV / NYC - Econom	T	ate Apartment	ate House / Other
	# People	Rate	#Days / Weeks	Budget	Actual	Notes	Per	Per	Per	Per	LON	LON	LON	NYO	NΥC	Hotel	Privé	Prive
00 · PHYSICAL PRODUCTION			1				1											
01 · Set Model	-			(see 103)	(see f03)		-	-								-		
03 · Scenery / Automation / Props / Special Effects				6,896,807	7,833,455		1	1						-				
04 · Set: Touch-Up Paint Calls				0	0		-	1										
20 · Hand Props				(included above)	(included above)													
30 · Costumes & Shoes				2,127,032	2,127,032		1	1										
35 · Wigs & Hair				135,198	135,198													
36 · Makeup				48,591	48,591													
38 · Costume / Hair Room Equipment				40,000	40,000			1										
40 · Electric Shop Prep				150,000	145,000			1										
41 · Electrics / Lamp Purchases				0	0			1										
42 · Electric Rental				(included above)	(included above)													
44 · Electric Perishables / Conventional				150,000	150,000													
45 · Moving Lights			(include	ed in electrics above)	(included above)													
46 · Moving Lights Perishables			(included in electric	s perishables above)	(included above)													
50 · Sound Shop Prep				150,000	90,000													
51 · Sound Purchases				0	0													
52 · Sound Rental				(included above)	(included above)													
54 · Sound Perishables				120,000	120,000													
55 · Sound-Acoustician				8,000	8,000													
57 · Sound-Acoustical Panels				0	0													
65 · Projections : Purchase of screens				0	0													
66 · Projections : Video Control & Consumables				0	0													
67 · Projections : Programming				0	0													
70 · Pyro Effects				50,000	50,000													
72 · Fog & Haze Effects				15,000	115,000													
80 · Theatre Modification / Addt'l Dimmers				500,000	464,500													
82 · Stage Elevators / Theatre Modifications				0	0													
85 · Designer Misc .Expenses				80,000	80,000													
86 · Design Studio Expense				30,000	30,000													
90 · Dept. Expense & Hardware				100,000	150,000													
95 · Misc. (Chain Motors / Genie Lifts / Etc.)				220,000	220,000			1									$\rightarrow$	
OTAL 100 · PHYSICAL PRODUCTION				10,820,628	The second se		1	1										

#### LARGE BROADWAY MUSICAL Pre-Production Budget For Broadway (or Las Vegas) **PRELIMINARY & TENTATIVE - FOR DISCUSSION PURPOSES ONLY**

							iems 1st \$150	Diems 2nd \$100	iems 3rd \$75	iem: A.E.A.	DN / LV / LON - First	ON / LV / LON - Economy	C / LV / NYC - First	C / LV / NYC - Economy	- te Apartment	ate House / Other
	# People	Rate	#Days / Weeks	Budget	Actual	Notes	Per D	Per D	Per D	Per D	LON /		NYC/	NYC /	Privat	Privat
200 · FEES																
201 · Producer Fees / #1	1	200,000	1	200,000	200,000				-				1			
202 · Producer Fees / #2	1	200,000	1	200,000	200,000								1			1
206 · Author	1	0	0	0	0		35				4		1	3	5	
207 · Lyricist	1	0	0	0	0		14				2		1		4	1
210 · Director	1	200,000	8	200,000	200,000		56						8			50
211 · Associate Director	1	2,500	20	50,000	50,000			140					8		14	
212 · Assistant Director	0	0	0	0	0			0					4			0
214 · Fight Director	0	0	0	0	0						1					
215 · Choreographer	1	85,000	12	85,000	85,000		72				4		1		56	
16 · Associate Choreographer	1	2,500	12	30,000	30,000			84					4		11	2
17 · Assistant Choreographer	0	0	0	0	0				56				4		9	91
20 · SSD&C Pension	2	1,725	1	3,450	3,450											
21 · SSD&C Health	2	1,050	1	2,100	2,100								1			
30 · 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		16	;8
32 · Scenic Designer	1	125,000	16	125,000	125,000		112						16		16	;8
36 · Assistant Scenic Designers	1	1,700	16	114,392	114,392				112				12		49	10
237 · Assistant Scenic Designers	1	1,865	4	283,097	283,097				4				8		49	0
38 · Pyro & Fire Consultants	2	25,000	2	25,000	25,000								1			
39 · Illusion Designer	1	50,000	1	50,000	31,450		84						4	1	84	
240 · Lighting Designer	1	75,000	12	75,000	75,000		84				6				84	
241 · Lighting Design Associates	1	2,000	46	92,000	92,000			112					8		14	,0
242 · Lighting Design Assistant	1	1400 / 1600	29	44,000	44,000				126				3		12	:6
243 · Lighting Design Assistants	3	1000 / 1200	14	27,300	27,300				84				6		g	8
45 · Moving Light Programmer	1	3,500	8	28,000	28,000				112				3		9	8
250 · Costume Designer	1	40,000	8	40,000	40,000			56			4		2		84	
52 · Costume Design Associate	1	2,000	20	40,000	40,000				140				6		18	2
53 · Costume Design Assistants	1	1,188	40	47,520	47,520				140				8		14	,0
254 · Hair Supervisors	1	2,000	12	24,000	24,000				192				4		19	12
255 Makeup Supervisor	1	1,500	12	18,000	18,000											
258 · USA Pension & Welfare		15.50%		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											

							Diems 1st \$150	Diems 2nd \$100	Dierns 3rd \$75	Diem: A.E.A.	N / LV / LON - First	ON /LV/LON - Business	ON /LV/LON - Economy	/C/LV/NYC-First	C / LV / NYC - Economy		ate Apartment ate House / Other
	# People	Rate	#Days / Weeks	Budget	Actual	Notes	Per I	Perl	Per l	Per I	LON	LON	PON	NYC	NYC	Hotel	Priva
261 · Sound Design Associate	1	2,000	16	32,000	32,000		1		112					6		1	12
262 · Sound Design Assistants	1	1,200	16	19,200	19,200		1		112	·				6	-		12
265 · Music Supervisor	1	70,000	14	70,000	70,000		1	98			2			6			98
266 · Asst. Music Supervisor	1	0	16	0	0				70					2			70
269 · Keyboard Programmer	1	25,000	28	25,000	25,000		1		28					2		28	
270 · Production Managers	2	100,000	16	100,000	100,000		1		224					20			64
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		1		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		1		210					16	2	210	
285 · LV Press Agent Fee	14	1,800	1	25,200	25,200												
286 · National Agent Fee	1	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	7	700	
290 · Casting	1	30,000	1	30,000	30,000			42						8			4
291 · Stunt Coordinator	1	20,000	1	20,000	20,000												
295 · All other misc. Fees				50,000	50,000		1										
TOTAL 200 · FEES				2,740,497	2,691,947												
300 · AEA & AFM REHEARSAL SALARIES							-									+	_
301 · Principals	9	1,422	6.0	76,788	76,788					90					9		
305 Ensemble	17	1,422	6.0	145,044	145,044		1			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		ĺ			[					Î		
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							Diems 1st \$150	Diems 2nd \$100	Diems 3rd: \$75	Diem: A.E.A.	DN /LV/LON - First	ON /LV/LON - Business	N / LV / LON - Economy	/C / LV / NYC - First	/C/LV/NYC-Economy	-	ate Apartment	ate House / Other
	# People	Rate	#Days / Weeks	Budget	Actual	Notes	Per [	Per [	Per [	Per l	LON	LON	PON	NYC	NYC	Hotel	Priva	Priva
329 · Music Contractor	1	3,494	3	10,482	10,482			<u> </u>										
330 · AFM Benefits	5	0,404		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				1									
345 · Company Manager	1	2,200	14	30,800	30,800			1										
346 · Assistant Company Manager	1	900	27	24,300	24,300													
350 · Las Vegas Press Agent	1	2,250	8	18,000	18,000		1											
351 · National Press Agent	1	0	0	0	0													
355 · ATPAM Pension / Annuity	0	16.25%	0	0	0		İ		Î	ĺ	ĺ					Ť	Ì	
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													
TOTAL 340 · MANAGER / PRESS AGENT REHEARS	AL SALARI	ES		144,100	144,100			-										
360 · CREW DRY TECH / CAST TECH REHEARSAL		(5 wooko)					-	-	-									
361 · Wardrobe Supervisor		( <b>3 weeks)</b> 1375	5	6,875	6,875											$\rightarrow$		
362 · Wardrobe Assistant		1100	5	5,500	5,500		-		-			-				$\rightarrow$	$\rightarrow$	
363 · Dressers	18	1000	5	90,000	90,000				-							<u> </u>		
364 · Hair Supervisor	1	1375	5	6,875	6,875				-								$ \rightarrow $	
365 · Hair Assistant	6	1000	5	30,000	30,000		-		-							<u> </u>		
366 · Carpenters, Electricians, Props, Sound		(see attached o		389,810	389,810		-	-	-								_	
379 · Make-up Artist	1	1375	5	6,875	6,875		-	1					_					
381 · Pink Contract Crew		(see Line item 1		0	0			1	-									
385 · Local 720 IATSE Vac / PTD / Annuity	18.6%	535,935	5	99,684	99,684			1	1	<u> </u>								
386 · Local 720 IATSE Health & Welfare	28	145	5	20,300	20,300		1	1	-							$\rightarrow$		
390 · Pink Contract Benefits	14%	0	5	0	0			1	1							$ \rightarrow $		
TOTAL 360 · CREW TECHNICAL REHEARSAL SALA				655,919	655,919													
SUB-Total 300 · REHEARSAL SALARIES				1,432,447	1,440,557			-										
				.,,	.,,			1	-									

							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	/C / LV / NYC - First	YC / LV / NYC - Economy		vate Apartment	ate House / Other
	# People	Rate	#Days / Weeks	Budget	Actual	Notes	Per Di	Per Di	Per Di	Per Di	LON /	LON /	/ NOI	NYC/	NYC/	Hotel	Private	Private
400 · CASTING/REHEARSAL EXPENSES							1	-										
410 · Rehearsal Space	1		4.0	40,000	40,000			1										
415 · Rehearsal Expenses				20,000	20,000		1	Î										
420 · Stage Manager Expenses				15,000	15,000			-										
422 · Company Manager Expense				15,000	15,000			Ì								Í		
425 · Scripts & Scores				10,000	10,000			1										
432 · Casting Pianist	1	2,000	4	16,000	806			1										
437 · Casting Expense				80,000	24,188													
438 · Casting-Actor Travel				25,000	10,309		Ì	1										
439 · Casting-Creative/Producer Travel				25,000	38,290			1										
440 · Casting-Creative/Producer Per Diem				25,000	6,090			Ì										
441 · Props Rehearsal				15,000	15,000													
442 · Costumes Rehearsal				5,000	5,000			1										
443 · Rehearsal Scenery / Props				65,000	65,000			1										
444 Rehearsal Electrics/Sound				4,000	4,000			1										
TOTAL 400 · CASTING/REHEARSAL EXPENSES				360,000	268,683													
500 · MUSIC EXPENSES							-	2			-		-					
501 · Orchestrations / Music Copying			ĺ	50,000	50,000		1	ĺ								Í	1	
502 · Vocal Arrangements				0	0			<u> </u>										
504 · Dance & Incidental Arrangements				0	0			1										
505 · Arrangements				0	0		1	1	_		_				_			
510 · Orchestra Pit				25,000	25,000			1										
512 · Musical Contractor (upfront fee)				5,000	5,000			1										
515 · Contingency				0	0		1	1										
517 · AFM Pension/Vacation (Orch & Copyists)				0	0			1										
518 · AFM Welfare (Orch & Copyists)				0	0			1										
521 · Musical Instrument Purchase				50,000	50,000													
523 · Music Equipment Rental				5,000	5,000		1	1										
525 · Studio Rentals				5,000	5,000			1										
526 · Pre-Record Session (Click Track)				25,000	25,000			1										
TOTAL 500 · MUSIC EXPENSES				165,000	165,000		1	1										

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	# People	Rate	#Days / Weeks	Budget	Actual	Notes	Per Diems 1st \$150	Der Diems 2nd: \$100	Per Diems 3rd \$75	<sup>b</sup> 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	Hotel Private Apartment	And the second se
00 · ADVERTISING & PROMOTION					_												
05 · Print Prod/Mechicals				(see total)	(see total)												
06 · Print Announcement Ad				(see total)	(see total)				_								
07 · Print Pre-Opening				(see total)	(see total)												
08 · Print Post-Opening				(see total)	(see total)												
10 · Radio Production				(see total)	(see total)												
15 · Radio Time				(see total)	(see total)												
20 · Television Production				(see total)	(see total)												
25 · Television Time				(see total)	(see total)												
30 · Artwork				(see total)	(see total)												
32 · Front of House				(see total)	(see total)												_
35 · Outdoor				(see total)	(see total)												
37 · Outdoor Production				(see total)	(see total)												_
40 · Direct Mail				(see total)	(see total)			_									_
42 · Group Sales Expense				(see total)	(see total)												_
44 · Printing Expense				(see total)	(see total)												
47 Rack Cards - Print & Distribute				(see total)	(see total)												_
48 Promotions Consultant				(see total)	(see total)												_
49 · Marketing Consultant				(see total)	(see total)												_
50 · Photography				(see total)	(see total)				ļ								_
55 · Press Agent Expenses				(see total)	(see total)		\		<u> </u>						_		-
56 · Sponsorship Consultant				(see total)	(see total)												_
70 · Video Press Kit / B-Roll				(see total)	(see total)												_
80 · Program Expense				(see total)	(see total)												_
90 · Promo Expense				(see total)	(see total)			-						_			_
95 · OOT Promos				(see total)	(see total)												
99 · Other				(see total)	(see total)												
OTAL 600 · ADVERTISING & PROMOTION				1,500,000	1,500,000			-		<u> </u>				_			_
00 · CREW LOAD-IN & FOCUS WEEK & PRE-HANG	WEEKS	SHOD WEEK	'e														+
	VYELING OL			422 200	422 200			-	201							04	
10 · IATSE Pink Contract Crew	-	(see attached	1	423,200 24,000	423,200		-	-	224					8	2	24	+
11 · Outside Contractors	3	2,000	4		24,000											_	
12 · Take In Rigging & Spotting		(see attached		27,297	27,297												_
13 · Take-In- Carpentry, Electrics, Sound, Props		(see attached		646,681	646,681												_
20 · Prod. Mgmt. Assistants	2	600	9	10,800	10,800												
24 · Carpenter Head / Pre-Production & Shop Weeks	2	1,600	7	22,400	22,400												
25 · Electrics Head / Pre-Production & Shop Weeks	1	1,375	5	6,875	6,875								ĺ				
26 · Prop Head / Pre-Production & Shop Weeks	1	1,375		5,500	5,500		1			[]							1

	# People	Rate	#Days / Weeks	Budget	Actual	Notes	Per Diems 1st \$150	Der Diems 2nd: \$100	Per Diems 3rd \$75	<sup>b</sup> 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	Hotel Private Apartment	And the second se
00 · ADVERTISING & PROMOTION					_												
05 · Print Prod/Mechicals				(see total)	(see total)												
06 · Print Announcement Ad				(see total)	(see total)				_								
07 · Print Pre-Opening				(see total)	(see total)												
08 · Print Post-Opening				(see total)	(see total)												
10 · Radio Production				(see total)	(see total)												
15 · Radio Time				(see total)	(see total)												
20 · Television Production				(see total)	(see total)												
25 · Television Time				(see total)	(see total)												
30 · Artwork				(see total)	(see total)												
32 · Front of House				(see total)	(see total)							ļļ					_
35 · Outdoor				(see total)	(see total)												
37 · Outdoor Production				(see total)	(see total)												_
40 · Direct Mail				(see total)	(see total)			_									_
42 · Group Sales Expense				(see total)	(see total)												_
44 · Printing Expense				(see total)	(see total)												
47 Rack Cards - Print & Distribute				(see total)	(see total)												_
48 Promotions Consultant				(see total)	(see total)												_
49 · Marketing Consultant				(see total)	(see total)												_
50 · Photography				(see total)	(see total)				ļ								_
55 · Press Agent Expenses				(see total)	(see total)		\		<u> </u>						_		-
56 · Sponsorship Consultant				(see total)	(see total)												_
70 · Video Press Kit / B-Roll				(see total)	(see total)												_
80 · Program Expense				(see total)	(see total)												_
90 · Promo Expense				(see total)	(see total)			-						_			_
95 · OOT Promos				(see total)	(see total)												
99 · Other				(see total)	(see total)												
OTAL 600 · ADVERTISING & PROMOTION				1,500,000	1,500,000			-		<u> </u>				_			_
00 · CREW LOAD-IN & FOCUS WEEK & PRE-HANG	WEEKS	SHOD WEEK	'e														+
	VYELING OL			422 200	422 200			-	201							04	
10 · IATSE Pink Contract Crew	-	(see attached	1	423,200 24,000	423,200		-	-	224					8	2	24	+
11 · Outside Contractors	3	2,000	4		24,000											_	
12 · Take In Rigging & Spotting		(see attached		27,297	27,297												_
13 · Take-In- Carpentry, Electrics, Sound, Props		(see attached		646,681	646,681												_
20 · Prod. Mgmt. Assistants	2	600	9	10,800	10,800												
24 · Carpenter Head / Pre-Production & Shop Weeks	2	1,600	7	22,400	22,400												
25 · Electrics Head / Pre-Production & Shop Weeks	1	1,375	5	6,875	6,875								ĺ				
26 · Prop Head / Pre-Production & Shop Weeks	1	1,375		5,500	5,500		1			[]							1

							Diems 1st. \$150	er 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	C/LV/NYC-Economy	dtel	ate Apartment	ate House / Other
	# People	Rate	#Days / Weeks	Budget	Actual	Notes	Per	Per	Per	Per	ĝ	ģ	ģ	NYO	NYO	Ц	Priv	Priv
727 · Sound Head / Pre-Production & Shop Weeks	1	1,375	5	6,875	6,875		1	1	1		_							
728 · Wardrobe Head / Pre-Production	1	1,375	6	8,250	8,250		1	1	1			-		-		-	$\rightarrow$	_
729 · Electrics Crew In Shop	8	1,000	4	32,000	32,000			-	<u> </u>		-			_			-	
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		1	1	1								$\rightarrow$	
741 · IATSE Health & Welfare	22	\$145	12	38,280	38,280		-		-					-			-	
745 · IATSE Pink Contract Benefits	14%	423,200		90,928	90,928		1	1	1								-	
746 · Load-In Expenses				25,000	15,000			1	1								-	
748 · Crew Overtime Labor				0	0		1	1	-	-		-		-			-	_
TOTAL 700 · TAKE-IN & REHEARSAL WEEK				1,546,631	1,536,631			-	-							-	-	
							1	1	ŀ					-			-	_
750 · TRANSPORT, PER DIEM, HAUL	PEOPLE	RATE	No					1	-								-	
755 · General Hauling	42	5,500		231,000	231,000		1											
760 · Local Transport (Rental Cars)	25	200	20	100,000	100,000													
762 · Per Diem First		150	541	81,150	81,150								Î					
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											Í		
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				1									
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		1									Í		
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		Ĩ											
799 · Opening Night VIP Transport				0	0				1									
TOTAL 750 · TRANSPORT, PER DEIM, HAUL				2,657,241	2,652,871													
Annonanne e euclist ann - Andreas brian Bassanna a' Casar ann an Ananasanna 1997.							1		1									

							Diems 1st \$150	Diems 2nd: \$100	er Diems 3rd \$75	· Diem: A.E.A.	ON / LV / LON - First	ON / LV / LON - Business	N/TV/LON - Economy	YC / LV / NYC - First	/C / LV / NYC - Economy	dtel	/ate Apartment	ate House / Other
	# People	Rate	#Days / Weeks	Budget	Actual	Notes	Per	Per	Per	Per	ģ	ģ	ğ	NYO	NYO	На	Priv	
300 · GENERAL & ADMINISTRATION							1	T	1				1					_
301 · Producer's Office Charge				0	0		1	-	-			_			_	-	-	_
302 · General Manager's Office Charge	1	500	40	20,000	20,000			1	i –							-	-	_
803 · Accounting				25,000	25,000		-		-							-	-	_
04 · Accountant Year End Returns				(see weekly)	(see weekly)			1	1							-	-	_
06 · Legal				170,000	215,000		1		-									
07 · Immigration Attorney				30,000	30,000			1	1									_
10 · Insurance &. Workers Comp (Pre-Production)	1	100,000	1	100,000	100,000		1		1							Ť		
11 · Physical Therapist	1	800	10	8,000	8,000			1	-								-	
15 · Postage, Messenger, Xerox, Phone				50,000	50,000		1		1							$\rightarrow$	1	_
16 · Payroll Service	1	450	22	9,900	9,900		1	1	1		-					-	-	_
18 · Payroll Taxes		13.00%	3,175,709	412,842	412,842		1	1		-						-	-	_
20 · Opening Night		10.0070	0,110,100	275,000	400,000		-		-							-	-	_
22 · Opening Night Gifts	275	35	1	9,625	9,625		1	1	İ							-	-	
30 · Closing / Restore Costs	210		· ·	(see weekly)	(see weekly)		-	-	1		-					-	-	_
35 · Miscellaneous				52,189	40,567		1	-	1							-	-	_
OTAL 800 · GENERAL & ADMINISTRATION				1,162,556	1,320,934													_
50 · PRELIMINARY THEATRE																		
51 · Theatre Rent- Take-in Reh	(	n/a until 1st public j	perf.)	0	0			1							ĺ			
52 · House / B.O. Preliminary		0	0	0	0													
53 · Ticketmaster / Allstate		0	0	0	0													_
54 · Theatre- Utilities / HVAC	(	n/a until 1st public j		0	0													
55 · Theatre Cleaning / Security	rr-	5,000	18	90,000	90,000		-	-	-							$\rightarrow$		
56 · Theatre Miscellaneous	-			25,000	25,000		-		-									_
OTAL 850 · PRELIMINARY THEATRE				115,000	115,000		-	-			<u> </u>					$\rightarrow$		
60 ·SHOW CONTINGENCY																$\rightarrow$	-	_
61 · Show Contingency				2,000,000	997,252		1	1	1							-	-	_
62 · Closing Cost Contingency				500,000	500,000				-							$\rightarrow$	-	_
				000,000			-		-							-		_
UB-TOTAL ALL PRODUCTION EXPENSES	-			25,000,000	24 995 652		1	-	-					_		-	-	_
OB-TOTAL ALL FRODUCTION EXFENSES	······			20,000,000	24,000,002		1	+		-		$\vdash$		-		$\rightarrow$	$\rightarrow$	_

#### LARGE BROADWAY MUSICAL Pre-Production Budget For Broadway (or Las Vegas) **PRELIMINARY & TENTATIVE - FOR DISCUSSION PURPOSES ONLY**

				Deciderat	A - 4 1		. Diems 1st \$150	. Diems 2nd \$100	Diems 3rd \$75	Diem, A.E.A.	0N /LV / LON - First	N /LV / LON - Business	N / LV / LON - Economy	C / LV / NYC - First	/C / LV / NYC - Economy	otel	/ate Apartment
	# People	Rate	#Days / Weeks	Budget	Actual	Notes	Per	Per	Per	Per	Ō	ğ	Ē	х	ν	Ta	<u>E</u>
870 · ADVANCES																	
871 · Author Advance	0	0	0	0	0		Î									Î	
872 · Director Advance	0	0	0	0	0												
873 · Choreographer Advance	0	0	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												
879 · Insurance Pre-Paid Premiums	0	0	0	0	0												
TOTAL 870 · ADVANCES				0	0												
				1911 1911				İ									
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) 885 · TWAU				Letter of Credit Letter of Credit	Letter of Credit					<u>.                                    </u>	·						
886 · Theatre				n/a	n/a												
TOTAL 880 · BONDS				0	0								-				
TOTAL 880 . BONDS				V	V												
890 WEEKLY OPERATING CASH FLOW CONTING	ENCY																
890 · Weekly Operating Cash Flow (weekly payroll am				0	0		-						-	-			
TOTAL 890 · WEEKLY OPERATING CASH FLOW	ounty		1	0	0												
TOTAL 000 WEEKLT OF ERATING CASH FLOW					•		-						-			-	
	TOTAL	ASH NEEDS		25,000,000	24,995,652												

### **COMMERCIAL THEATER BUDGETING**



Department of Theatre MICHIGAN STATE UNIVERSITY

# WEEKLY OPERATING BUDGET

LARGE BROADWAY MUSICAL				
PRELIMINARY & TENTATIVE - FOR	#People	Rate	Budget	Page 1 of 3
	#People	Rate	Buuget	Notes
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 1148 · Automation Rental			2,500 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			0	
1170 · Misc.			150	
Total 1100 · PHYSICAL			84,633	
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 1315 · Vac & Sick Pay	1 8%	99.641	1,769 7,971	
1316 · AEA Health	45	167.00	7,515	
1317 · AEA Pension	8%	99,641	7,971	
1326 · Conductor	1	00,041	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 1346 · Asst. Company Manager	1		900	
1350 · Las Vegas Press Agent	1		2,250	
1351 · National Press Agent	o		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 1363 · Dressers (show workers)	1 18	1100 1000	1,100 18,000	
1363 · Dressers (day workers)	6	1000	6.000	
1364 · Hair Supervisor	1	1375	1,375	
1365 · Hair Assistant	4	1000	4,000	
1366 · Head Carpenter	1	1600	1,600	
1367 Carpenters	7	1000	7,000	
1368 · Head Automation	1	1375	1,375	
1369 · Automation	3	1250	3,750	
1370 · Head Flyman	1	1375	1,375	
1371 · Asst Flyman 1372 · Head Properties	2	1000 1375	2,000 1,375	
1372 · 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)			3,000	

PRELIMINARY & TENTATIVE - FO	#People	Rate	Budget	Page 2 Notes	
	10000	34775			
1385 · IATSE Vac / PTD / Annuity	18.6%	75,250	13,997		
1386 · IATSE Health & Welfare	67	145	9,715		
Total 1300 · SALARIES			265,830		
400 · DEPT/PERISHABLES					
420 · 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 Total 1600 · ADVERTISING & PROMOTION			(see total) 75,000		
1750 · FIXED FEES / ROYALTIES			0.000		
1751 · Music Supervisor			3,000		
1752 · Asst Music Supervisor			0		
1753 · Synth Programmer			1,000 1,500		
1757 · Casting Maintenance 1767 · Production Managers			1,250		
1768 · Production Electrician			500		
1769 · Production Carpenter			500		
1770 · Production Props			500		
1771 · Production Sound			300		
1772 · Production Wardrobe			400		
1773 · Production Hair			400		
1775 · Assistant Director			1,100		
1776 · Associate Choreographer			500		
1778 · Associate Set Designer			0		
1779 · Associate Costume Designer			450		
1780 · Associate Sound Designer			0		
1781 · Associate Lighting Designer			0		
1782 · Special Effects Designer 1785 · Stunt Maintenance			1,000 575		
1791 · Producer Production & Facilities			4,900		
1792 · Producer Frees			7,000		
1793 · Orchestra / Vocal Score Rental Fee			500		
1795 · Creative Consultant			2,000		
Total 1750 · FIXED FEES/ROYALTIES			27,375		
1900 CENERAL & ADMINICRATIVE					
1800 · GENERAL & ADMINISRATIVE 1801 · Producer's Office Charge		(inclue	led 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

1835 - Payroll Taxes (13%) 1840 - League Dues 1845 - SSDC P&W 1847 - USA P&W 1850 - AEA Per Diem 1855 - AEA Transportation 1860 - Catering (between shows) 1870 - Creative Per Diem / Housing Accrual 1875 - Creative Transport Accrual 1875 - Creative Transport Accrual 1880 - Closing Reserve / Closing Costs 1895 - Misc. 1897 - Weekly Contingency Total 1800 - GENERAL & ADMINISRATIVE	39 39 24	245 425 300	Budget 27,876 0 460 210 11,085 16,575 7,200 4,250	
1840 · League Dues 1845 · SSDC P&W 1847 · USA P&W 1850 · AEA Per Diem 1855 · AEA Housing 1857 · AEA Transportation 1860 · Catering (between shows) 1870 · Creative Per Diem / Housing Accrual 1870 · Creative Transport Accrual 1880 · Future Casting Accrual 1880 · Closing Reserve / Closing Costs 1895 · Misc. 1897 · Weekly Contingency	39	425	0 460 210 11,085 16,575 7,200 4,250	
1845 · SSDC P&W 1847 · USA P&W 1850 · AEA Per Diem 1855 · AEA Housing 1857 · AEA Transportation 1860 · Catering (between shows) 1870 · Creative Per Diem / Housing Accrual 1875 · Creative Transport Accrual 1880 · Future Casting Accrual 1890 · Closing Reserve / Closing Costs 1895 · Misc. 1897 · Weekly Contingency	39	425	460 210 11,085 16,575 7,200 4,250	
1847 · USA P&W 1850 · AEA Per Diem 1855 · AEA Housing 1857 · AEA Transportation 1860 · Catering (between shows) 1870 · Creative Per Diem / Housing Accrual 1875 · Creative Transport Accrual 1880 · Future Casting Accrual 1880 · Closing Reserve / Closing Costs 1895 · Misc. 1897 · Weekly Contingency	39	425	210 11,085 16,575 7,200 4,250	
1850 · AEA Per Diem 1855 · AEA Housing 1857 · AEA Transportation 1860 · Catering (between shows) 1870 · Creative Per Diem / Housing Accrual 1875 · Creative Transport Accrual 1880 · Future Casting Accrual 1880 · Closing Reserve / Closing Costs 1895 · Misc. 1897 · Weekly Contingency	39	425	11,085 16,575 7,200 4,250	
1855 · AEA Housing 1857 · AEA Transportation 1860 · Catering (between shows) 1870 · Creative Per Diem / Housing Accrual 1875 · Creative Transport Accrual 1880 · Future Casting Accrual 1890 · Closing Reserve / Closing Costs 1895 · Misc. 1897 · Weekly Contingency	39	425	16,575 7,200 4,250	
1855 · AEA Housing 1857 · AEA Transportation 1860 · Catering (between shows) 1870 · Creative Per Diem / Housing Accrual 1875 · Creative Transport Accrual 1880 · Future Casting Accrual 1890 · Closing Reserve / Closing Costs 1895 · Misc. 1897 · Weekly Contingency			7,200 4,250	
1857 · AEA Transportation 1860 · Catering (between shows) 1870 · Creative Per Diem / Housing Accrual 1875 · Creative Transport Accrual 1880 · Future Casting Accrual 1890 · Closing Reserve / Closing Costs 1895 · Misc. 1897 · Weekly Contingency			7,200 4,250	
1860 · Catering (between shows) 1870 · Creative Per Diem / Housing Accrual 1875 · Creative Transport Accrual 1880 · Future Casting Accrual 1890 · Closing Reserve / Closing Costs 1895 · Misc. 1897 · Weekly Contingency			4,250	
1870 · Creative Per Diem / Housing Accrual 1875 · Creative Transport Accrual 1880 · Future Casting Accrual 1890 · Closing Reserve / Closing Costs 1895 · Misc. 1897 · Weekly Contingency				
1875 · Creative Transport Accrual 1880 · Future Casting Accrual 1890 · Closing Reserve / Closing Costs 1895 · Misc. 1897 · Weekly Contingency			1,000	
1880 · Future Casting Accrual 1890 · Closing Reserve / Closing Costs 1895 · Misc. 1897 · Weekly Contingency			2,000	
1890 · Closing Reserve / Closing Costs 1895 · Misc. 1897 · Weekly Contingency			500	
1895 · Misc. 1897 · Weekly Contingency			34,333	
1897 · Weekly Contingency			0	
			800	
			119,090	
1850 · THEATRE EXPENSES 1851 · Theatre Rent - Take-in Reh			(percentage rent)	
1852 · House / B.O. Labor / Cleaning Staff / S	Socurity		38,934	
	Security		38,934	
1853 · Ticketmaster / Allstate				
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 WEEKLY FIXED EXPENSES			625,650	
Weekly Expenses without Advertising & Th	eatre Costs.		498,678	



# **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.



# **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.



# **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.)



Department of Theatre MICHIGAN STATE UNIVERSITY

# 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.



Department of Theatre MICHIGAN STATE UNIVERSITY

# 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** 



Department of Theatre MICHIGAN STATE UNIVERSITY

# "RECOUPMENT" is

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

#### **COMMERCIAL THEATER BUDGETING**



Department of Theatre MICHIGAN STATE UNIVERSITY

# **RECOUPMENT ANALYSIS BUDGET**

#### **COMMERCIAL THEATER BUDGETING**

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

PRICE SCALE													
Location	# of seats	Ticket Price	ET 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	1						
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					\$ 225,080	i i i i i i i i i i i i i i i i i i i						
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.	9.00%	\$ 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 R	teceipts:	\$ 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	\$ (498,678) \$	(498,678)	\$ (498,678)	\$ (498,678)	\$ (498,678)	\$ (498,678)	\$ (498,678) \$	(498,678)
Estimated Weekly Advertising Expenses	\$ (75,000) \$	(75,000)	\$ (75,000)	\$ (75,000)	\$ (75,000)	\$ (75,000)	\$ (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) \$	(30,000)	\$ (30,000)	\$ (30,000)	\$ (30,000)	\$ (30,000)	\$ (30,000) \$	(30,000)
PRE-ROYALTY POOL OPERATING PROFIT:	\$ 1,142,352 \$	962,749	\$ 783,146	\$ 603,543	\$ 423,940	\$ 244,337	\$ 64,734 \$	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	\$ \$		 73,301.11 171,035.92	-	19,420.21 45,313.81	\$ \$	3,255.94 7,597.18
Number of Weeks To Recoup \$25 Million Investment:		31		37	46	59		84	146		552		3,291

#### 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			and the second sec	9	225,080						
WEEKLY POTENTIAL CAPACITY	18,150	@ 10 Perfs			9	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 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:	\$ \$ \$ \$	(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
<b>OPERATING POOL SPLIT OF PROFITS:</b> 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	\$ \$	services descent a constraint	\$	and a strange to a strange	\$	3,255.94 7,597.18

Number of Weeks To Recoup \$25 Million Investment:	31	37	46	59	84	146	552	3,291
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#### **COMMERCIAL THEATER ENTITIES**



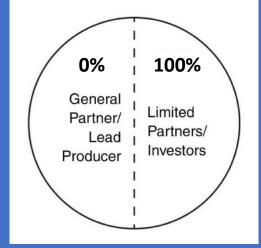
## **BEST PRACTICES FOR BROADWAY**

**"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

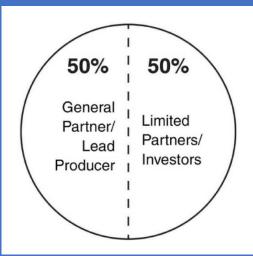
### **COMMERCIAL THEATER ENTITIES**



Department of Theatre MICHIGAN STATE UNIVERSITY

#### **POST-RECOUPMENT SPLIT OF PROFIT:**

**PRE-RECOUPMENT SPLIT OF PROFIT:** 



#### **COMMERCIAL THEATER BUDGETING**



Department of Theatre MICHIGAN STATE UNIVERSITY

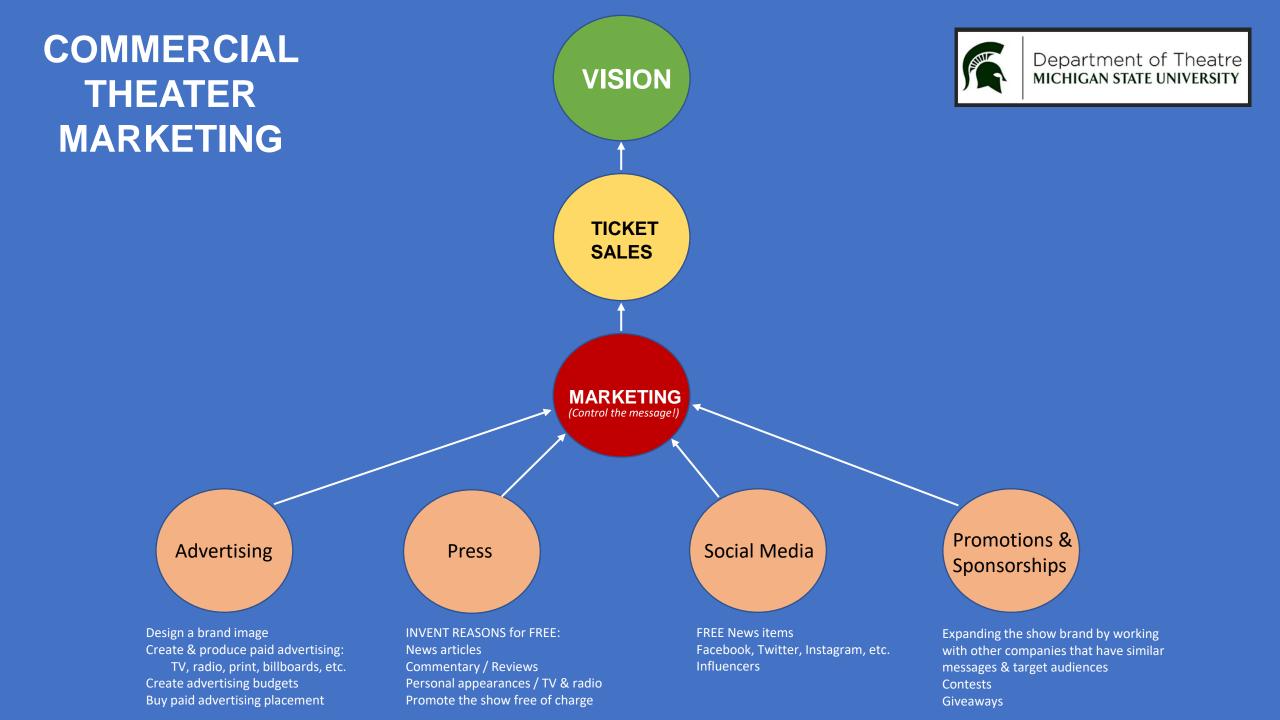
# **PROFIT & LOSS STATEMENTS**

#### 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 WEEK
000 · GROSS Box Office Income	850,435.04	896,527.14	812,515.44	850,786.20	854,335.46	4,264,599.28
000a · 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
Fotal 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						
102 · Set/Prop Maintenance	1,180.00	1,180.00	1,180.00	1,180.00	1,180.00	5,900.00
130 · Costume Maintenance	800.00	800.00	800.00	800.00	800.00	4,000.00
132 · Costume Replacement Accrual	2000.00	2000.00	2000.00	2000.00	2000.00	10,000.00
135 · Wig Maintenance	650.00	650.00	650.00	650.00	650.00	3,250.00
140 · Electrics - Rental	4,945.58	4,945.58	4,945.58	4,945.58	4,945.58	24,727.90
144 · Electrics - Perishables	750.00	750.00	750.00	750.00	750.00	3,750.00
148 · Automation - Rental	4,965.85	4,965.85	4,965.85	4,965.85	4,965.85	24,829.25
149 · Set & Prop Replacement Accrual	10,000.00	10,000.00	10,000.00	10,000.00	10,000.00	50,000.00
150 Sound - Rental	6,722.49	6,722.49	6,722.49	6,722.49	6,722.49	33,612.45
154 · Sound Perishables	600.00	600.00	600.00	600.00	600.00	3,000.00
160 · 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					(1777) (1997) (1997) (1997)	
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
305 · 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
326 · Conductor	3,810.00	3,810.00	3,810.00	3,810.00	3,810.00	19,050.00
327 · 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 10,183.05	30,185.46 9,070.94	31,787.11 9,353.50	30,019.33 8,589.15	29,930.44 10,385.87	152,723.54 47,582.51
1364 · Hair and makeup	21,017.49	21,075.59	20,697.63	20,945.85	21,833.23	105,569.79
1366 · Carpenters		7,390.00		7,390.00	8,150.74	37,594.82
I372 · Properties I374 · Electricians/Pyro/FX	7,274.08 14,584.59	7,390.00 14,445.46	7,390.00 14,584.59	7,390.00 14,597.39	8,150.74 14,887.19	37,594.82 73,099.22
1374 · Eleculicians/Fylo/FX	5,494.29	5,450.80	5,537.78	5,450.80	5,450.80	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 Vac/FTD/Aminuty	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
1400 · DEPARTMENTAL EXPENSES						
1420 · Stage Manager ExpensesRental/Tuning	175.00	175.00	175.00	175.00	175.00	875.00
1422 · Company Manager Expenses Rental Fulling	300.00	300.00	300.00	300.00	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
1600 · ADVERTISING						

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	All constraints and and	76.300.00	76,300.00	76,300.00	381,500.00
Total Totol · ADVER ITSING	70,300.00	70,300.00	70,300.00	70,300.00	70,300.00	361,500.00
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 / Housng 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
1905 · Theatre Cleaning & Security	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 OP · Operating Costs	467,684.82	465,938.89	468,420.45	461,917.52	469,698.87	2,322,160.55
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
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



### COMMERCIAL THEATER MARKETING



Department of Theatre MICHIGAN STATE UNIVERSITY

## MARKETING

# Control the message! "Synergy" of all content!



Marketing Tip 1: **Define Your Target** Marketing Tip 2: Research Create a Plan / Brand / "Unique Position" Marketing Tip 3: 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 Review & Revise Your Content** Marketing Tip 8:

### COMMERCIAL THEATER MARKETING



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

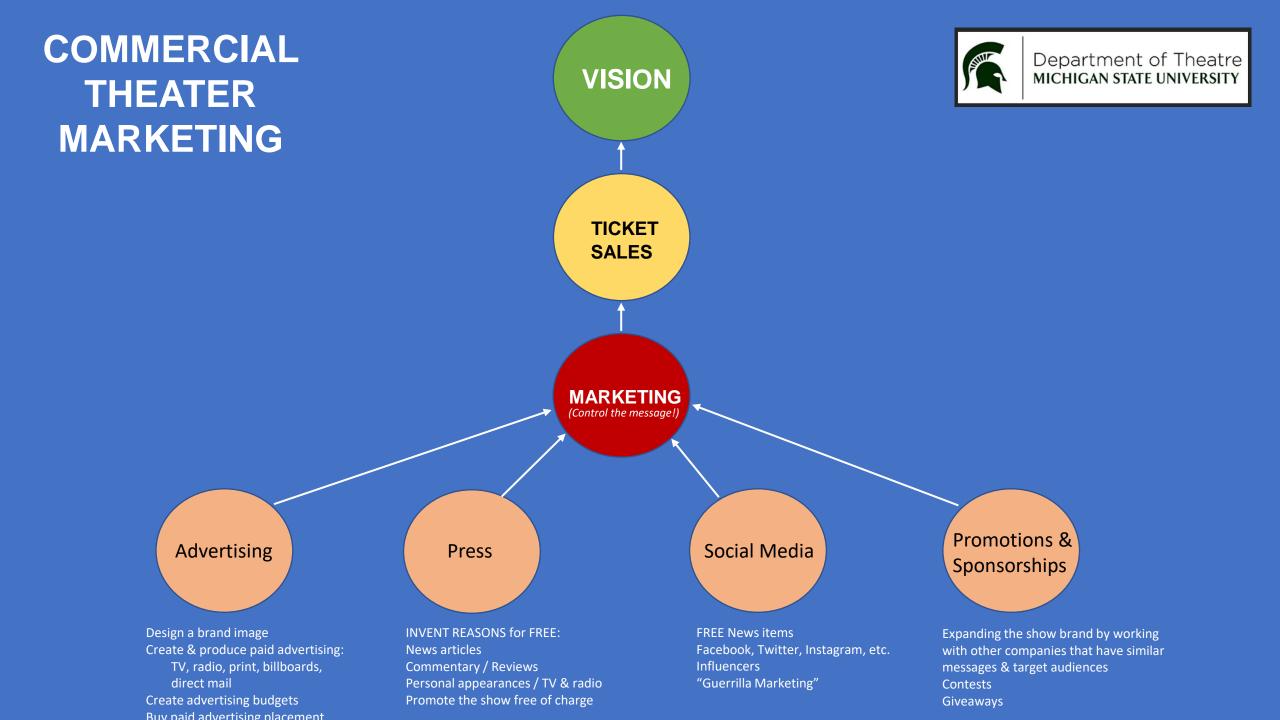
### COMMERCIAL THEATER MARKETING



Department of Theatre MICHIGAN STATE UNIVERSITY

## 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!)

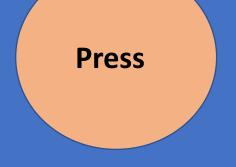


### **COMMERCIAL THEATER MARKETING**



Advertising

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



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



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

## COMMERCIAL THEATER MARKETING





Department of Theatre MICHIGAN STATE UNIVERSITY

## 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

#### 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"



Department of Theatre MICHIGAN STATE UNIVERSITY

#### **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