

Prospectus  
for  
Tier One Investors



Active Voice Theatrical, LLC  
14380 Foothill Blvd. #12, Sylmar, CA  
91342

[investment@activevoiceproductions.com](mailto:investment@activevoiceproductions.com)



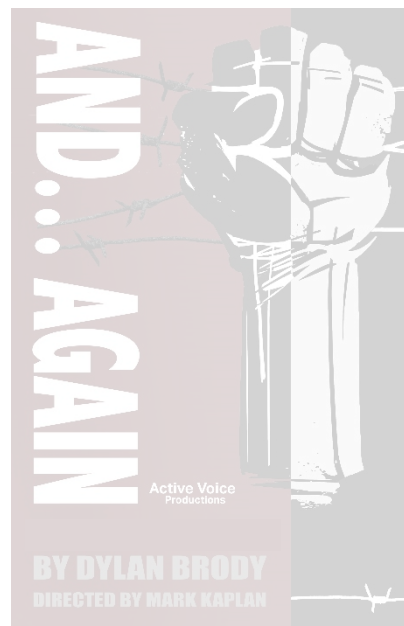
*AND... AGAIN - prospectus*

ACTIVE VOICE THEATRICAL, LLC

### *The Company*

A focused offshoot of **Active Voice Productions, Active Voice Theatrical, LLC** exists solely for the production of this single, important play, "AND... AGAIN" as it makes its journey from black box workshop to full-scale, profitable production in Los Angeles with intent to bring this production to fulfillment on the Broadway stage or in a similarly prestigious theatrical venue in West End, London.

The company will be structured as a limited liability company (LLC), selling shares, managing production and distributing any returns.





## *The Goals and Objectives*

The goal of Active Voice Productions remains the creation, support and production of museum quality art suitable for media industry distribution and mass-audience consumption.

This production entity serves that goal powerfully. We hope to widen a genuine awareness of the blinders we wear to society's wrong-doings, and our own implied complicity. We hold ourselves, as creators and producers of this work to the highest standard in our efforts to bring complex, emotionally-charged issues of vital importance to audiences with enough humor, compassion and veracity that difficult ideas may be absorbed into the zeitgeist without resistance.



*The Product*

To audiences we deliver laughter and insight.

To investors we return financial profits should the show produce them.

It's really not complicated when it works right.

**AND... AGAIN**

**A FULL LENGTH ONE ACT BY DYLAN BRODY  
DIRECTED BY MARK KAPLAN**

**Active Voice  
Productions**



## Pricing Strategy

100 shares in this production, each valued at \$3,500 will comprise the investment pool for this project.

While we will not actively sell partial shares beyond those added to the early-investors' Tier One pool as an **early-believer bonus** (see next paragraph about that), we happily accept investments from independently created pools of investors whose total purchase adds up to a whole number of shares.

To encourage early investment, 1st Tier investors, those rare visionaries who have the courage to support this piece from the very start will gain additional value. We thank you for helping us move the project forward with increasing momentum in these important early stages. Therefore, **any participation in the 1<sup>st</sup> Tier Round of financing, closing with the wrap of the World Premiere Workshop Production (Jan 30, 2021) will be valued at an additional two percent over the purchase price in the distribution of shares.** A \$35k commitment from you or your organization now will buy you 10.2%\* of this groundbreaking production instead of the 10% you would own for the same purchase the day after the Workshop run closes.

To discuss, e-mail [investment@activevoiceproductions.com](mailto:investment@activevoiceproductions.com).  
To support this piece right now [CLICK HERE](#)

\*Shares will be sold only until 100% of shares in the *investors pool* have been claimed *including* early-purchase bonuses.



### *The Inevitable Industry Comparisons*

As full theatrical productions go, this one comes in at the low end, though it's certainly not a solo-show that requires a microphone and can be scaled by narrowing the spotlight. Still, as a two-scene endeavor, running approximately the length of a modern film, this project requires no complex set design nor intricate lighting effects.

This play makes its point in the tradition of Becket and Pinter, Mamet and Shepard, Stoppard and Sorkin. It puts the characters in the room at the crucial moment and lets us watch.

This allows us, on a remarkably low budget, to scale this show for production in a larger house. Key to the success of this endeavor, it also provides enough of a *production reserve* to keep on the boards through those first important weeks when a show like this finds its audience and its life.

At a total budget of \$350,000, this play lives in the world theatrical investors thought might not come again. With Disney blockbuster musicals and star-vehicle revivals drawing millions in entertainment industry capital, And... Again represents that rare opportunity to invest in reasonably budgeted, original American theater.

**100 shares in this production, each valued at \$3,500 will comprise the investment pool for this project.**

**To discuss, e-mail [investment@activevoiceproductions.com](mailto:investment@activevoiceproductions.com).**



### *Company Ownership*

The company will be structured as a limited liability company (LLC) **owned entirely by Active Voice Productions.**



**Active Voice Productions** has created, licensed and distributed award-winning content for stage and screen since 2018 when Mr. Brody realized he could no longer support all his endeavors as a solitary human. The success of the *Three Specials in One Night* shoot and subsequent streaming agreements and awards led to *Dylan Brody's Driving Hollywood* licensing an internationally touring, fully staged production to Blue Panther Productions. AVP began creating and supporting work it values beyond that of its founder, the writer/producer of AND... AGAIN.

*The Corona Dialogues*, Starring Kate Orsini has won festival awards internationally and included guests such as Bonnie Hunt, Tovah Feldshuh, Annie Wood, Monica Piper and Monica Horan.



Under the Active Voice Productions banner, Darren Staley has executive produced the *Return of Dylan Brody's Neighbor's Couch Revisited* and *The Crow and Dave Show*, a hilariously modern podcast about old time idiocy.

### *Project management*

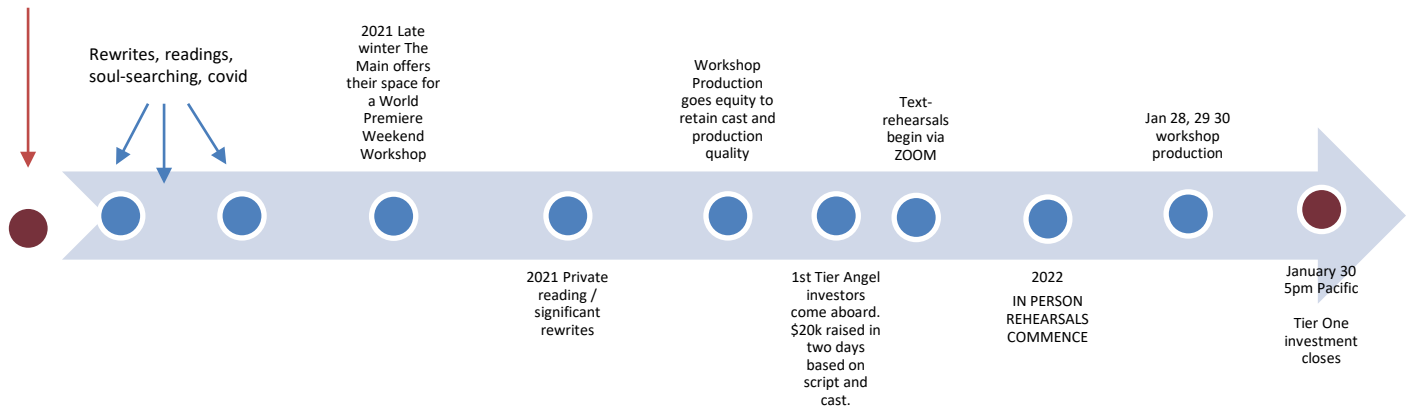
While the management of this project falls into the usual outlines of any theatrical endeavor (ie - Producer gathers the financing, oversees initial hiring and expenditures, distributes profit / Director gathers cast, design crew, oversees rehearsal and creative elements) having the playwright also serve as producer allows for a nimble creative flexibility in the process. Meanwhile, the Director, Mark Kaplan whose relationship with Mr. Brody goes back nearly forty years, comes to the project with significant experience producing and directing for the stage in New York and in the Los Angeles area and also works with Mr. Brody on other projects as a manager and supporter.

The effortless shorthand and familial dynamic of this creative/professional relationship set the stage beautifully to build a powerful theatrical success without the traditional theatrical production drama.



## Development History

### 1<sup>st</sup> Draft 2016



Full Local Production intended early- to mid-Summer of 2022 with reserve in place to hold the boards for eight to ten weeks.

**100 shares in this production, each valued at \$3,500 will comprise the investment pool for this tier of the project. All investment in the Active Voice Theatrical 2022 will be included in the investment pool for any further returns as this production moves on to Broadway, Off Broadway, or other larger venues that may present themselves.**

**For additional info or to set an appointment to discuss e-mail [investment@activevoiceproductions.com](mailto:investment@activevoiceproductions.com).**





*AND... AGAIN - prospectus*

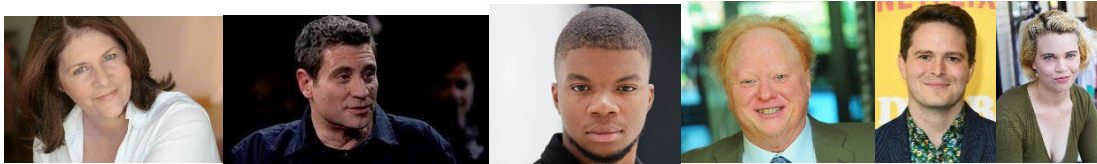
## Company Assets

This is a creative endeavor.

WE CREATE SOMETHING FROM NOTHING.

We own all rights to the Intellectual Property, the Copyright on the script, and all possible future incarnations in all media universally.

We have the support and readiness of **an extraordinary cast** that includes known industry names willing to work on this play based on the strength of this script. The power of this script. The potential impact of this script.



We had **seven percent (7%)** of our total budget gathered before our first in person read **through** thanks to 1st Tier, development level, **angel investors**. This put us in good stead to reach our first objective with a Workshop Production at the end of January until Omicron struck, and the safety of cast and crew had to take precedence over backers' presentations and press preview time.

The work done in rehearsal and rewrite toward that lost workshop weekend, however, leave us with an extraordinarily salient, lean, movie-length stage-play ready to mount on schedule.

[CLICK HERE to BUY SHARES NOW](#)

This single copyright serves as the heart of this company, a share-selling entity owned by Active Voice Productions.



## Marketing Plan

### ***The Target Market***

**AND... AGAIN**, a stylishly modern stage play, tickles the funny bone while reminding us all of genuinely terrifying and tragic historic and current events. To do so in particularly polarized times makes this play all the more potent, important and valuable.

The first push of this play will be to privileged anti-racists craving involvement but immobilized by a sense of helplessness or fully engaged and seeking theatrical entertainments that support their efforts. Parallel marketing to the black community will make our efforts at allyship apparent and nurture a barely touched theatrical audience for traditionally (and majority) white theater.

The bridging of audience markets serves to further the larger artistic goal of the piece itself. As disparate groups drawn together by the play and its subject matter observe this work, the effect of sharing the space as an audience becomes an undeniable part of their experience. The conversations after the show, in the lobby, on the sidewalk become the conversation we keep claiming we must have as a society.

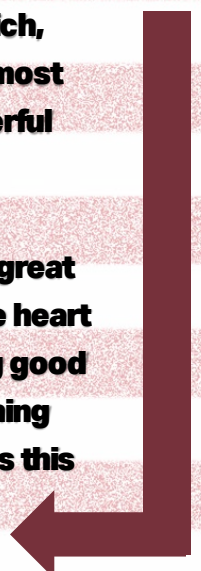
We intend to keep general admission ticket prices high for the general public, with significant discounts for educational, cultural or non-profit group sales.

### ***Location Analysis***

**As a Los Angeles area company, Active Voice can build this production in a media-rich, progressive community with easy access for communities that cut across all of our most invested stakeholders and most likely initial audience pools as well as the most powerful talent for the roles as is evidenced by the World Premiere Workshop cast.**

**Los Angeles' best writers tend toward more lucrative work in film or television. Thus, great new plays that originate here give us all an opportunity to remember that even at the heart of the entertainment industry we recognize the importance and value of also making good art. In a city with a dearth of great new plays, an original property from an award-winning local playwright raising one of the biggest issues of our time with humor and bite puts this production into play in the right place at the right time.**

Invest NOW:  
click or point your  
camera





*AND... AGAIN - prospectus*

### *Advertising*

**Written early in the Trump era, when the playwright first became aware of the dangerous blinders the left had begun to wear, insulating itself, isolating a modern danger as distinct from historical atrocities, And... Again has become increasingly salient with the rise of the Black Lives Matter movement and now – troublingly – the return to a sense of normalcy among the white Americans who took to the streets in support of #BLM in the wake of the George Floyd lynching during the darkest days of obvious rising fascism.**

**TO ALL WHO HAVE SAID, "WHAT CAN WE DO?" WE PROVIDE A PLACE TO START.  
SEE THIS PLAY.  
DISCUSS IT.**

**The sense of unease in the community of white allies who do not know how to take action, who long to be known to be anti-racist, as activists serves as the crux of the first wave of marketing and advertising. The desire to talk about these complex subjects without being accused of virtue-signalling simply for stating an opinion or acknowledging nuance and depth and entrenchment gives press, activists and frankly, all of us in the traditional, liberal establishment a way to open that conversation.**

**By being at the bleeding edge of this discussion in the modern theatrical landscape, and through powerful, image-based local campaigns, we intend to create first a buzz, then a howl.**

**It starts with the play.**



**100 shares in this production, each valued at \$3,500 will comprise the investment pool for this tier of the project. Should this production move on to NY, London or another larger venue with a larger budget, shares in this tier will be prorated and included in door profits from that show.**

**To discuss, e-mail [investment@activevoiceproductions.com](mailto:investment@activevoiceproductions.com).**



## SWOT Analysis pt 1. (Strengths/Weaknesses)

### *Strengths*

The script from which the project grows gives it a strong foundation and the flexibility shown by Mr. Kaplan and Mr. Brody in adapting the production process to the needs of the moment has already proven invaluable.

The dedication of everyone involved in this project to date proves the appeal and the power of the work put forward by Active Voice Theatrical at this time.

The withdrawal from the project for reasons of conscience by an avowed supporter of inherently racist policy suggests this project remains sound to its core.

Having built the entire project carefully, with research time put into the writing, extensive rehearsal and rewrite on the way to a Workshop Production, having built a cast to best breathe life into these characters, develop the production and fully understand the potential of the realized vision to come, we enter the closing round of Tier 1 investment more likely to push our projected opening days forward, than to push them back.



### *Weaknesses*

Theater is an inherently risky business.

We believe the best mitigation of investment risk comes through quality of production and we believe that production quality improves with decent compensation and treatment of all involved.

Mr. Brody, at the head of the company, becomes stern when we suggest improving profit by cutting pay for people who make less than he claims to.



## SWOT Analysis pt 2. (Opportunities/Threats)

### *Opportunities*

As AND... AGAIN finds its proper space in Los Angeles and moves toward an opening run we have the opportunity, thanks to our extraordinary team, to scale upward in very short order.

By utilizing a pro-rated percentage of the incoming financing toward marketing and promotion of the project toward those groups most likely to show immediate interest based solely on the subject matter (also, those most likely to speak about it after seeing it) we have an opportunity to begin pre-selling tickets.

Played properly, this small play might lead to that big fantasy Hamilton moment -- not the one where Lin-Manuel Miranda stood with his finger in the air -- the one where the producer walked around on opening night, handing out checks to the investors.



### *Threats*

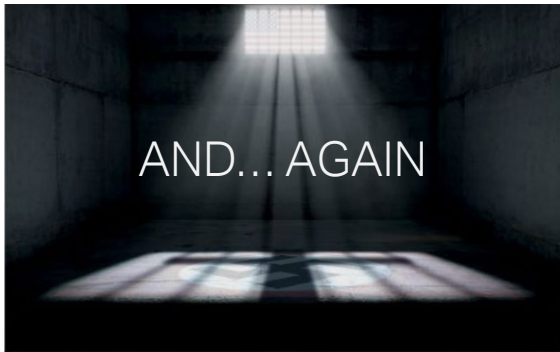
Covid-19 of course, makes live theater a complex proposition as an investment. We intend always to follow the most stringent current protocols as required by Unions and the Federal and State Government and as prescribed by the most medically-conservative consensus available.



*AND... AGAIN - prospectus*

## *Capital Requirements*

At a total budget of \$350,000 for a summertime production [when the possibility of outdoor or well-ventilated venues becomes a viable option], we hope to raise 30% (\$105,000) in the 1<sup>st</sup> Tier, allowing this total investment period to be valued at around 30.6% of the of the total shares. The remainder of the budget (\$245,000) will be raised concurrent with initial pre-production through further investment, sponsorship and pre-sale of tickets.



## *Capital Repayment Structure*

Initially, all operating profits (the excess of income from ticket sales, merchandise, etc. over operating expenses such as authors' royalties, actors' salaries, light rentals and theater costs) are paid to investors until the operating profits equal the amount invested. After that, the investors have "recouped," and any additional operating profits ("net profits") are split fifty percent to the investors and fifty percent to the producers.

**100 shares in this production, each valued at \$3,500 will comprise the investment pool for this project. Partial shares acquired as Tier 1 bonuses will be calculated at the end of the Tier 1 availability period so that no more than 100 total shares are sold by the end of Tier 2 SHOULD A 3<sup>rd</sup> tier be initiated toward a larger production, Tier 1&2 investors shall be included, their pool pro-rated to the larger share price**

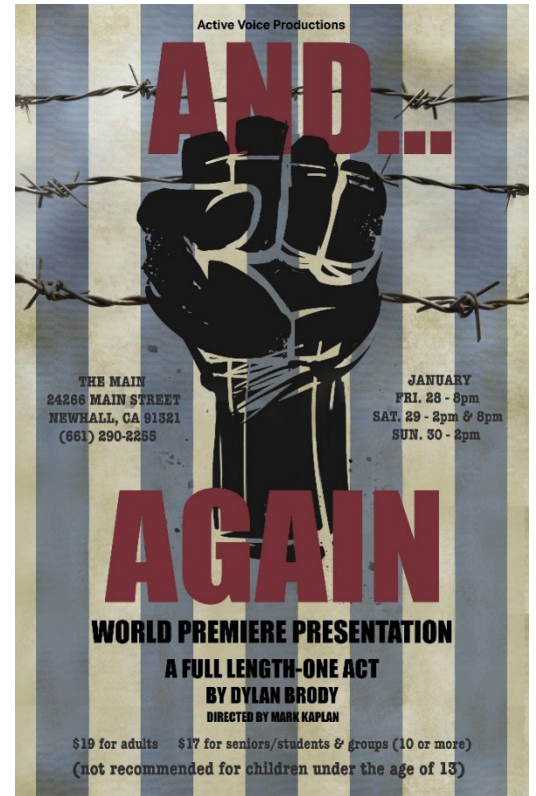
**To discuss, e-mail [investment@activevoiceproductions.com](mailto:investment@activevoiceproductions.com).**

**Investment in the arts holds inherent risk.  
Most theatrical investors do not receive  
any return on their investment.**

**Never invest more than you are prepared  
to lose.**

*“Let not anyone pacify his conscience by the delusion that he can do no harm if he takes no part and forms no opinion. Bad men need nothing more to compass their ends, than that good men should look on and do nothing. He is not a good man who, without a protest, allows wrong to be committed in his name, and with the means which he helps to supply, because he will not trouble himself to use his mind on the subject.”*

*-- John Stuart Mill*



Thank you for supporting live theater.

Do your part. Invest now.

Get in at the 1st Tier for a bigger piece of the *Investors' Pool*!



Point your phone's camera at that fancy circle or just click on it!

