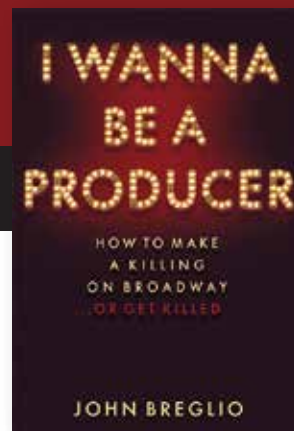


# I WANNA BE A PRODUCER

HOW TO MAKE A KILLING ON BROADWAY... OR GET KILLED

A NEW BOOK BY BROADWAY VETERAN JOHN BREGLIO



## FOREWORD

You are in good hands with John Breglio.

For over forty years, since the early 1970s, John has lived and worked at the heart of the American theater. Lawyer, producer, consigliere, and friend, he has helped countless producers and artists find their way through the confusing and often treacherous thickets of the Broadway world. In this book, he is offering you the same wisdom, clarity, and precision that he has given to some of the greatest and most ground-breaking leaders of the field, from Joe Papp and Marvin Hamlisch to John's great friend and colleague, Michael Bennett.

If you have ever wanted to produce, if you have ever been interested in the nitty-gritty of what creating a Broadway show demands, this book will be an indispensable aid. Nowhere else are the details, especially the contractual details, of commercial producing laid out with such clarity and completeness.

John spent the bulk of his career as a lawyer at Paul, Weiss, training under the legendary Bob Montgomery. By the mid-1970s he was the leading theatrical lawyer in the country, a position he retained for the next thirty years. During that time he put deals together for hundreds of Broadway shows, and represented artists, producers, investors and non-profit theaters. From *A Chorus Line*, which he lovingly put together in 2006, John left Paul, Weiss two years later to pursue his dream of producing full time. He has since added a decade of producing experience to his long service as a theatrical lawyer; that experience, too, has given him insights that few others possess.

This is not a gossipy book: John has too much class, and too much respect for his clients and friends, to write a tell-all memoir. But it is, inevitably, a personal book, and is filled with recollections and memories of theatrical figures great and small. Reading it, one comes to know the John Breglio I have known over the past decade: funny, smart, loyal, humane, and generous. When I returned to New York as Artistic Director of the Public Theatre in 2004, John was a constant source of support, advice, prodding and clarity. To my great surprise, and great good fortune, I found that the Public's lawyer was the most reliable moral compass I had in charting our course. Although John left the law a year later, I have called on him often in the decade since, and he has always been generous with his time and brilliant with his insights.

I have benefited enormously from what John has had to tell me; I know you will, too

Oskar Eustis  
Director of the Public Theatre

JOHN BREGLIO [iwannabeaproducer.com](http://iwannabeaproducer.com)