

LAROS THEATRE
COMPANY PRESENTS

MY GHOSTS

A MUSICAL



Title:
My Ghosts

Story
Created by:
Erica Elsa Laros

For More
Information Contact: info@jaymichaelsarts.com

Creative Team:

Book: *Erica Elsa Laros*

Music/Lyrics: *Dave Laros*

Genre:

Gothic Musical

Project
Summary

In this fantastical dark comedy, acclaimed author Cab Curio struggles to defeat his inner critics: the ghosts of Shakespeare, Marlowe, and Wilson, while seeking help from Lenore, the clocktower ghost, before his time runs out.

Creative Team

Erica Elsa Laros & Dave Laros





Visionboard

Welcome to Cab Curio's Haunted Study

My Ghosts By the Numbers



1 act

5 actors, 3 accompanists

90 minute running time

13 piano-driven songs of varied
styles (e.g. theatrical rock,
ballad, catchy showtunes)

Musical Showcase Reviews

*“The Music is Incredible
... Intriguing Premise
and Storytelling Style ...
Show and Vocals were
Spectacular!”*

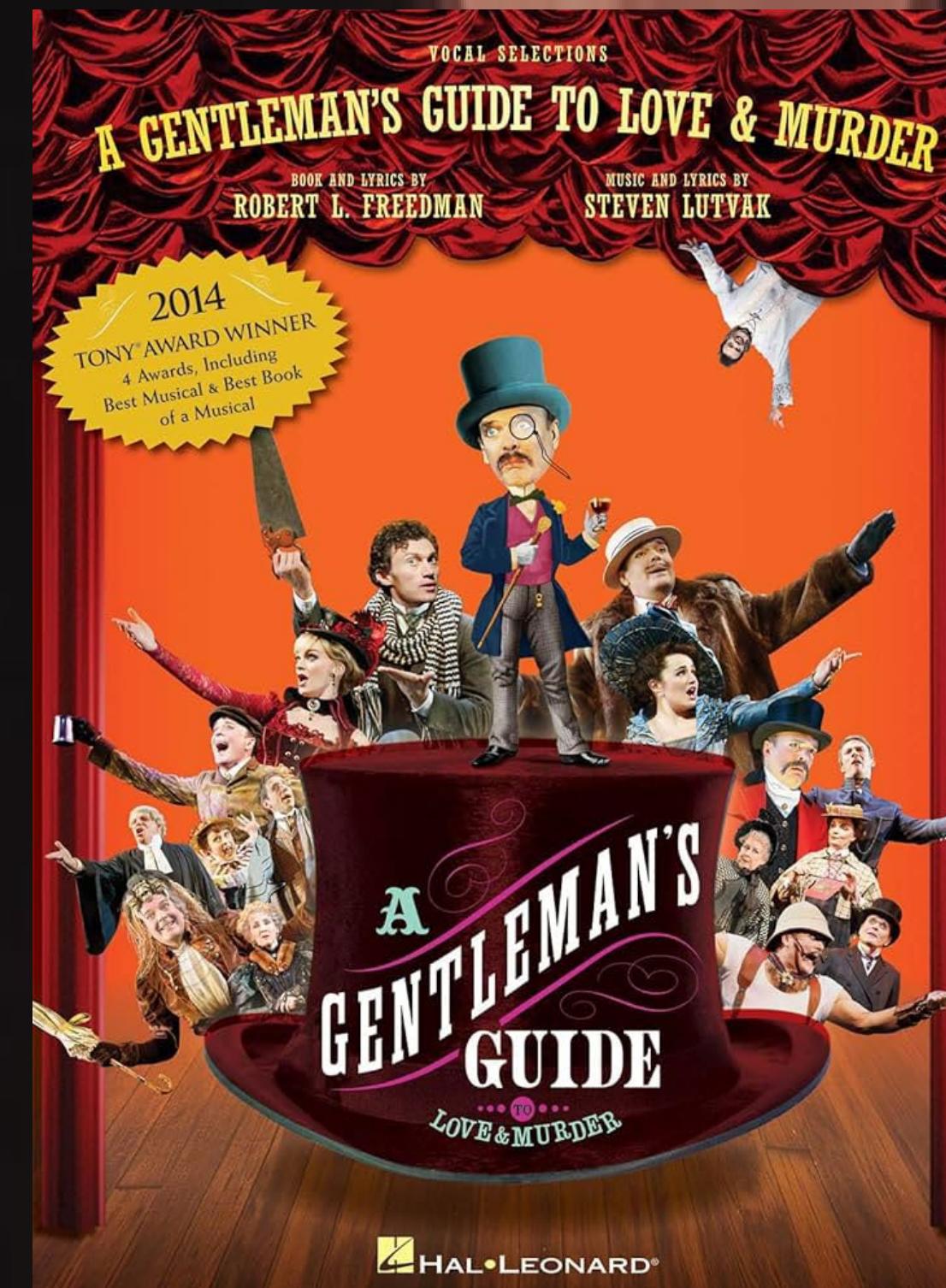


Are Cab's ghosts
our ghosts?

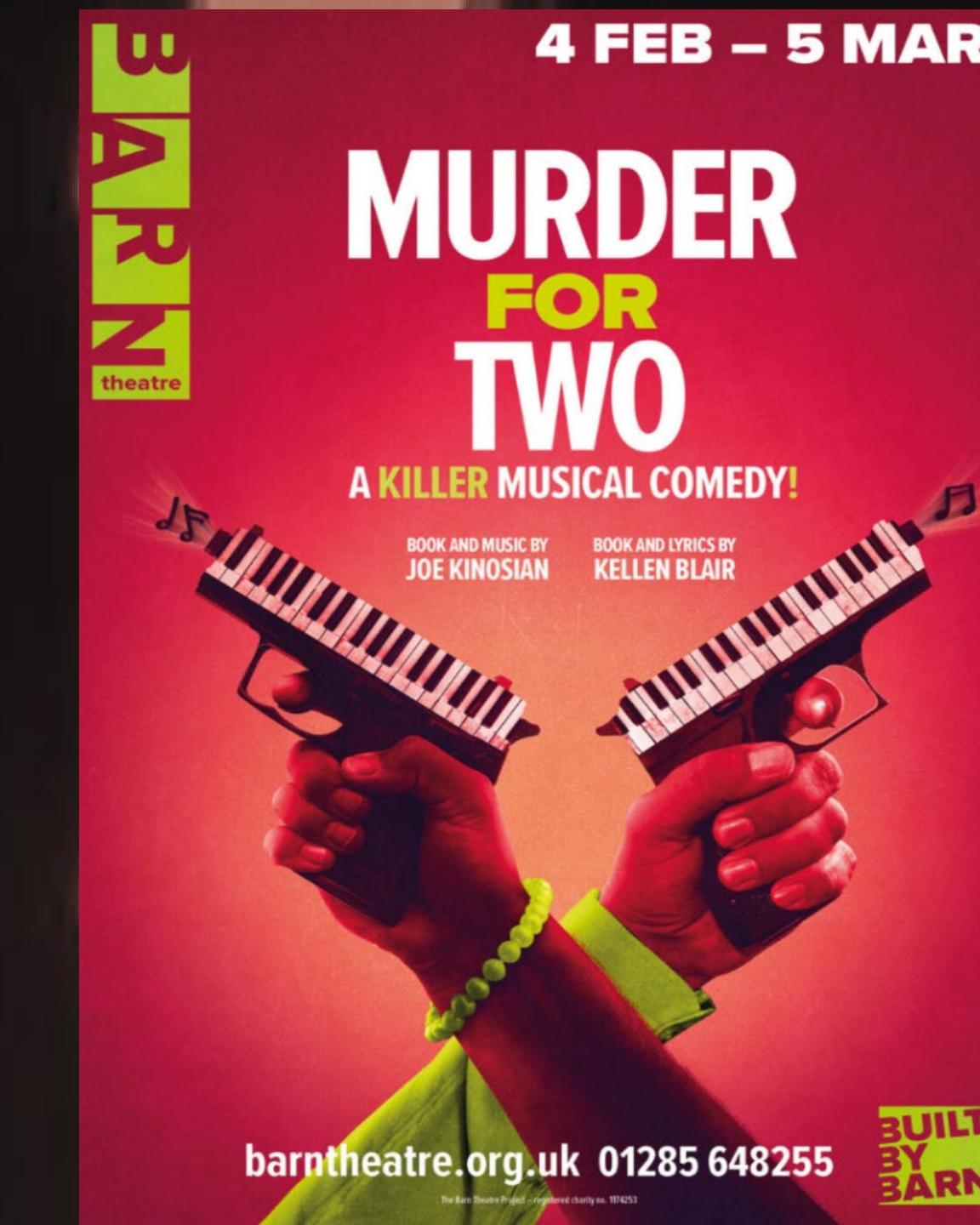
My Ghosts

My Ghosts addresses fears we all face with a positive twist.

Comparables



A Gentleman's Guide to
Love and Murder



Murder for Two



Target Audience

A gothic musical appeals to an audience that enjoys a blend of the macabre, romanticism, the supernatural, and dramatic storytelling. They appreciate:

Dark and Brooding Atmospheres: Audiences drawn to gothic aesthetics enjoy settings that are often grand, decaying, and filled with shadows – think old castles, foggy cemeteries, or dimly lit opera houses.

Melodrama and High Emotion: Gothic narratives often feature intense emotions, tragic love stories, obsession, revenge, and dramatic confrontations.

Supernatural Elements: Vampires, ghosts, monstrous creations, and other paranormal beings are common in gothic tales, appealing to those who enjoy fantasy and horror.

Literary Sensibilities: Many gothic musicals are based on classic literature, so an audience that appreciates works by authors like Bram Stoker, Mary Shelley, Edgar Allan Poe, or the Brontës would likely enjoy them.

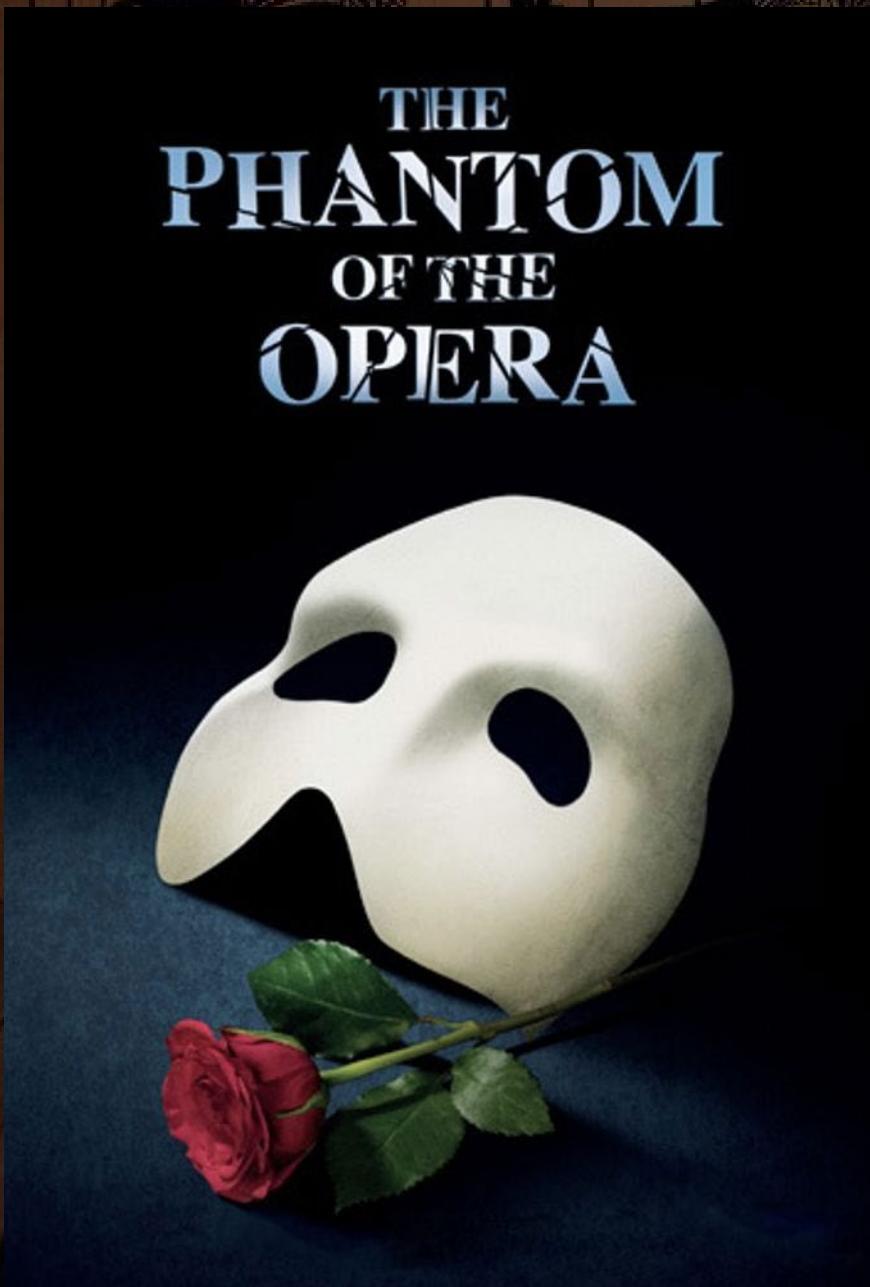
Complex and Flawed Characters: Protagonists and antagonists in gothic musicals are rarely purely good or evil; they are often tormented, driven by dark desires, and grappling with internal conflicts.

Powerful and Theatrical Scores: The music in gothic musicals often mirrors the dramatic intensity of the story, featuring sweeping melodies, haunting harmonies, and sometimes rock or operatic influences.

Victorian and Period Aesthetics: The fashion and architectural styles of the Victorian era and earlier often play a significant role in gothic settings, appealing to those who appreciate historical aesthetics.



Examples of Gothic Musicals and why they appeal to this audience:

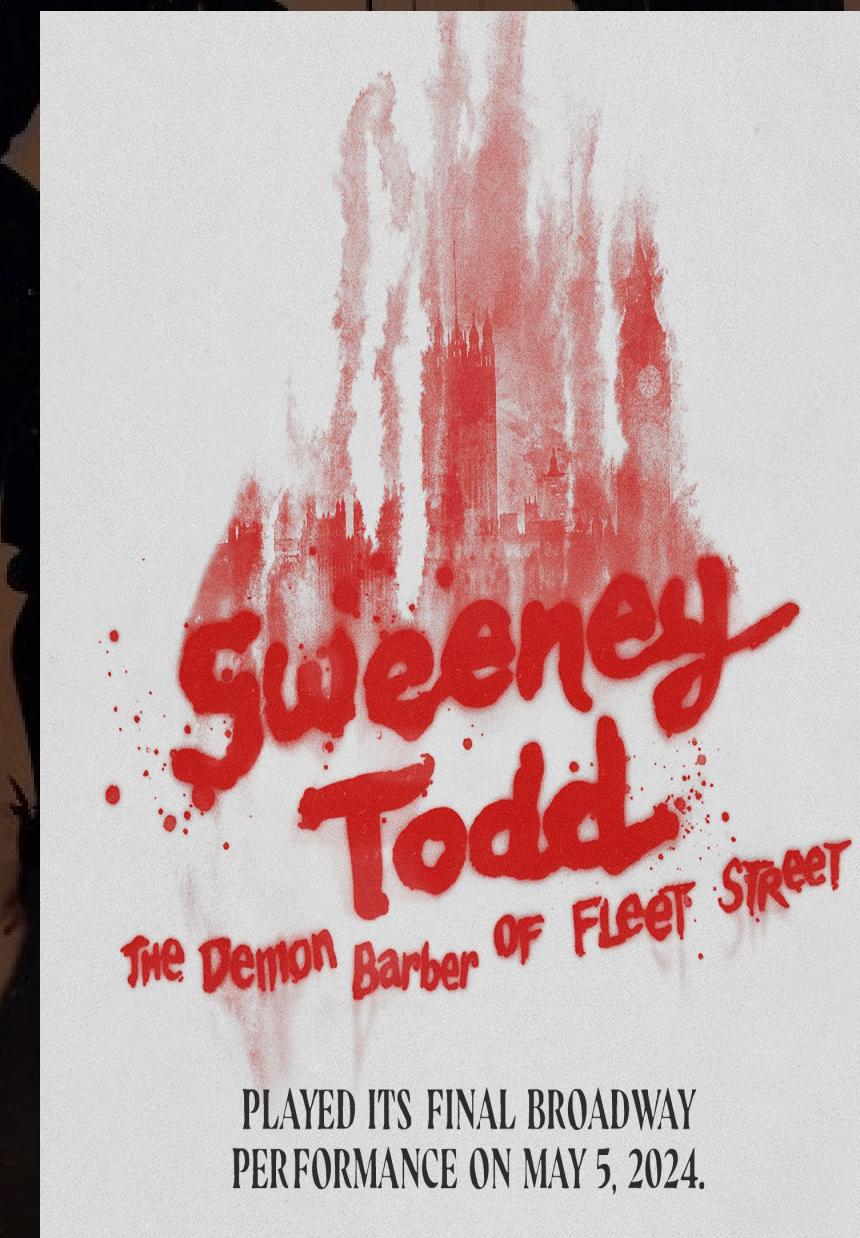


The Phantom of the Opera:

This is perhaps the quintessential gothic musical.

Appeal:

It embodies dark romance and tragic beauty.

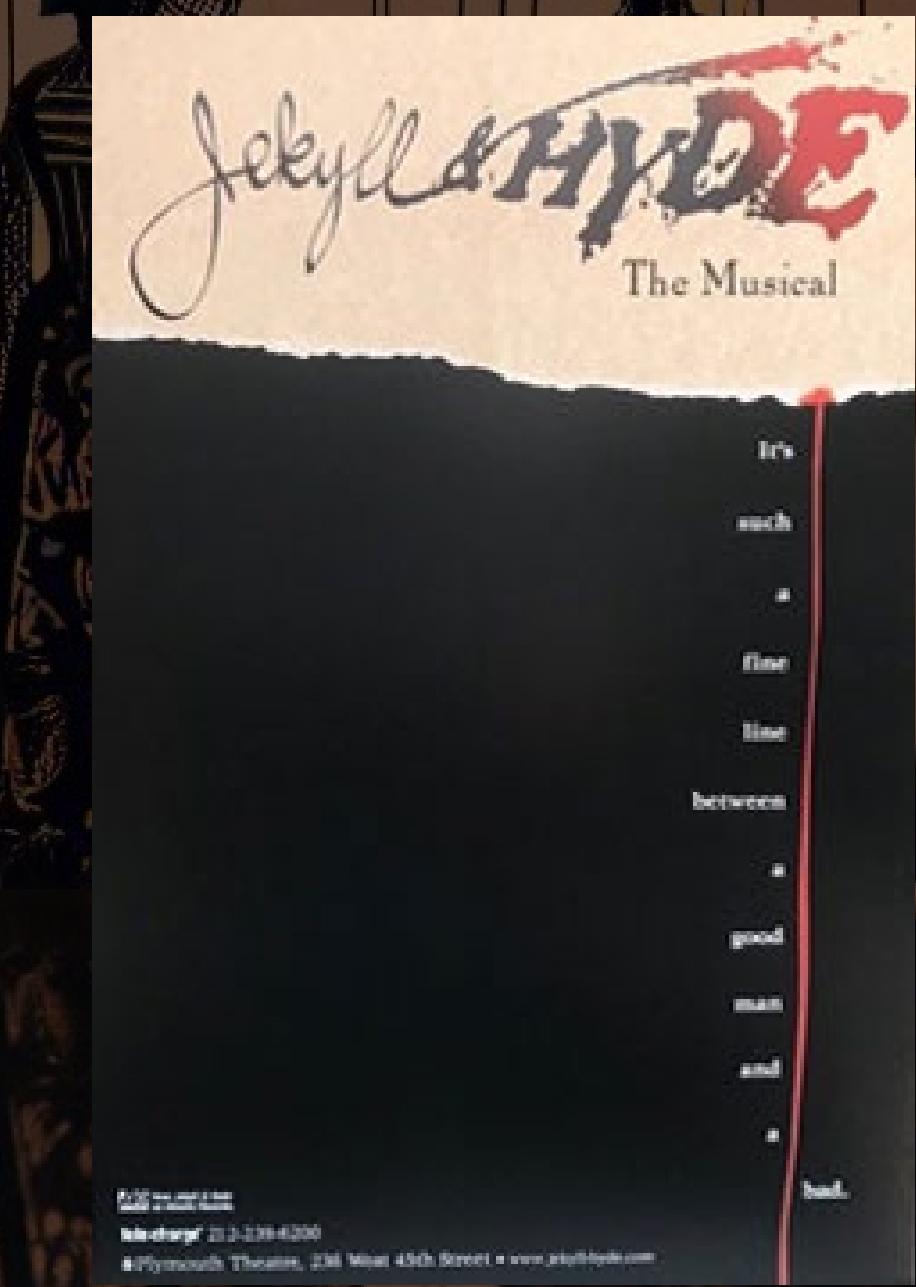


Sweeney Todd: The Demon Barber of Fleet Street:

A darkly comedic and gruesome tale of revenge.

Appeal:

Masterfully blends horror, dark humor, and intricate musicality.

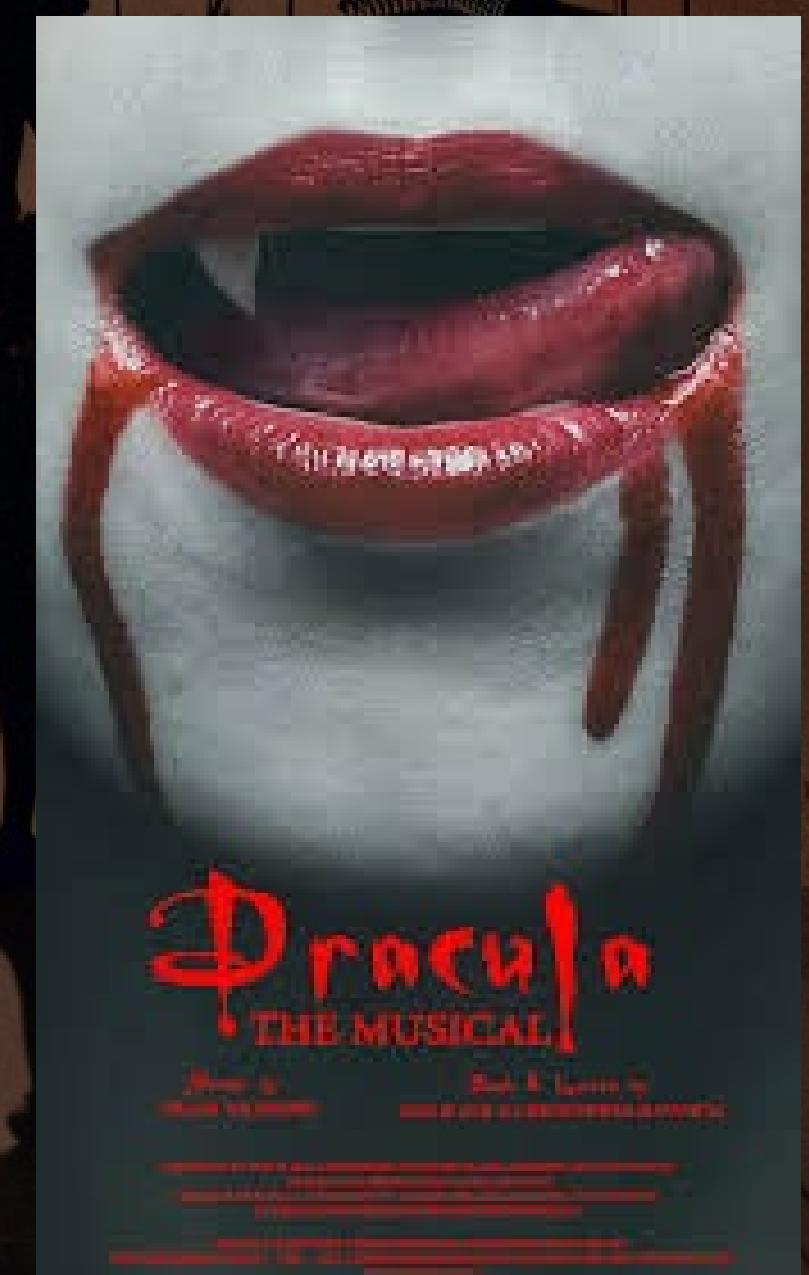


Jekyll & Hyde:

Based on Robert Louis Stevenson's classic novella.

Appeal:

Explores the duality of human nature through shifts between lyrical ballads and rock-infused anthems.



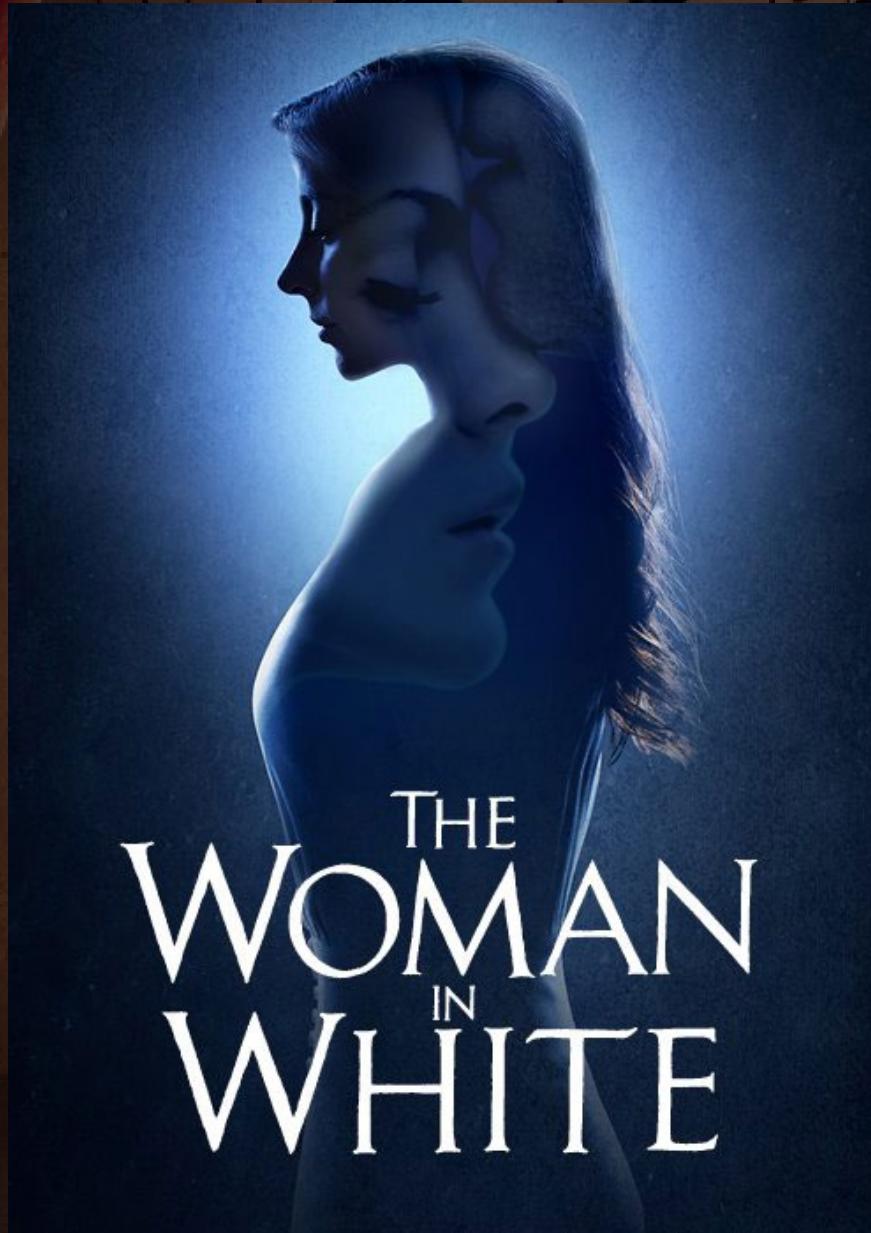
Dracula, The Musical:

Various adaptations exist, all based on Bram Stoker's novel.

Appeal:

The ultimate vampire tale filled with seduction, horror, and immortal love.

More Gothic Musicals

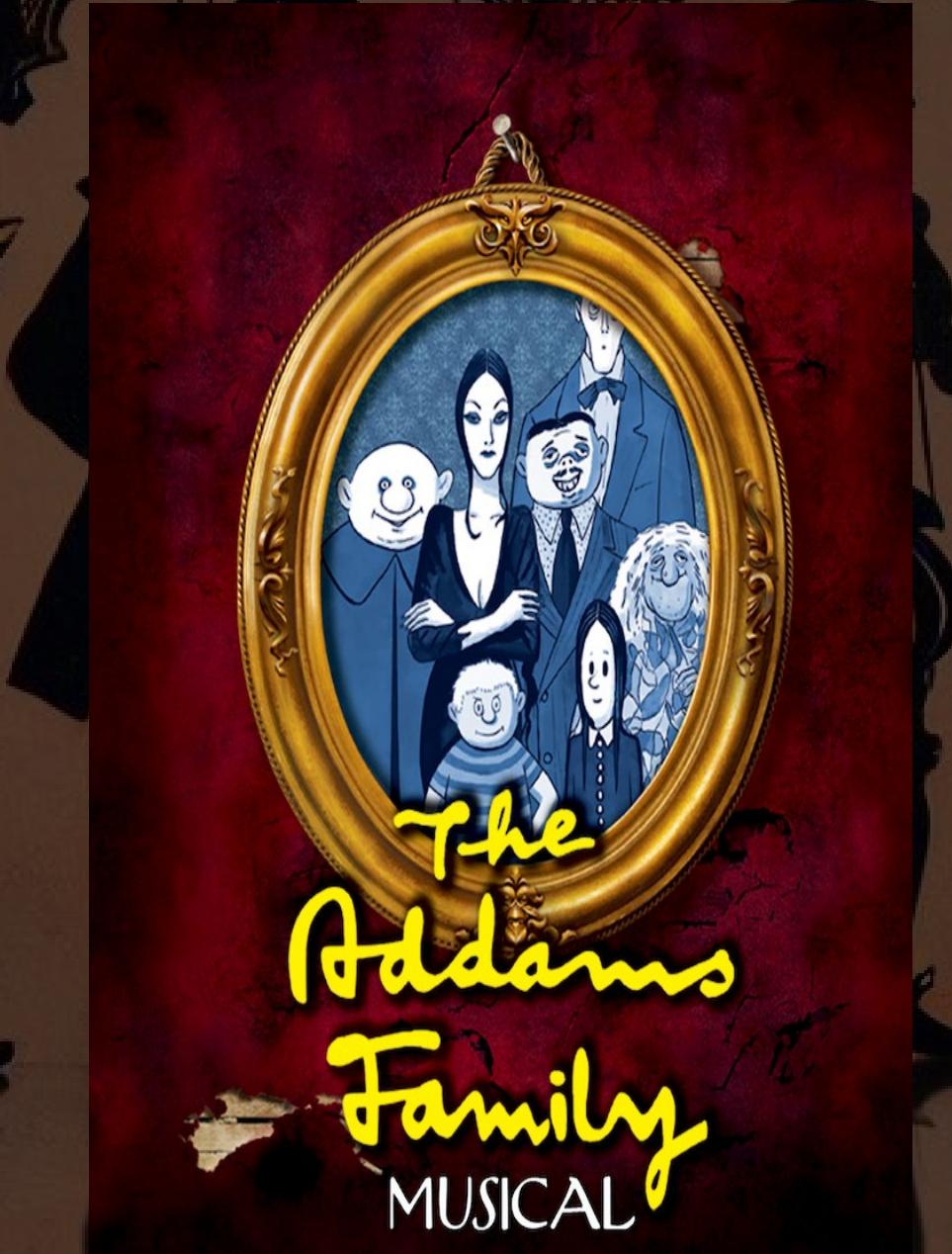


The Woman in White:

Another Andrew Lloyd Webber musical, based on Wilkie Collins' novel.

Appeal:

A mystery-thriller with gothic undertones, featuring an intricate plot, hidden secrets, and a sense of impending dread.



The Addams Family:

While more comedic, it embraces gothic aesthetics and morbid humor.

Appeal:

A family that celebrates the macabre, offering a lighter entry point into gothic themes with catchy songs.

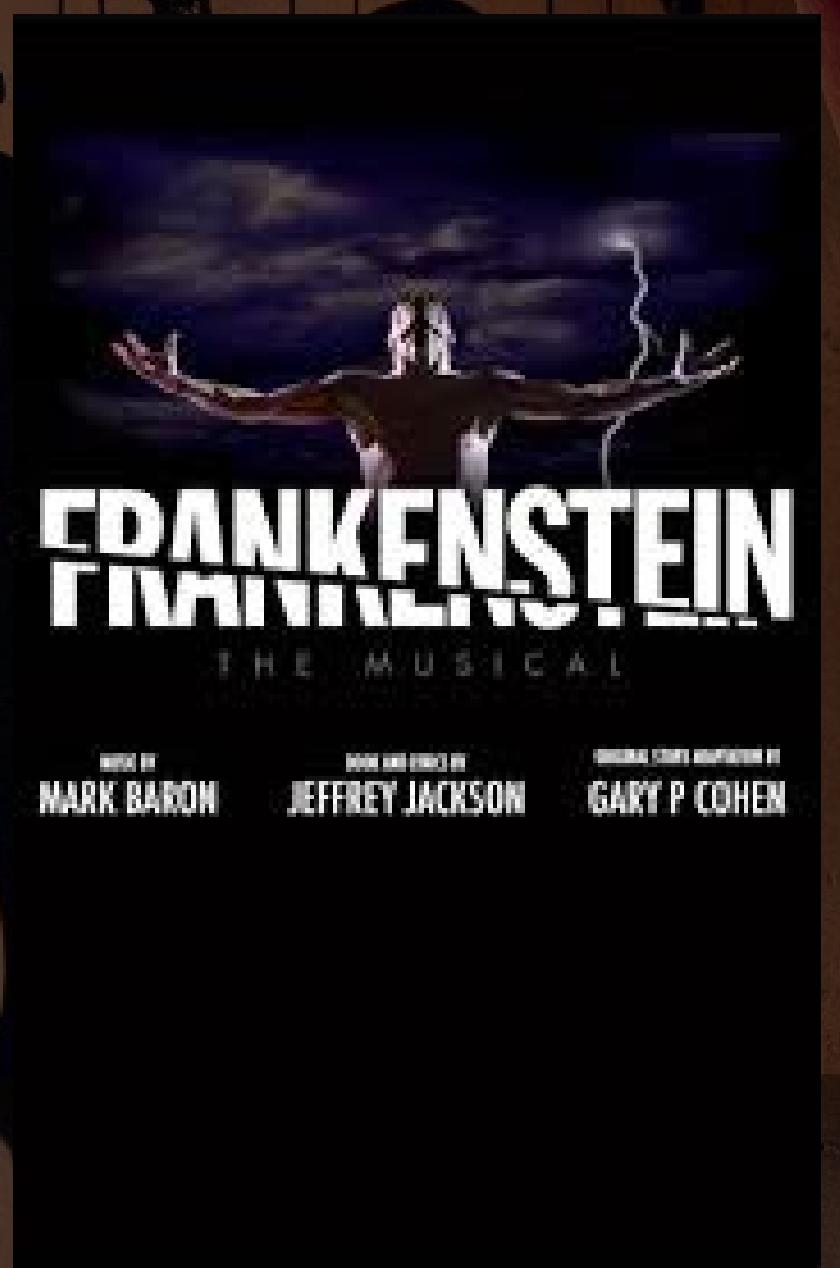


Beetlejuice:

Based on Tim Burton's film, it's a raucous and visually distinct gothic comedy.

Appeal:

Explores death and the afterlife with a highly stylized, dark, and humorous approach that fans of Burton's aesthetic would adore.



Frankenstein, A New Musical:

Several versions exist based on Mary Shelley's novel.

Appeal:

Explores themes of creation, ambition, abandonment, and the monstrous, with a focus on the tragic plight of the Creature.

Budget: 5-Person Gothic Musical (Off-Broadway, Actors' Equity)

This budget provides estimated costs for a 5-person gothic musical utilizing Actors' Equity Association (AEA) actors at a prominent Off-Broadway venue in New York City. Costs can vary significantly based on the specific AEA contract (e.g., Off-Broadway, LOA, SPT), venue, and production choices.

Assumptions:

Cast Size: 5 Actors (AEA)

Stage Management: 1 Stage Manager (AEA), 1 Assistant Stage Manager (AEA)

Rehearsal Period: 4 Weeks

Performance Run: 8 Weeks (8 shows/week)

Venue: Mid-size Off-Broadway theatre (199-499 seats)

Musicians: **Small live band (e.g., 3-5 musicians)**

I. Personnel (Actors' Equity & Creative)

A. Actors' Equity Association (AEA)

Actors (5):

*Rehearsal (4 weeks @ ~\$750-\$1,000/week/actor): \$15,000 - \$20,000

*Performance (8 weeks @ ~\$900-\$1,300/week/actor): \$36,000 - \$52,000

Subtotal Actors: \$51,000 - \$72,000

Stage Manager (1):

*Rehearsal (4 weeks @ ~\$1,000-\$1,500/week): \$4,000 - \$6,000

*Performance (8 weeks @ ~\$1,200-\$1,800/week): \$9,600 - \$14,400

Subtotal Stage Manager: \$13,600 - \$20,400

Assistant Stage Manager (1):

*Rehearsal (4 weeks @ ~\$800-\$1,200/week): \$3,200 - \$4,800

*Performance (8 weeks @ ~\$950-\$1,400/week): \$7,600 - \$11,200

Subtotal ASM: \$10,800 - \$16,000

AEA Benefits & Payroll Taxes (approx. 20-25% of AEA payroll):

*\$15,000 - \$27,000

*This covers health, pension, unemployment, FICA, etc.

Total AEA Personnel: \$90,400 - \$135,400

B. Creative Team (Fees)

Director: \$10,000 - \$25,000 (plus potential royalty percentage)

Musical Director/Conductor: \$8,000 - \$20,000

Choreographer: \$5,000 - \$12,000 (if applicable)

Set Designer: \$7,000 - \$15,000

Costume Designer: \$5,000 - \$10,000

Lighting Designer: \$5,000 - \$10,000

Sound Designer: \$4,000 - \$8,000

Budget: 5-Person Gothic Musical (Off-Broadway, Actors' Equity)

Orchestrator/Arranger: \$3,000 - \$8,000 (if new arrangements needed)

Composer/Lyricist Royalties: 5-8% of adjusted gross weekly box office (paid weekly, difficult to estimate upfront, but budget for a significant portion of income) - This is a major ongoing cost.

Total Creative Team (Fees, excluding royalties): \$47,000 - \$108,000

C. Musicians (Live Band - e.g., 3-5 musicians)

Musicians (3-5):

*Rehearsal (4 weeks @ ~\$500-\$700/week/musician): \$6,000 - \$14,000

*Performance (8 weeks @ ~\$600-\$900/week/musician): \$14,400 - \$36,000

Subtotal Musicians: \$20,400 - \$50,000

Musician Benefits & Payroll Taxes (approx. 20-25%): \$4,000 - \$12,500

Total Musicians: \$24,400 - \$62,500



II. Venue & Space

Theatre Rental (8 weeks):

\$15,000 - \$30,000 per week (includes base rent, utilities, front-of-house staff, box office services). This can also be a percentage of gross.

***Subtotal Theatre Rental: \$120,000 - \$240,000**

Rehearsal Space Rental (4 weeks):

\$2,000 - \$5,000 per week

***Subtotal Rehearsal Space: \$8,000 - \$20,000**

Total Venue & Space: \$128,000 - \$260,000

Budget: 5-Person Gothic Musical (Off-Broadway, Actors' Equity)

III. Production Costs

Set Construction/Materials:

\$15,000 - \$40,000 (for a modest but effective Off-Broadway set)

Costume Fabrication/Rentals:

\$8,000 - \$20,000 (for 5 actors, gothic style can be intricate)

Lighting Equipment Rental/Purchase:

\$7,000 - \$15,000 (includes programming)

Sound Equipment Rental/Purchase:

\$6,000 - \$12,000 (includes microphones, speakers, board)

Props: \$3,000 - \$8,000

Orchestra/Band Equipment Rental (if needed):

\$2,000 - \$5,000

Production Staff (Production Manager, Technical Director, Carpenters, Electricians, Sound Engineers - for load-in/out and run): \$15,000 - \$30,000

Insurance (Liability, Workers' Comp): \$5,000 - \$10,000

Transportation/Trucking (Set, Props, Costumes): \$3,000 - \$7,000

Photography/Videography (Archival & Promotional):

\$2,000 - \$5,000

Total Production Costs: \$61,000 - \$172,000

Budget: 5-Person Gothic Musical (Off-Broadway, Actors' Equity)

IV. Marketing & Publicity

Press Representative (PR Firm):

\$7,000 - \$15,000 (for a typical Off-Broadway run)

Advertising (Digital, Print, Social Media):

\$10,000 - \$30,000

Graphic Design (Logo, Poster, Playbill):

\$2,000 - \$5,000

Website Development/Maintenance:

\$1,000 - \$3,000

Ticketing Fees/Service Charges:

Varies (often a percentage of ticket sales)

Total Marketing & Publicity: \$20,000 - \$53,000

V. Administrative & Other

Legal Fees (Contracts, Licensing, Incorporation): \$5,000 - \$10,000

Accounting/Bookkeeping: \$3,000 - \$7,000

Office Supplies & Miscellaneous: \$1,000 - \$3,000

Rights & Licensing (to the musical's creators if not self-produced): This is usually covered by the Composer/Lyricist Royalties, but if the show is licensed from an existing entity, there might be an upfront fee.

Total Administrative & Other: \$9,000 - \$20,000

VI. Contingency

***Contingency (10-15% of total budget):**

Essential for unforeseen expenses.

\$35,000 - \$120,000

Grand Total Estimated Budget

Adding up the low and high ends of each category:

Total AEA Personnel: \$90,400 - \$135,400

Total Creative Team (Fees): \$47,000 - \$108,000

Total Musicians: \$24,400 - \$62,500

Total Venue & Space: \$128,000 - \$260,000

Total Production Costs: \$61,000 - \$172,000

Total Marketing & Publicity: \$20,000 - \$53,000

Total Administrative & Other: \$9,000 - \$20,000

Subtotal (before contingency): \$379,800 - \$810,900

Adding Contingency:

***Low End Estimate:** $\$379,800 + (\$379,800 * 0.10) = \$417,780$

***High End Estimate:** $\$810,900 + (\$810,900 * 0.15) = \$932,535$

Overall Estimated Budget Range: \$400,000 - \$950,000+

This range reflects the significant variables involved in Off-Broadway production. A leaner production with a shorter run and a smaller band could be at the lower end, while a more ambitious show with a longer run, higher creative fees, and more elaborate design would lean towards the higher end. Remember that royalty payments to the authors will be an ongoing expense throughout the run, not included in this upfront total.

Connect with us

Erica Elsa Laros is a book writer, self producer, practicing attorney of creative wills and writer of colorful obituaries

Dave Laros is an international piano entertainer, self-producer, vocalist, actor, composer, and music mentor

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Thanks for Spending Time
with My Ghosts!