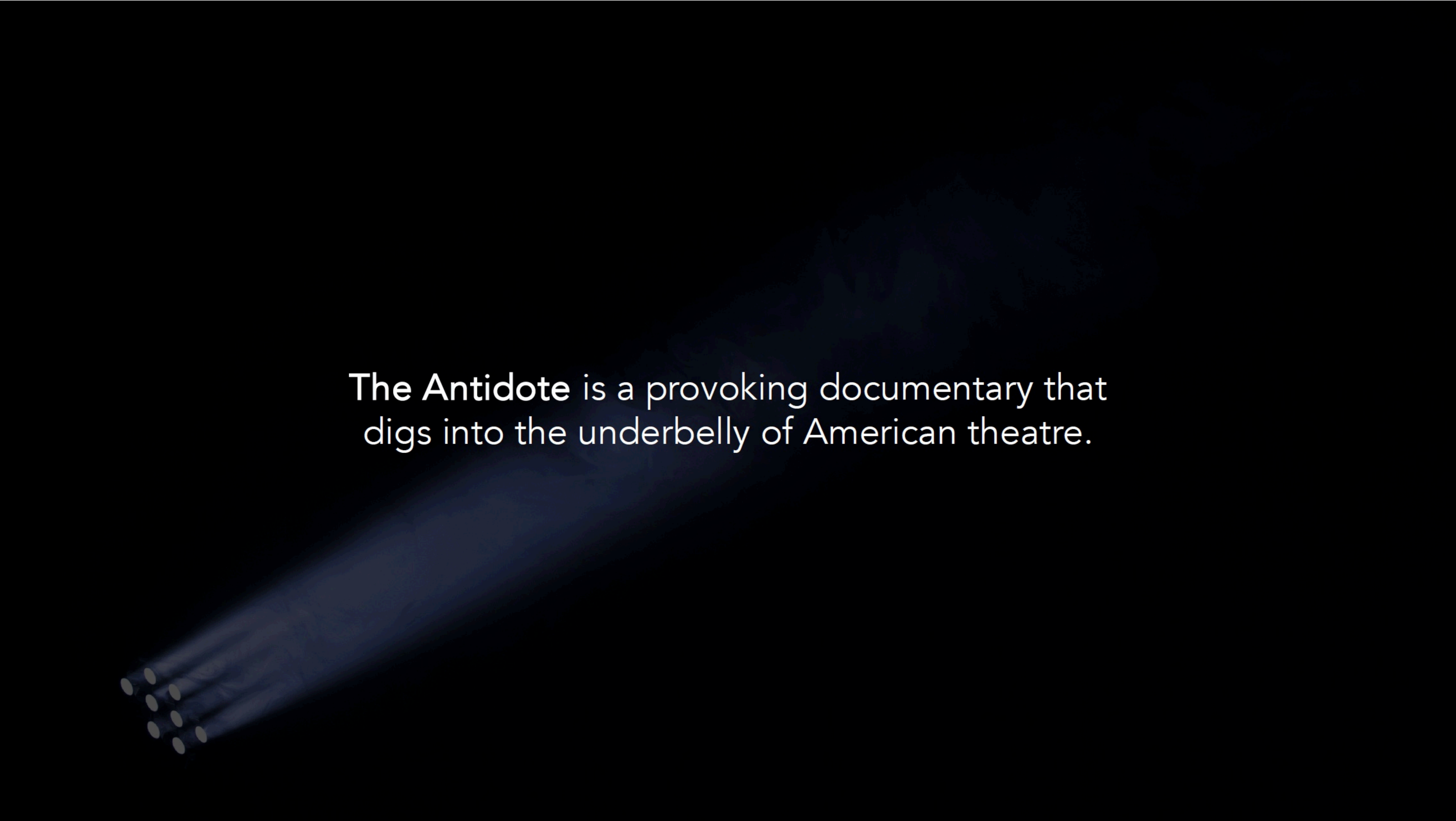


A blue smoke plume from a multi-nozzle torch, angled upwards from the bottom left towards the center of the frame. The smoke is dense and billowing, creating a dramatic, ethereal atmosphere against the dark background.

THE ANTIDOTE

A D O C U M E N T A R Y



The Antidote is a provoking documentary that
digs into the underbelly of American theatre.



WHEN WE THINK OF BROADWAY
we think of...

THE AMERICAN DREAM
And this historic symbol of its boldness and passion

NEW YORK CITY
And performers so talented that they seem to exceed the human
capacity for excellence

INTERNATIONAL SPECTACLE
Drawing tourists from every corner of the globe

BOX OFFICE RECORDS
Broken in the 2019 season with nearly 2 billion dollars in revenue



But today industry grosses are suffering, attendance is down, and productions are closing at unprecedented rates



SO WHAT HAPPENED?

In 2015 the country felt the rumblings of a significant political shift. Fueled by social media, overt political allegiance became commonplace, deeply dividing the country. Consequently, the American theatre grew increasingly agenda driven, rendering what has been a fairly liberal industry into an unforgiving mascot of the progressive left

Immigration: A Hard Line in Politics, but an Applause Line on Broadway

Give this article



A scene from the musical "On Your Feet!," the new Broadway musical about Gloria Estefan and Emilio Estefan. Sara Krulwich/The New York Times

By Michael Paulson
Nov. 13, 2015

At the very first out-of-town performance of the new Broadway musical about Gloria Estefan and Emilio Estefan, the audience pattern was established: The audience applauded when Mr. Estefan rebuked a hostile critic, saying, "You should look very angry if you know it or not ... this is what we do."

Why Are Politicians So Obsessed with Watching Musicals After Public Humiliations?

From Hillary Clinton after the election to James Comey after Trump's announcement, political figures seem to only lick their wounds by going to see big Broadway musicals, the great political unifier of our time.

By Michael Musto
May 19, 2017



Donald Trump's feud with the cast of 'Hamilton,' explained

The Trumpian backlash is what happens when both sides can claim to be popular. By Dara Lind | daral@vox.com | Nov 21, 2016, 1:50pm EST



Photo by Theo Wargo/Getty Images for Tony Awards Productions

THEATER & DANCE

'Allegiance' musical offers a lesson in hateful politics' consequences

By Peter Marks
December 12, 2015 at 5:49 p.m. EST

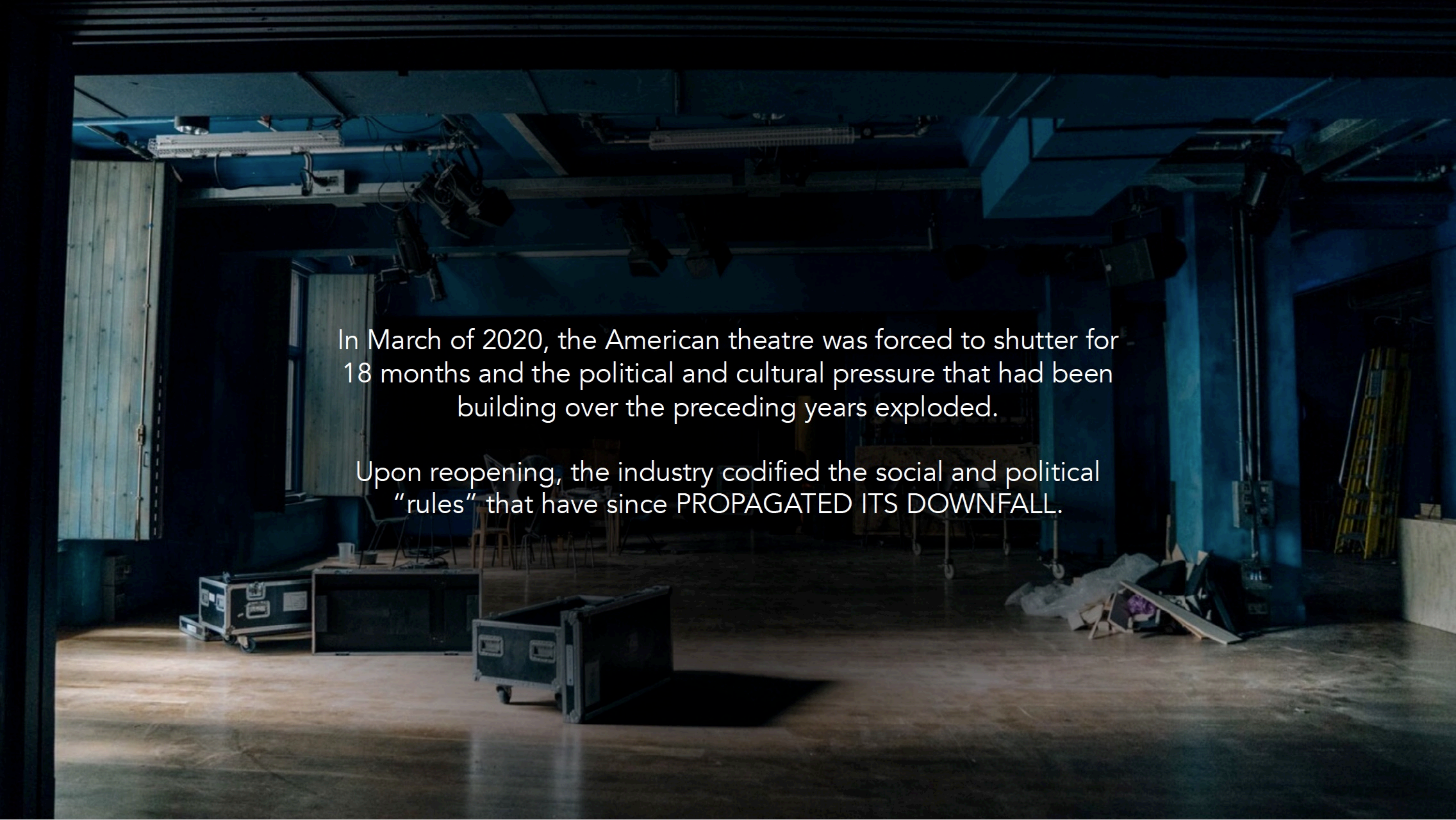


Los Angeles and George Takei in "Allegiance." (Matthew Murphy)

Comment · Gift Article · Share

NEW YORK — As an antidote to the hateful rhetoric spewing from the presidential campaign, you should take in a Broadway musical.

Not to escape the viciousness — to better understand its consequences.

A wide-angle shot of a large, empty theatre stage. The walls are painted a deep blue. The floor is a light-colored, polished wood. Various pieces of equipment are scattered across the stage, including several large black equipment cases on wheels, some of which are open. In the background, there are some chairs and a table. The lighting is dim, with a few spotlights visible on the ceiling. The overall atmosphere is one of abandonment and decay.

In March of 2020, the American theatre was forced to shutter for 18 months and the political and cultural pressure that had been building over the preceding years exploded.

Upon reopening, the industry codified the social and political "rules" that have since PROPAGATED ITS DOWNFALL.

ACCORDING TO THE "EXPERTS," THE REASON
THAT AUDIENCE ATTENDANCE IS DOWN IS THAT..

"The coronavirus pandemic and its aftermath have left the industry in crisis"

-The New York Times

"Nonprofit is dying"

-Playbill

"It's just harder to get people to spend money"

-The Economist

"Concerns about safety"

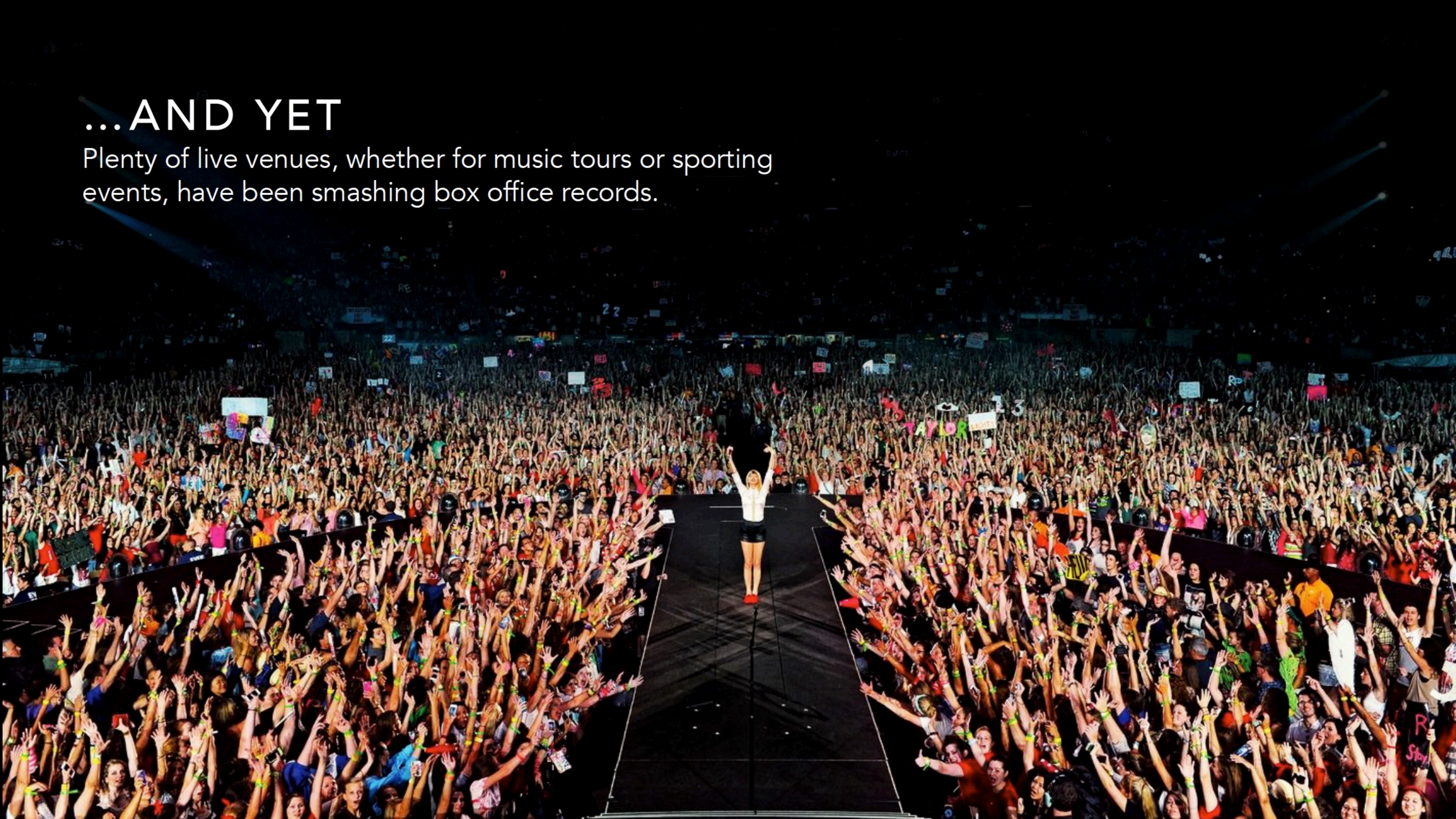
-New York Post

"A slow return of audiences to live venues..."

-Playbill

...AND YET

Plenty of live venues, whether for music tours or sporting events, have been smashing box office records.



It is clear since reopening, the American theatre has championed ideological homogeneity alongside politically divisive content, shaming patrons for political dissent while championing self-censorship.

Ultimately, we are left to watch from afar as the once-loved, emblematic American institution crumbles...and falls.



By examining how these woke progressive cultural phenomena are compromising the American theatre, we may also see how they're dividing our nation, and seek to ultimately discover... The Antidote.



W H Y N O W ?

Broadway's 2022-23 season box office returns were **down 27%** from the 2019 season,
and attendance was down nearly 20%

Average prices have risen to **\$161 per ticket**...a 31% increase from 2019

The cost of capitalizing a Broadway production post-Covid has **increased**- in most cases- to \$20 million
for a musical, up from an average range of \$8-\$12 million in 2019

Broadway investors today have a **6% chance of seeing a return on
their investment** as compared to a 20% chance in 2019

Regional audiences have **diminished by 25-30%** since 2020 resulting in the closure of over 35 regional theatres

The advent of AI requires that we actively invest ourselves and our children in face-to-face, creative pursuits to maintain
our human integrity and combat diseases of despair, and without focused effort, live theatre will quickly and easily
become **obsolete**.





KEY TAKEAWAYS



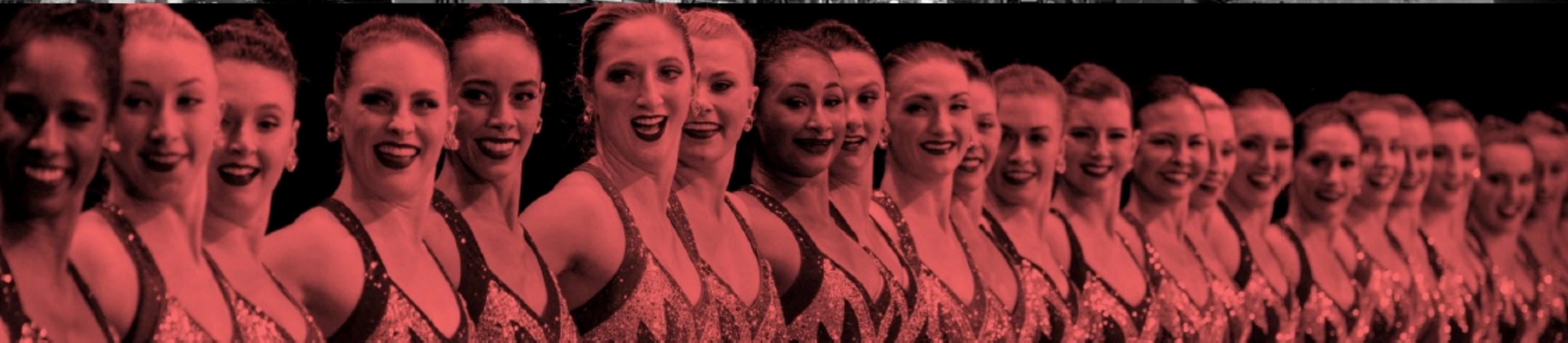
We will draw a simple line of comparison between what has happened politically in the country over the last few years and what happened within the American theatre community



We will unfold the implications of these political changes in the context of American art as well as business.



We will dissect the necessity for balanced and thoughtful political philosophies within American culture



We will demonstrate the importance of maintaining and further nurturing the arts industry for ourselves, our culture, and our children...



WE WILL DEMONSTRATE THAT ART
DOES, INDEED, REFLECT LIFE

SUMMARY



A quick history of Broadway. Move into an unbiased overview of a seemingly thriving American theatre approaching 2020 where it's ultimately shut down and then reopened. Backtrack to 2015 to uncover the shifts in politics and the arts, discuss the advent of social media influence, and discuss how these elements caused the industry to transform.

SUMMARY

PART TWO

Discuss the boiling point of 2020. Delve into everything from the "Broadway for Biden" movement to cancelling those who did not receive a Covid vaccine. Look into the return to Broadway and where it is now, and discuss regional theatre failure

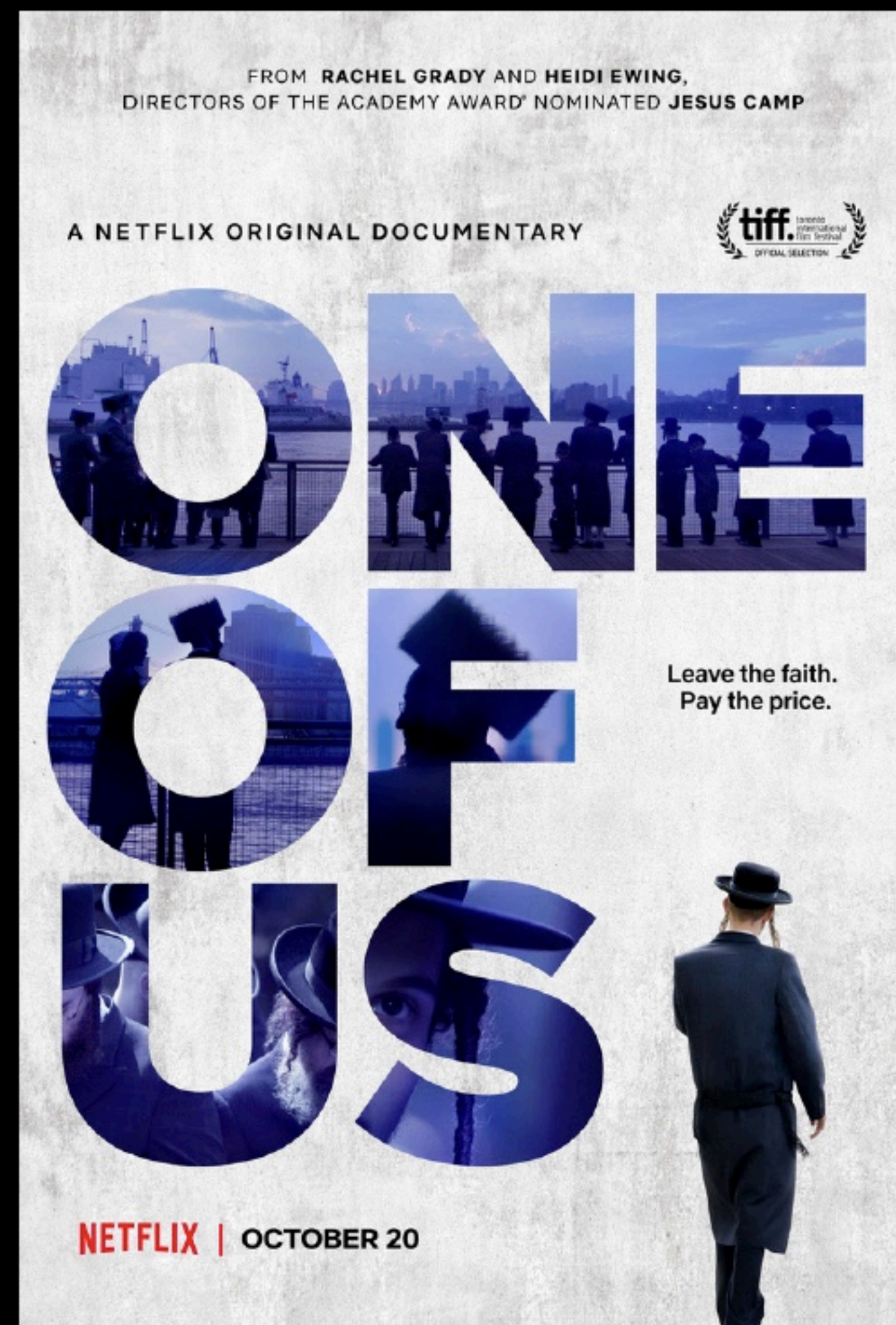
SUMMARY



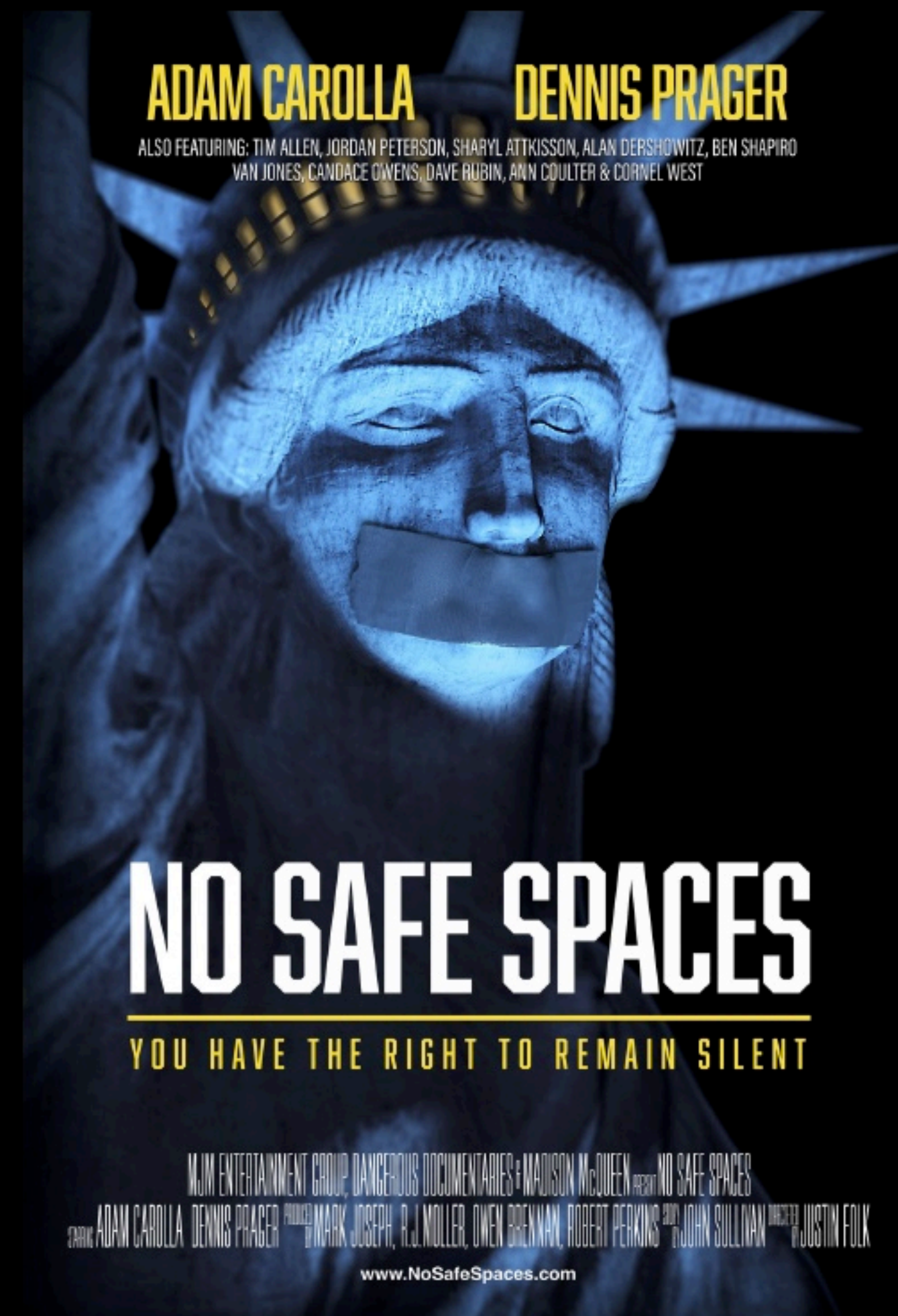
Why should we care? Why does this matter at all? What are the broader implications of these trends? Discuss the changes in the way we relate to each other and address the increase in tech and social media use. Bring discussion back to the kids, their needs, and the modern challenges we all face.

SIMILAR TITLES

THE UNCOVERING OF



WITH THE HARD TRUTH OF



AND THE HEART OF





PROPOSED INTERVIEWS: ON STAGE

- Douglas Lyons (Actor, writer, producer)
- Billy Porter (Actor, activist)
- Laura Osnes (Actor)
- Clifton Duncan (Actor, podcaster)
- Corey John Snide (Actor)
- Protected NYC actor interviews
- Dylan Mulvaney
- Amber Ruffin (TV Host, writer)
- Ross Lehman (Actor)
- Lin Manuel Miranda



PROPOSED INTERVIEWS: BEHIND THE SCENES

- Michael R. Jackson (Writer, composer)
- Ben Brantley (Ex-theatre critic)
- Adam Guettel (Composer)
- Andrew Lloyd Webber (Composer)
- David Mamet (Playwright)
- Andrew Byrne (Vocal coach)
- Robert Falls (Artistic Director)
- Andrew Balio (Trumpet player, author, speaker)
- Kate Shindle (Actor's union leader)
- Oskar Eustis (Artistic Director)
- Emmanuel Azenberg (Producer)
- Eric Falkenstein (Producer)
- Cha Ramos (Intimacy Choreographer)
- Cornelius Baltus (Director, Europe)
- Sammy Lopez (Producer)



PROPOSED INTERVIEWS: CULTURE

- Julia Cameron (Artists' coach)
- Douglas Murray
- Heather Mac Donald
- Jordan Peterson
- Ben Shapiro
- David Shapiro (Ben Shapiro's father)
- Temple Grandin
- Robert Florkczak (Visual Artist, Author)
- Dr. Drew Pinsky
- John Papola ("Dad Saves America")
- Rick Rubin (Producer)
- Brett Cooper (DW Show Host)

JULIE EICHER AGUILAR

Executive Producer, Co-Director, Host



I spent my life as an artist and a career on stage until the globe shut down in 2020, prompting deep shifts in my understanding of the world. Amid chaos, I grappled with the question of art's significance, and this documentary serves as both exploration of and answer to that question. It is a commitment to complete my interrupted creative journey and an endeavor to lay forth a pathway for other artists to continue to create with freedom, wonder and curiosity. It is an effort to portray the truth as best I can, and an illustration of the reason we must lean into our own essence of humanity and spirit.

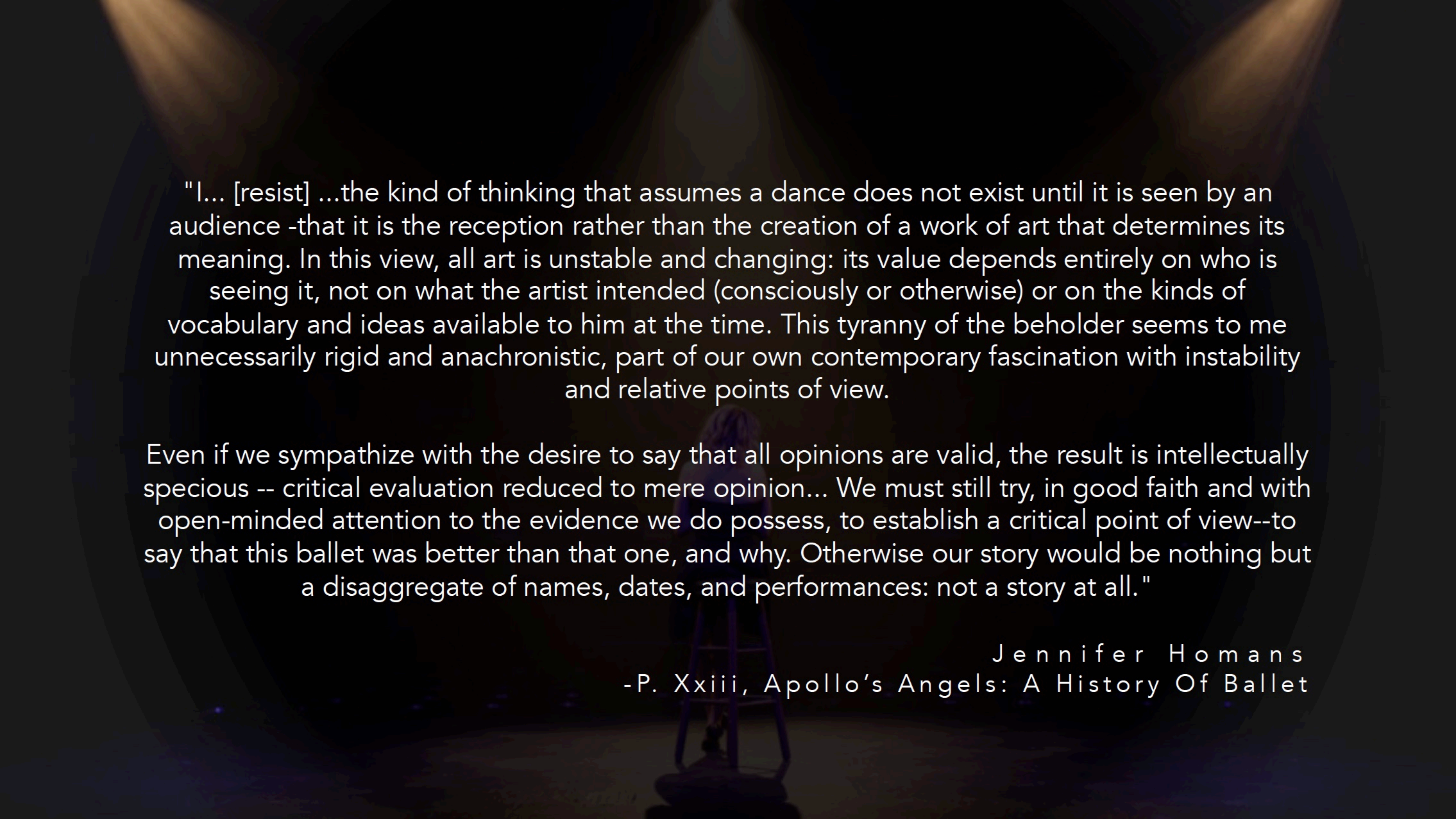
Julie has performed on the Broadway tours of Miss Saigon (u/s Ellen) and The Phantom of the Opera (corps de ballet, u/s Meg Giry). Other performing credits include New York Workshop: All Star: The Best Broadway Musical, "Lise" in An American in Paris (IRNE Award Best Actress, Music Theatre Wichita, Ogunquit Playhouse), Rob Ashford's Carousel at Lyric Opera of Chicago, Houston Grand Opera. She's been seen on "So You Think You Can Dance" and in an Under Armour commercial with Misty Copeland. She has danced with Nashville Ballet II, Dayton Ballet, Ballet Neo, and Artisan Dance Company. Her choreography includes On the Town and Anastasia (Capitol Theatre), Spiegel im Spiegel (film, NYC), and The Light in the Piazza (workshop, NYC). She earned her BFA from CCM (University of Cincinnati) graduating Magna Cum Laude. Julie spent two years working in corporate sales at Dell Technologies, achieving an average 165% attainment, 731% y/y growth while earning top performer prizes every quarter worked. She is a member of Mensa.

JEFF WISE

Co-Director

Jeff is a Tony Award winning producer, actor, director, and founder of Wheelhouse Theater Company. With Wheelhouse, Jeff has directed the critically acclaimed Life Sucks (Drama Desk nomination for Direction, NY Times Critics Pick, winner Best Play of the Year by OBL) by Aaron Posner, Happy Birthday, Wanda June (Lucile Lortell nomination Best Play Revival, NY Times Critics Pick) by Kurt Vonnegut, Jr., Ibsens' An Enemy of the People, Shakespeares' Romeo and Juliet and Julius Caesar and the world premiere of DANNYKRISDONNAVERONICA by Lawrence Dial. Jeff co-produced the Tony Award winning revival of Once on this Island on Broadway. He has also directed productions of Henry IV Part 2, Hamlet, BACK, and Dear Penthouse. Jeff received his MFA in Acting from New York University



A person is standing on a tall, thin metal ladder in the center of a dark room. Two bright spotlights from above illuminate the scene, creating a dramatic effect. The person is facing away from the camera, looking towards the back of the room. The floor is dark and reflective.

"I... [resist] ...the kind of thinking that assumes a dance does not exist until it is seen by an audience -that it is the reception rather than the creation of a work of art that determines its meaning. In this view, all art is unstable and changing: its value depends entirely on who is seeing it, not on what the artist intended (consciously or otherwise) or on the kinds of vocabulary and ideas available to him at the time. This tyranny of the beholder seems to me unnecessarily rigid and anachronistic, part of our own contemporary fascination with instability and relative points of view.

Even if we sympathize with the desire to say that all opinions are valid, the result is intellectually specious -- critical evaluation reduced to mere opinion... We must still try, in good faith and with open-minded attention to the evidence we do possess, to establish a critical point of view--to say that this ballet was better than that one, and why. Otherwise our story would be nothing but a disaggregate of names, dates, and performances: not a story at all."

Jennifer Homans
-P. Xxiii, *Apollo's Angels: A History Of Ballet*

THANK YOU

Please reach me at:

julieeicheraguilar@gmail.com

860-604-8899

The Show Must Go On LLC, 2024