

Program Submittance Guidelines

For the easier integration of information gathering within the production staff and the timely sharing of said information with Theatre 29's program production and promotional departments, guidelines have been drawn up to better organize and execute the collection of required information for publicity and program purposes and the timely distribution of said information to the appropriate departments. This should be especially useful to new directors who are unfamiliar with Theatre 29 procedures, nor know who to contact, when. Adherence to these guidelines will produce a more timely flow of information, less last minute stress for missing materials, as well as allowing earlier promotional opportunities.

Required Information for Program Production Purposes

Information necessary to complete the program layout is primarily constant. Slight variation from production to production can occur, but is usually agreed upon early in the process. The program designer is Charles Harvey. He designs the season programs to a specified layout that is consistent, production-to-production. He is best contacted via email. He has established an email address especially for program materials at theatre29programs@msn.com. He can also be contacted at (760) 251-0034.

The information required to complete the program will be spelled out in the following sections, with a downloadable template available online or on disk, that will help the production staff relay the information by just "filling in the blanks". There will also be a timeline so that your staff will know when information needs to be collected and relayed. If you do not own an Internet connected computer, nor have access to one, it is suggested that you verify that someone in your production staff does. If internet communication is not possible, *prior arrangements must be made with Mr. Harvey immediately* at the phone number listed above. It is not his duty to contact you and make arrangements. His duty is to use the information provided by you to create the season's programs, not have to chase information down.

Photography:

Photographs are a necessary part of the production process. They are used in publicity releases as well as in the program. Photo prints are displayed on the board in the front lobby. Color or Monochrome photos are up to the discretion of the Director. Photos usually take two forms: the headshot and the publicity shot. Headshots of each performer are necessary for the program, as well as prints on the lobby board. A headshot is a photo with emphasis on the subject's head and upper torso. Usually a good rule of thumb is to shoot from the clavicle up. Publicity shots are needed for press releases, especially to print media, as well as filler in the program and posts on Theatre 29's website.

Photography is the responsibility of the Director. It is up to the Director, or an authorized staff member of the production, to acquire or arrange photography early in the production process. Headshots ideally should be taken within the first two weeks of rehearsals. There is no reason that this duty should be left till the final weeks of production, when everything is harried enough. Actors should be informed ahead of time that the photos will be taken. The actors should be advised to dress accordingly and wear light makeup, if they have blemishes they wish to mask. Hair should be combed and arrayed in a somewhat flattering manner. Headshot photos are reality photos. They should reflect what the actor looks like in everyday life. Technician headshots are not usually printed in the program, but many Directors choose to have these prints displayed on the lobby board. Character headshots are NOT for use in the program.

If the Director wishes to use a Character headshot on the lobby board, that is their choice, but a "normal" headshot must also be taken. Photographer need not retouch photos, but it is required that all photos be digital: either recorded by a digital camera, scanned prints or photos on CD. Publicity photos are best taken in full costume and tech. These are the photos the public will see first, regarding your production. The richer they are, the better impact they will make. Publicity photos should be shot in two phases: preliminary photos in as much costume and set as available (at least principles), and preshow photos for two weeks leading up to production, best taken during a working tech rehearsal.

This helps insure the best coverage of your production and greater likelihood of publication: photos submitted early are more likely to get print than those issued during the last week of rehearsal.

Here are some photographers Theatre 29 has used in the past that may help those who are new to the Theatre or do not have a photographer chosen. You are, by no means, limited to these individuals, Directors may choose whom they wish. Just bear in mind, costs are a factor of major importance to a little theatre. Donated services or low cost services are the rule. If you have a decent digital camera, you may also take the photos yourself.

Eric Ross
(760) 668-0777
Film Photography

Frazer's Photography
**Note: Frazer lends his studio
for photos, but prints will need
to be scanned prior to submittance.
Also, cast must go to his studio for photos*

Charles Harvey
(760) 251-0034
Digital Photography

Directors are responsible to initiate contact with the photographer of their choice and make arrangements for the shots to take place. Don't assume arrangements you haven't firmed with the photographer directly.

Publicity photos should be made available to the Program Designer and the Publicity Chairman as soon as available. If there are too many photos to email, give them to the Publicity Chairman on a CD. Program Designer will work with Publicity to get pictures needed for program filler. The Publicity Chairman at this time is Brian Tabeling and he can be contacted at (760) 367-9338

Biographies:

The program's inside pages are devoted to the biographies of the cast and production crew. Form and content of the biographies are detailed on the attached biography form. Each cast member and crew personnel will need to be given one of these sheets upon the first read-thru rehearsal after casting. If cast or crew changes/additions happen afterward, please supply them with a sheet at their first rehearsal.

Biography forms are available in the Box Office or in downloadable form on our website www.theatre29.com. On the reverse side of that sheet are example bios your people can use as a guideline, particularly if they've never created a personal bio before. The biography is always in *third person* tense. It should cover any roles they've played in the past (technical work for your techies), as well as personal interests, family life, etc. The biographies should not exceed 75-80 words in length on average. Directors, Musical Director, Choreographers can exceed these things if their accomplishments warrant (i.e. extensive experience, not extensive extemporization). Authorized personnel, usually the

Assistant Director, need to emphasize to the cast that biographies are due quickly. Bios should be requested of the cast upon the first read-thru rehearsal, and required no later than the end of the first week of rehearsal. Again, if changes happen afterward, have them get their bios in as soon as possible. Once bios have been collected, it usually falls to the Assistant Director, but could be anyone the Director chooses, to gather these bios, verify everyone has submitted, and type them in a list format on computer.

Microsoft Word works the best, but one could use WordPad or Notepad in Windows. Alert Program Designer if format is Apple. Use this opportunity to perform the first proofread. Making sure there isn't any overtly objectionable commentary in the bios as well as proofreading context and spelling helps avoid errors later in the process. Once the bios are completed, email the file to Program Designer at theatre29programs@msn.com

Both actors and technical personnel will have their bios printed in the program, as it serves as a little bit of glory for all involved, particularly technicians, who otherwise will never be recognized. Upon receiving the bios, the Program Designer will proofread a second time for continuity and placement in the program layout. The Program Designer reserves the right to edit any and all bios in the interest of space or context. He will strive to keep the intent in place, but there is a finite amount of space available. It is requested that the personal bio format be followed, for the continuity of the season. Some Directors have changed format to address other aspects of the show experience. If that is your intention, please confer with the Program Designer prior to proceeding. Consistency and regularity

keeps our programs looking as professional as they are. Technician biographies listed in the programs are usually limited to the following:

Director, Assistant Director, Assistant to the Director, Musical Director, Choreographer, Assistant Choreographer, Stage Manager, Technical Director, Stagehands, Production Designer, Lighting Technicians, Sound Technicians, Spotlight Operators, Costumer (or Costume Master/Mistress), Lighting Designer, Sound Designer, Set Designer, Special Effects, Makeup Artist, Properties Master (Mistress).

Not all productions will have all these positions: many times one person wears many of these hats. The Director may also wish to list someone who provided specialized services. This is fine; it just isn't necessary to secure bios from the set building crew, painters, publicity, etc., as you're not likely to get anything from them anyway.

As the Program Designer has been serving in this role for a number of seasons, he has a collection of biographies and headshots from all of those past productions. As our talent tends to perform in more than one production a year, it is acceptable for many of these people to request that the Program Designer use the last bio on file. So long as there aren't any updates needed to it, just have them mark on the bio sheet "USE EXISTING BIO", the Program Designer will do so. The Program Designer is not liable for any missing information or inaccuracies as listed on source material.

If a bio is not submitted for a individual and repeated requests for such information have gone ignored, the Program Designer reserves the right to list "NO BIO AT PRESS TIME" in the program for said person.

Production Details:

Information on the produced work itself also needs to be relayed to the Program Designer. These details include: Scene Synopsis, Musical Numbers, Setting (Time & Place). This information is available in the scripts used for rehearsal, so should be relayed to the Program Designer along with the bios. Additional information needed for the program include: Special Thanks (Used to mention outstanding helpers, companies or individuals who lent aid or allowed items to borrow, Local Press and the like), Director's Note (A short narrative of why you chose the show, what it means to you, what you hope the audience gets out of it, etc) *NOTE: It is not up to the Program Designer to write this message for you.* If you have a show history or author biography accessible, there is also a place for such information in the "Production Back-story" section, but it is not a requirement of the director to provide such info. The Program Designer will research such information as available.

Just as important, and much more subject to inaccuracies and errors, are the cast and crew listings. Below, you will find a list of the most common crew titles and functions you may have in your staff. A downloadable template will be made available, either accessible from our website, www.theatre29.com or can be sent to your email address. This template will allow you to just "Fill in the blanks" and submit, making the whole process easier. Print copies of this template will also be made available upon request. It is important to have this information in just as timely a manner as the bios and the rest of the program details. It is understood that having a full technical crew from the beginning of rehearsals is rare, and production teams usually have to beg, borrow and prod folks to help out. That is the reality of little theatre. Getting these volunteers listed in their appropriate capacities is important; just get the info to the Program Designer as soon as you have it. It's a great embarrassment to have missed these people and have them mention it upon reading the program. In this listing, it is important to also get the names of all those who build sets, painted, or aided in getting the show up. This is where everyone involved is recognized.

Director
Musical Director
Assistant Director
Choreographer
Assistant Choreographer
Special Choreography
Production Design
Technical Director
*(Sometimes in lieu of Lighting, Sound &
Set Designer if same person)*
Fight Choreographer
Stage Manager
Stagehands
Assistant to the Director
Costume Mistress
Costume Construction
Lighting Design
Lighting Technician

Spotlight Technician
Sound Design
Sound Technician
Set Design
Set Construction
Set Artistry
Painters
Special Effects Designer
Special Effects Technician
Properties Master/Mistress
Properties Design
Makeup Design/Artist
Hair Design
Publicity
Photography
Program Design
Graphic Design
Front of House Manager

Also, please make sure to include a full cast list, including the actor's names and character. Ensemble folks may wear many hats, such as featured dancers or bit parts. Make sure the Program Designer is aware of this and listed them accordingly. Remember, most likely, the Program Designer is not involved in the show personally. Do not assume he knows anything about it prior to setting up the program. If a cast member drops out or more are added, please make the Program Designer aware of these changes as soon as possible. More information may be needed for late additions to the cast, such as bios and photos, so deal with it early!

Once a program layout is complete, it will be sent as a .PDF file to the Director, or person of contact, for perusal and review. It is at this time that any last minute corrections or oversights can be caught before going to the printer. Upon review, please note the page and what corrections need to be made and email the Program Designer back as soon as possible so the corrections can be made and can be sent to the printer. Valley Independent Printing in Yucca Valley is the Theatre contract printer. They require the program format be ready and waiting for them no later than the Monday of prior to opening. Any missing information not dealt with prior to that will be reflected in the first printing. The Program Designer will order the first set of programs at that time, dependent on show: 200 for musicals, 125 for comedies & dramas. It is the responsibility of the Director to order more programs for the rest of the run. The Director, or their representative, should have program reorders based on reservations and weekend sales. Reorders need to be made to Valley Independent Printing by Monday before the next weekend run. Reorders do need to be in writing, emailing them is the best way at viprintandcopy@verizon.net or call them at (760) 365-6967. The programs will need to be picked up at the printer's offices at 7333 Apache Trail, Yucca Valley before each weekend's shows. The Box Office personnel are not responsible to do this. Try not to order too many programs at one time, we don't want to waste programs and pay for those we never use. A popular musical show will use around 100 per performance. A drama or comedy may only use 50. Very popular shows have topped out at 140, so gauge your houses. We also do have a program recycling policy in use after every performance.

Promotional Materials and Artwork:

At this time, the Program Designer is also the Graphic Designer for Theatre 29. He is responsible for the creation and/or utilization of artwork and logos for the season's slate of shows. These creations may be complete originals or licensed artwork provided by the production house, depending on copyright requirements. These pieces are used on all promotional materials including the season ticket brochures, printed tickets, posters, and program covers. They are also used in print advertisements and on the Theatre 29 website. It is important that the Director have a say on the direction and look of the artwork. It is suggested that you contact the Graphic Designer and discuss your ideas. If you haven't any and trust him to go it alone, let him know that too. There's nothing worse than spending hours of one's personal time on a project without guidance, only to be told it was unacceptable. He can be contacted via email or phone as listed previously.

If a show patron or sponsor has been obtained, and an agreement reached such that the patron's logo or graphic is to appear on the aforementioned artwork, such information needs to be related to the Graphic Designer as soon as possible. All terms as relating to printed materials should be stated at that time.

Poster designs will be submitted for approval to the Director before casting, if possible. Upon approval, the design will be sent to Valley Independent Printing for production. The Director will be named as contact for them to alert when posters are ready for pickup. Use your cast to distribute them as soon as the previous production is over, so as to not steal that production's gusto. The show following yours will extend the same courtesy.

Artwork Design:

In many cases, artwork is packaged with the show's production rights and it is used. In some cases, using the show's approved logo and artwork are a requirement of the copyright contract, to the exclusion of any other idea. Other times, no such artwork or logo was ever created and it's up to the Graphics Designer to create an appropriate piece. In regards to creative artwork, it is best to use the conceptual approach. Posters are one of the first promotional materials the patron will see, it should allude to the story being told, but in an attractive way that draws positive attention. There are a variety of concepts when designing show artwork. One option can utilize an actual photograph or collage of photographs of your cast as the basis of your artwork. This has been an effective work on certain shows, such as Kander & Ebb's "*Chicago*". But this choice needs to be carefully done, with a good photographer and a clear concept. This is usually a trick that is more influenced with light and shadow to tell the tale, than by the model used. Another choice has been, particularly in ensemble shows, to use caricature artwork of the cast. However, having an artist available to create such a work requires planning ahead, and usually, some money. In either of the previous cases, a signed release to use their likeness will need to be signed by the cast members involved. Conceptual artwork is usually a better choice. This means that background imagery; typestyle and focal artwork are created and integrated within the main context of the story being told. Once artwork is approved, it will consistently be used in all printed promotion. This consistency gives the patrons an easily recognizable reminder of the show in the time leading up to production, thus spurring ticket sales. The Graphic Designer and the Director will need to partner in on the artwork concept, so that all are happy with the end result. The Graphic Designer reserves the right to copyright any and all original artwork. Once agreed upon, the artwork will be unreservedly used in all print mediums, as seen fit by the Theatre. No other graphic or logo will be substituted or replace said artwork.

The aforementioned policies are meant to clarify and streamline the process of promotional material creation, including programs. By following the timeline, this should help ensure better communication, more timely completion of production tasks, and reduced stress as production nears its' zenith. We do this work because we enjoy the creative process and the world of theatre. Paperwork shouldn't interfere with that.

TIMELINE:

The following is a suggested timeline to put all the previous information into practice. Organization can make or break a production team. This will help.

- August – October.....Soon after the season slate has been selected, contact the Graphics Designer on artwork concepts and requests. Or say “We trust you”, so he can get started.
- September - October.....Graphic designs will be sent to the Directors for approval before utilization in season ticket brochure, artwork will also be forwarded to Ticket Printing and the Web mistress.
- Several weeks leading up to auditions.....In preparing your production team, also contact the photographer you wish to use and make your arrangements. If the photographer is you, make a mental note.
- Two weeks prior to auditions...Poster design will be forwarded to Director for approval or changes. Once approved, Poster will be sent to VIP, they will contact when posters are ready for pickup.
- First Read-thru after casting....Hand out Bio form and alert your cast they are due by week’s end. Remind throughout the first week of rehearsals. Also have cast sign a Waiver giving permission to use their likenesses in promotion. Forms available in the Box Office.
- First week of rehearsals.....Based on your rehearsal schedule, contact the photographer you’ve chosen and arrange a date to have the headshots done. Choose a day you expect to have your cast all there. Remind your cast that the photos will be taken on that day and are mandatory. Anyone missing the first shoot will need to be re-shot as soon as possible. Emphasize the importance of making the first shoot. Remind them to look presentable and maybe wear soft makeup if they want to look their best. You shouldn’t have to do this, but, trust me, you will. You’ll need to remind them several times between now and the photo shoot. Don’t worry; someone will still say, “I didn’t know about that!” Also if show logo and promotion is based on photographic shots, arrange these shots at same time, so everything can be completed and posters can hurry to printer.
- End of First Week.....Hopefully, everyone has obeyed and you or your A.D. have a stack of Bios sheets. As time allows, input this mass of papers into your computer and create a bio list. It doesn’t have to be pretty, just complete. Also, take the opportunity to enter crew and cast lists, synopsis of scenes and other production details. Also submit the cast list alone to Publicity for casting press releases. The rest will take some time, plan to have ready by end of second week.

- End of Second Week.....By this time, you should have all of the production materials ready to submit, along with the cast's headshots. Please either name the photos for the people portrayed or include a list matching file name with person. Though the Program Designer knows most of the talent, there are always new faces he will not know. Renaming the files has been the easiest way to do this. Once everything is in place, submit via email to Program Designer, he will confirm acceptance and pose any questions he has at that time.
- Third Week.....Dependent on rehearsal schedule, stage availability and costume status, plan to do a preliminary photo shoot with your cast, particularly principals. Even if the costumes aren't going to be the final ones, use something close enough that it will look good for publicity. If cast isn't far enough along to drop their books, use posed action shots without the books in hand, books look tacky for publicity! Plan shoot no later than fourth week.
- Third to Fourth Week.....Once preliminary photo shoot is done, send shots to Publicity and Program Designer. Most print media want photos four weeks in advance for later listings such as the Desert Sun's "Best Bets" or Desert Post Weekly's "A-List". They will also be sent to The Desert Trail by Publicity.
- Fifth to Sixth Week.....At this time, also plan a full photo shoot when you start running technical rehearsals in costume. Usually, casts start running tech/costume rehearsals in the Seventh week. Don't wait until week eight (Hell week) to do this, there will be more than enough on your plate then. Once photos are available, send to Publicity and Program Designer.
- Seventh Week.....Once Program is complete, it will be sent to Director for review and correction, if need be. Try to review and return as soon as you can. Once all is approved and accepted, it's done! All there is to do is pickup programs during the later part of week eight (opening).
- Each Saturday during run.....Extrapolate from ticket reservations and number of remaining programs from previous order how many need to be ordered. Place that order with VIP by Monday for Friday pickup. If you find in the first weeks that you are selling the house in excess of 95-100, you could order several weeks worth in advance, saving you having to order every week. But if sales are slow, we need to be reasonable on print costs. Our contract provides 800 programs per show before costs escalate. But if sales warrant more, we order more. But we don't want to have a full box of programs closing night!

This timeline is based on the standard eight week rehearsal period. If you have a longer rehearsal run, adjust this timeline to fit, but the earlier these things can get done, the better for you. Also remember, you, as the Director, need not do all of this by yourself. You've a lot on your plate; assign a production team member to do the footwork. A good, natural born organizer is best suited and frees you up to take care of the myriad of other production duties that need to be done. Just share who that person is with Publicity and Program Design, so we keep the communication lines flowing in the right direction.

Break a leg!

Production Staff & Crew for Production:

Director	
Musical Director	
Assistant Director	
Choreographer	
Assistant Choreographer	
Special Choreography	
Production Design	
Technical Director	
Orchestrations (If pre-recorded Accompaniment)	
Musicians (If live accompaniment)	
Fight Choreographer	
Stage Manager	
Stagehands	
Additional Stagehands	
Assistant to the Director	
Costume Mistress/Master	
Costume Construction	
Lighting Design	
Lighting Technician	
Spotlight Technician	
Sound Design	
Sound Technician	
Set Design	
Set Construction	
Additional Set Construction	
Set Artistry	
Painters	
Special Effects Designer	
Special Effects Technician	
Front of House Manager	
Properties Master/Mistress	
Properties Construction	
Makeup Design/Artist	
Hair Design	
Publicity	Brian Tabeling
Photography	
Program Design	Charles Harvey
Graphic Design	Charles Harvey
Front of House Manager	Usually Marie Lane unless someone else is substituting for her on your run, if in doubt, ask

Quick Reference **TIMELINE:**

- August – October** Contact Graphic designer on show logo and look
- September - October**.....Approval of show logo by Director
- Several weeks leading up to auditions**.....Arrange photographer
- Two weeks prior to auditions**.....Poster Design Approval and Confirmation
- First Read-thru after casting**.....Bio Sheet and Promotional Release Disbursement, set deadline
- First week of rehearsals**.....Arrange with photographer headshot session, Inform cast
- End of First Week**..... Deadline for cast bio submittance, collect and begin consolidation of information to submit to Program Designer. Send cast list to Publicity too
- End of Second Week**..... Submit all cast and crew bios, headshots and production details to Program Designer
- Third Week**.....Schedule with photographer for Preliminary Publicity Photo shoot
Schedule with cast.
- Third to Fourth Week**.....Deadline for Preliminary photos to be submitted to Publicity and Program Designer
- Fifth to Sixth Week**.....Schedule with photographer full tech photo session, coincide with scheduled tech rehearsal. Inform cast and crew
- Seventh Week**.....Program approval by Director and Confirmation to Program Designer
- Monday prior to Opening**.....Program submittance to Valley Independent Printing
- Each Saturday during run**.....Determine amount of programs needed for weekend run and order with VIP by Monday.

Contacts

Program Designer/Graphic Designer – Charles Harvey
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Publicity – Brian Tabeling
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