

## HOW TO SURVIVE YOUR LAB THEATRE PROJECT AT KENNEDY THEATRE



This guide was written to outline the basic policies that will pertain to productions scheduled in the Kennedy Ernst Lab Theatre during "Prime Time" slots. Projects that are done at locations outside of Kennedy Theatre may not have the same type of front-of-house support; arrangements will be made on an individual basis. However, this guide should still serve as a good reference tool for working on any production!

The Theatre Management staff at Kennedy Theatre consists of a team of people working in Publicity, Box Office, and House Management. This team provides a critical link between you and your audience. We are glad to answer any questions that you may have and hope that this guide will give you a good basis from which to start. Ultimately, you are responsible for every aspect of your production, so make sure that you or your stage manager are in constant contact with our staff so that you will be assured that all elements are done when you need them!

Kennedy Theatre Staff 2002-2003

### **Front of House:**

Marty Myers, Theatre Manager

Kristy Miller, Publicity Director

Sylvia Zietze, Mainstage House Manager & Program Editor

Daniel Akiyama, Lab Theatre House Manager

Mike Lee, Tim Wiler, Box Office Supervisors

### **Scene Shop:**

Gerry Kawaoka, Technical Director

### **Costume Shop:**

Sandra Finney, Costume Designer

Hannah Schauer Galli, Costume Shop Manager

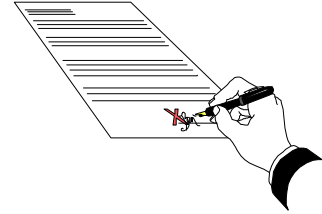
### **Department Secretaries:**

RoseMarie McDonald, Tana Marin

### ▶ **CONTENTS:**

Royalties	Page 2
Publicity	Page 3
Poster, Flyers, and Graphics	Page 6
Box Office	Page 8
House Management	Page 9
Program	Page 11
Recording Your Production	Page 15
Budget	Page 16

## ROYALTIES



Royalties for your production need to be secured as soon as possible and you should certainly know that rights are available and within your budget before publicity begins. You are responsible for requesting royalty information using the Department's "Request for Permission to Perform" letter. Once you have obtained permission you should turn materials over to Marty Myers to make sure royalties get processed appropriately. Keep a copy of the royalty agreement so you can credit appropriately in your program.

## **PUBLICITY**



### ▶ **ADVANCE PUBLICITY**

The key words in publicity are continuity, consistency, and repetition. Consequently, we will try to begin getting the word out about your project as soon as possible. This means providing us with the following information as you wish to see it put into print:

TITLE OF YOUR PLAY  
AUTHOR (CORRECT SPELLING)  
YOUR NAME AS YOU WISH IT LISTED IN PROMOTION  
PRODUCTION DATES  
BRIEF DESCRIPTION OF THE PLAY  
ANYTHING ELSE UNUSUAL THAT NEEDS TO BE MENTIONED EARLY ON  
(SPECIAL TRANSLATION, SPECIAL LOCATION, SPECIAL  
COLLABORATOR, SPECIAL DEMANDS ON THE AUDIENCE, ETC)

You will be asked for this information at the end of the school year preceding your thesis project. This information may be used in the Season Brochure, advance promotion, etc. Titles of Ernst Lab Theatre projects must be submitted by May 1.

### ▶ **AUDITION PUBLICITY**

You are responsible for providing your own publicity flyer for your auditions. The Publicity Staff can aid in getting audition notices up around campus if you provide them with enough copies of your flyer. With 2 - 3 weeks lead time, the Publicity Staff can run an audition announcement in *Ka Leo*. Since auditions are usually limited to UH students, major newspapers will not be contacted.

### ▶ **SHOW PUBLICITY**

#### ▶ **PRESS RELEASE**

**EIGHT WEEKS PRIOR TO OPENING**

A press release is the proper method to provide the media with information about your project. The press release will be written and disseminated by the KT PR Director. However, he/she will need more specific information from you at this point about your project. Always keep in mind that the Publicity Director is the link between you and the general public; keeping him/her as informed as possible will improve the communication.

Information that will be needed is:

**NAMES OF YOUR CAST WITH ACCURATE SPELLINGS OF CHARACTER  
NAMES AND THE NAMES OF YOUR ACTORS**

BRIEF CAST BIOS (for release purposes, not for program)

COMPLETE INSIGHT INTO PRODUCTION CONCEPT (Please provide a copy of the proposal that you submit to your thesis committee as well as a copy of your script.)

ANYTHING ABOUT THE PRODUCTION THAT MAY MAKE SPECIAL DEMANDS ON THE AUDIENCE, e.g. Smoking, mature themes, production length, nudity, etc.

After you provide the PR Director with this information, he/she will draft the release and pass it by you for accuracy.

► PUBLICITY PHOTO CALL

SIX - EIGHT WEEKS PRIOR TO OPENING; IDEALLY THE FIRST WEEK OF THE MONTH PRIOR TO YOUR OPENING

Photographs may be the single most important publicity tool that we have. A few minutes of careful planning on a PR shoot will help sell your show and help prepare the audience for your particular approach. Kennedy Theatre will provide a photographer to shoot publicity photos. The photo call falls under the jurisdiction of the PR Director. You will be asked to do the following:

PROVIDE FROM 3 - 5 PHOTO POSSIBILITIES (Several shots can be made of each setup)

COORDINATE WITH YOUR CAST AND THE PR DIRECTOR

SUGGEST POSSIBLE LOCATION OR APPROPRIATE AMBIENCE FOR PHOTO

PROVIDE COSTUMING, PROPS, AND MAKEUP

A few suggestions on what makes a good publicity photograph:

Keep the composition simple -- 2 or 3 people in a shot is plenty; crowd scenes never work well in newspapers -- remember you are fighting for the reader's attention;

Try to think of something that will reflect the story and/or tone of your production; you don't have to be strictly literal with the play in a photo shoot -- at this point you are dealing with ideas and concepts and a little artistic license is acceptable;

Bear in mind that publicity photographs are released to major newspapers and that your photo needs to be acceptable in their publications, e.g. nudity and suggestive poses, although in your production, may not be acceptable for newspaper publication.

Try to think of something a little unusual -- theatre photographs are tricky, they tend to all look very similar; if your photograph isn't interesting, it may not get used;

Photographs will be taken in color and will probably be taken digitally, so take that into account when selecting costuming pieces and location for shooting.

Be aware of technical problems -- the photographer will need proper lighting -- we can attempt to set up appropriate lighting but will need to know this in advance;

Give thought to the background of your shot -- make sure it's not too busy so that it takes away from the focus; usually a neutral, black, or white background, to contrast with actors and costumes; your actors are the focus of publicity photos, not the setting;

Within 3 - 5 days after the photo shoot, you will be given a print out of the photos so that you can state your preferences. At this point, please provide the Publicity Director with suggestions of photo captions. The Publicity Director will make the final decision on photographs sent to the media.

#### ▶ INTERVIEWS AND OTHER MEDIA COVERAGE

The facts of life regarding feature coverage of your production are that Ernst Lab Theatre shows will usually not tickle the fancies of the editors of the major dailies or the assignment editors of the television stations. Remember, we are trying to entice them to do features for our mainstage shows and that already is a lot of coverage for one theatre to receive from a major media outlet. There may, however, be good feature material amongst your cast or the production team. Please keep the PR Director informed about, again, the unique, the unusual, the far out, the famous.

#### ▶ REVIEWS

We attempt to get theatre reviews from both of the two daily newspapers, however, the policy on reviewing Lab Theatre productions changes from editor to editor. Other papers occasionally send a reviewer. We will try to let you know what reviews will be occurring with your production.

## POSTER, FLYERS, AND GRAPHICS



### ▶ GRAPHICS

The graphic image that is used on printed materials to promote your production will help entice the audience and prepare them for your concept. You will need to secure a graphic concept for your production. If Kennedy Theatre has a student designer on staff you may wish to use that person; otherwise, you will need to find your own artist or graphic idea. We will provide as much assistance as possible with contacts, mechanical problems, etc.

You should think about the following things in preparing your graphic idea:

Eye-catching image

Image that says something about your play to an unknowledgeable audience

Strong image that will provide a quick impression (remember the average viewing time of a poster is 3 seconds!)

Image that is easily reproduced onto program and other formats

Ability of graphic to adequately reproduce in desired formats

Copyright problems - we do not have the right to reproduce other people's graphic images without their permission. Best bet is to use original art or photos from your proto call or secure permission from the artist.

### ▶ POSTER

Final poster needed at least three weeks prior to opening;

Allow 2 - 3 weeks for preparation

A standard poster format has been adopted for Prime Time Theatre productions. The format is 8 1/2 X 14" and must include any appropriate logos. You will need to provide a graphic or work with the Kennedy Theatre graphic artist and provide the information to be placed on the poster.

Information that needs to be included on every poster:

KENNEDY THEATRE MASTHEAD (includes KT logo, UH credit, season, etc.)

TITLE

PERFORMANCE DAYS, DATES, AND TIMES

LOCATION (EARLE ERNST LAB THEATRE) – please spell this correctly: Use LAB not Laboratory and make sure Earle Ernst is spelled correctly as he is one of our former faculty members.

TICKET PRICES (REGULAR, DISCOUNT, UHM STUDENTS)

DAY TICKETS GO ON SALE OR HOW TICKETS WILL GO ON SALE

LATECOMER SEATING POLICY

FOR MORE INFORMATION, CHARGE-BY-PHONE OR DISABILITY ACCESS  
CALL 956-7655 (V/T).

Posters will be printed by Duplicating Services on campus. This is not a high quality printer, but they do an adequate job with carefully planned graphics. Simple line art is the best; some photographs reproduce adequately. Printing is done in one color only, usually black, although some basic colors are available (red, green, blue), but you need to provide about one more week additional time for colored ink. Allow for 5 days for posters to be printed at duplicating. KT will provide a heavy weight paper (ivory colored) on which posters will be printed.

## BOX OFFICE



### ▶ SEATING CAPACITY

Once your seating plan has been set up, you must provide the Box Office Supervisor with an accurate capacity. It is critical that you keep the box office informed about your capacity as soon as you are able.

### ▶ PERFORMANCE VITAL STATISTICS

Box office will need to know the running time of show (you'd never believe how often we get asked this) and how many intermissions.

### ▶ TICKET SALES

All ticket sales will be handled by the Theatre Box Office. Door sales for the performances will be handled by Box Office staff in the Ernst Lab Theatre foyer.

### ▶ COMP TICKETS

Your cast and crew will receive two (2) complimentary tickets to any performance of the run. The Box Office will have a list of all cast/crew members as provided by your director. Each person should contact the box office directly to make arrangements for use of their comp tickets.

As the Director, you may have special comps that need to be given for people who have loaned you props, done special favors, etc. You, as the Director, are allowed to complete a Box Office complimentary ticket form (yellow) for these comps. There is no limit to the number or the performance for these comps, however, you are trusted to use your utmost discretion in the issuing of complimentary tickets. Please be aware that you need to justify your comp request as we need to justify them as well.

If at all possible, comp tickets should be held at the door to be signed for by the party using the tickets, not by you. This is better for box office security and also gives us the flexibility of reissuing these tickets if the party does not show up (you'd be surprised at how many people given comp tickets do not actually come to the shows!) Unclaimed complimentary tickets will be released at 10 minutes prior to curtain, so let your comped parties know this. With the small capacity of the Ernst Lab Theatre, we want every seat to be utilized!

## HOUSE MANAGEMENT



You will be provided with a House Manager for each of your public performances held in the Ernst Lab Theatre. Preview performances may not be held for Ernst Lab Theatre shows because of limited Departmental resources and rehearsal schedules in the mainstage. You may invite a few friends to your final dress rehearsal, but any more than about 15 people constitutes a public audience which should not be in the theatre without adequate staffing for liability reasons.

Since the Ernst Lab Theatre space is versatile, it is critical that you have Marty Myers and Gerry Kawaoka approve your proposed seating arrangement prior to any set construction. There are many technicalities about arranging the space with which you must conform. A seating plan that does not meet safety guidelines could result in your show not opening! Some things to keep in mind when making decisions about seating arrangements:

### SIGHTLINES OF AUDIENCE

ACCESSIBLE SEATING - Is there space for at least two wheelchairs?

EASY AND SAFE ACCESS TO ALL SEATS

AISLES - Do you have enough? Are they wide enough?

MINIMUM OF 100 SEATS ARE REQUIRED (In our standard proscenium seating the capacity is 147)

Other things to think about in terms of space:

Use of foyer as actor entrance: The box office and house staff do set up in this area and need to be able to complete their work as well as deal with any audience members arriving late, etc. Please keep this in mind when considering use of this area. Props should never be left in this area as it is a major impediment to audience and fire safety. **Any violations to this may result in your show not opening.**

Other things to think of in terms of your audience:

Waiting for admission to theatre -- the Ernst Lab Theatre does not have an adequate foyer, so it is imperative that the house opens on time (:30 minutes prior to your performance), especially when it is raining. An audience that has been kept waiting in uncomfortable conditions may be harder to win over than you want!

Intermissions - This is not a great space for intermissions, especially in bad weather, since the audience has nowhere to go. Your audience will want to stretch and socialize if your performance is full length. Remember that audiences are used to and are expecting intermissions at about 1:10 into your performance. Keep this in mind even though your production may call for something else.

Latecomers: We have a policy where once the performance begins we advertise that latecomers will not be admitted to the theatre. We will do our best to uphold this policy. During dance concerts we will seat in between pieces.

Disability access: We must try to accommodate any reasonable request for accommodation under the Americans with Disability Act since we are a public space. This might involve sign language interpreters, pre-show orientations, large print programs, programs on audio cassette, large print programs, access to script. The arrangements for any special requests will be handled by the front of house staff, but we will need your assistance in making any special accommodation possible.

Post Show Raps: After the Friday evening performance we ask the audience to stay and to ask questions and share with the cast, and/or directors, artistic staff, etc. Plan to stay after the Friday evening performance to connect with your audience and let your cast and artistic staff know that they may be asked to join in as well.

## PROGRAM



### ▶ GENERAL INFORMATION

Final program needed for opening night.

Allow 1 week for duplicating; 2 weeks for program editing and design.

The program format for Ernst Lab Theatre productions is an 8 1/2 X 11" paper folded to a 5 1/2 X 8 1/2" finished size. Programs are printed on a special light-colored stock that is a heavier than regular xerox paper. You must provide the Program Editor with carefully thought out and checked program copy. **Copy for your program must be submitted to us in final format and must be submitted on a 3 1/2" MAC or IBM disk, a zip disk, or a CD, utilizing a standard word processing program or saved as a text file.** Try to anticipate spacing problems in advance and include a mockup of layout with special stylistic elements if appropriate. Do not expect us to fill in missing information or include poorly written copy. It is required that you pass program copy and notes past your advisor first. Poorly submitted copy may result in you not having a program for your production!

The following stylistic guide should help you prepare your program:

#### COVER:

Kennedy Theatre Masthead

Name of Production

Author

Dates of Production

Department of Theatre and Dance, College of Arts and Humanities

### ▶ THEATRE PROGRAMS

#### INSIDE:

#### ARTISTIC STAFF

Translated by (if required)

Directed by

Scenic Design by

Costume Design by

Lighting Design by

Music by

Choreography by

(You may have other credits that go here, but these should be limited to major artistic credits)

If your production is your MFA Thesis production, an asterisk should go after your name with this somewhere on credits page: "In partial fulfillment of the Master of Fine Arts Degree requirements in \_\_\_\_\_."

## **CAST**

(If your cast is being listed in order of appearance, please say so)

CHARACTER NAME.....Cast Member Name

(It is your responsibility to make sure that the cast listing is spelled according to the wishes of your cast. The Program Editor will not double check spellings for you.)

## **SYNOPSIS OF SCENES AND PERFORMANCE AGREEMENT**

(Put this in your program if it is needed to help your audience figure out what is going on. This should also include intermission information, e.g. "There will be one 15 minute intermission between Acts.") Somewhere here you also may need to credit the publisher.... "Performed by Agreement with Samuel French." Check this carefully with your royalty agreement.

## **GENERAL HOUSE INFORMATION**

For large print programs or any other accessibility requests, please contact the House Manager, or call the Box Office at 956-7655 (v/t).

Please silence all pagers, phones and digital watches. No photography or video recording is allowed. Please refrain from eating, drinking or smoking in the theatre.

(This needs to appear somewhere on your program, generally right under synopsis information.)

## **DIRECTOR'S NOTES**

(Director's Notes should provide the audience with an insight into your production that they might not normally get. Director's Notes might provide the audience with some background on the play -- they most probably will not know anywhere near as much about the play as you do. Notes might grow out of your research, notes might elaborate on something that is unique about your production -- e.g. "Why I am doing "Waiting for Godot" *kyçgen* style." Director's Notes are **not** the place to do your thank yous -- they should come under acknowledgments. Please make sure they are carefully written and are literate; it doesn't hurt to get some editorial assistance on notes -- often an uninvolved editor will greatly improve notes. For editing purposes we use the Chicago Manual of Style.

## **PRODUCTION STAFF**

This listing should include everyone else who has worked on the staff of your show. A sample listing is as follows:

Assistant Director  
Stage Manager  
Assistant Stage Manager  
Technical Director  
Stage Crew  
Lighting Board Operator  
Sound Operator  
Properties  
Costume Crew  
Makeup  
Wigs  
House Manager  
Publicity Director  
Publicity Assistant  
Box Office Staff  
Photographer  
Graphic Designer  
Faculty Advisors:  
Kennedy Theatre Resident Staff: Gerry Kawaoka, Marty Myers, Hannah Schauer  
Department Chair: Dennis Carroll

## **ACKNOWLEDGMENTS**

Here is your chance to thank everyone and anyone who gave you special help. You normally don't need to list what they are being acknowledged for, but just list names and businesses if they are associated with one. Don't get too maudlin here; personal acknowledgements should be made personally!

## **COMING EVENTS**

If at all possible, please allow some room on the back page of the program for the promotion of coming events. Audience members do like to know what the next event at KT is!

## **▶ DANCE PROGRAMS**

Dance Production Programs can be quite different since they need to credit collaborators and performances with each piece. A suggested format for Dance Credits:

NAME OF PIECE

Date Piece First Performed

Choreography by

Music by

Scenic Design by

Costume Design by (if not for the entire production)

Lighting Design (unless one designer did the entire production)

Dancers:

With Dance, it is very important to let your audience know what is going on. Will there be a pause between pieces? an intermission?



### ▶ **PRODUCTION PHOTO CALL**

If you wish to have a production photo call, you must pay for this yourself since you will want the photos for your own purposes. We simply don't have space or much demand for archival photographs for Ernst Lab Theatre productions, so do not arrange to take them as a general rule.

The Publicity Director can provide you with the names of photographers, but you must make your own arrangements with the photographer, supervise the photo call, provide film if needed, and pay the invoice.

Here are some hints to having a smooth production photo call:

If you can, take photos during the run of your final dress rehearsal, catching the action in context. Your cast and crew will love you.

If you need to take a staged photo call be organized!

You and your stage manager should be prepared with 8 - 10 set-ups that provide a capsule record of your production. People generally start taking photos from the back of the show working to the front. A still photograph will not replace video -- you can't get everything, so be selective.

Your photo call should last from one hour to one and one-half hours maximum, so plan ahead!

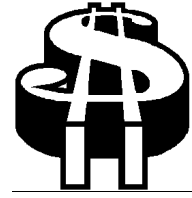
The photographer can take black and white photographs, digital photos, color slides, or color prints, so make sure you have communicated your intent. Stage lighting is best captured with Tungsten rated film; regular print film that you buy at Long's changes color under stage lighting, so be careful what type of color film you select.

In order to get good contrast on the photos, the photographer may ask for light boost if the cue is particularly dark. With black and white film, having the exact light level that was in your production is not terribly important, as long as you maintain the relative balance of the cue. So be prepared to boost light levels where needed.

### ▶ **VIDEO TAPING**

You should contact the KT Video Assistant to make arrangements for videotaping your production. Remind the Video Assistant to make arrangements with the Box Office, since video equipment will take up seats. The KT Video Assistant is the only person authorized to take video tape of KT productions. Unless you have secured video tape rights to your production, only one video copy will be made to be stored in the Video archives for use in teaching purposes. Additional copies are not authorized.

## BUDGET



You will be given a budget to spend specifically on your production. MFA Directing Thesis productions will be given a budget of \$1000 sets, costumes, props, etc. (as of 2002/03 season) and a budget of \$300 for royalties (as of 2002/03). Special Ernst Lab Theatre projects will be given a budget based on production needs as detailed in the production proposal. Your budget needs to cover the following items: sets, costumes, costume cleaning, lights, royalties, and miscellaneous expenses. If you do not plan to spend the entire amount on production costs, the funds are not available to cover other types of costs, unless you have permission ahead of time. Your budget does not need to cover any front-of-house costs (publicity, publicity photography, staffing, etc.) or costs for Parking passes for your cast/crew.

### ▶ **PURCHASING APPROVAL**

Funds must be spent through University of Hawai'i fiscal procedures. **You are required to get approval of all expenditures BEFORE you make any commitments.** Before you make a purchase you must complete a Reimbursement Voucher Request form. This form must be approved by Gerry Kawaoka for all set construction and prop expenses, Hannah Schauer for all costume expenses, or Marty Myers for royalties and any special front-of-house expenses. Petty cash expenses need to be approved before purchasing and the receipt must also be approved before submitting to the office. All receipts and approvals must be submitted in a timely manner or may not be eligible to be processed.

Any expenditure that is not pre-approved may have to come out of your pocket! Purchasing for the State of Hawai'i is tricky; this is for your own protection and may even save you money in the end!

### ▶ **PARKING PASSES**

Your budget includes a line item to provide parking passes for your cast and crew. Parking passes cost the Department money (\$18 per month per person as of 2002/03) so please don't request passes for people that won't really use them. Also you must keep within the amount allotted for your production unless you have advance permission to exceed the budgeted amount. A Parking Pass Request Form should be submitted by you or your stage manager. Please read instructions carefully and allow enough time for all parties to get your passes processed when you need them! Refer any specific questions to the office.

## **GOOD LUCK ON YOUR PRODUCTION!**

Hopefully your production will go smoothly and after it is all over you can sit back and vegetate on a quiet beach!

