Octopus Theatricals Brochure – Revisions as of 12/30/2017

* General note on all pages: Is it possible to increase the size of the artist credits immediately following the title of each project? They should ideally be a minimum of 25% of the title size.

Inside cover

* Unfortunately, we will need to replace the larger photo on About Octopus Theatricals page with another one from Hadestown (or if you find another image you feel would be stong there). (that actor is no longer going to be with the show, and it’s too prominent a placement now that we have this information—sorry about that!)

p. 1 (Iphigenia)

* Now that we are using the logos for the commissioning partners, we can cut the text that lists them. But we should add the words “Commissioning Partners:” before the logos (and make sure it’s clear that the logos are the commissioning partners).
* In second paragraph the “and” between *Iphigenia in Aulis* and *Iphipenia in Tauris* should NOT be in italics (while both title are in italics.
* Add “The” before “New York Times” in the highlighted quote
* Timeline and Available for touring text should have a consistent treatment across all of the projects. The way it looks on p. 3 (Hendrix Project) is a good model.
* In Esperanza Spalding bio, please insert “with the release of her 2011 Chamber Music Society” after 53rd Grammy Awards, so the phrase reads: “….Best New Artist at the 53rd Grammy Awards with the release of her 2011 Chamber Music Society, an unprecedented achievement by a jazz musician.”

P. 2 (Theatre for One)

* Move the word “Embracing” to the beginning of the text block following the quote.
* Please highlight the names “Lynn Nottage, Jose Rivera, Bill Irwin, John Guare, David Henry Hwang, Naomi Wallace“ in the same color as Christine Jones.
* Paragraph that begins with “Available for touring and customized residencies” should have same treatment as “Available for touring” on other projects
* Please replace “Host venues include” with “Sample Host Venues:”

p. 3. (Hendrix Project)

* Please increase the font size of CalArts Center for New Performance, Luna Ray Media? For consistency, let’s make it the same size as Haruki Murakami on p. 8 (I believe this is also the size you used for Wayne Shorter/Esperanza Spalding on p. 1)
* In Roger Guenveur Smith bio, the word “Now” following “Frederick Douglass” should also be highlighted and italicized, “Frederick Douglass Now”. Also highlight and italicize “K Street” and “Oz”

p. 4 (Homer’s Coat)

* Reduce font size for HOMER’S COAT to same size as Haruki Murakami
* In first paragraph, please highlight “Denis O’Hare” and “Lisa Peterson”
* Same note about “Available for Touring and Residencies” – use Hendrix project as example?
* Please add the following contractually required credit in a small font:

An Iliad was originally developed as part of the New York Theatre Workshop Usual Suspects Program, Off-Broadway premiere produced by New York Theatre Workshop (Jim Nicola, Artistic Director; William Russo, Managing Director) in 2012.

An Iliad was originally produced by Seattle Repertory Theatre (Jerry Manning Producing Artistic Director; Benjamin Moore, Managing Director). It was subsequently produced by McCarter Theatre Center, Princeton, NJ (Emily Mann, Artistic Director; Timothy J. Shields, Managing Director; Mara Isaacs, Producing Director).   
   
An Iliad was developed in part with the assistance of the Sundance Institute Theatre Program.

p.5 (Falling Out)

* Reduce font Size of Phantom Limb Company to same size as Haruki Murakami. Ideally, Phantom Limb Company should stay on one line, if possible.
* Cut \*A New England Foundation for the Arts National Theater Project grantee\*
* I’d like to move the director/puppet and butoh credits to be under the title, as they are on the other pages
* In first paragraph, there should be no line break between the first and second sentence..
* Also in this paragraph, please highlight “Jessica Grindstaff”, “Erik Sanko” and “Dai Matuoka”

p. 6-7 (The Civilians)

* The layout is significantly improved, but I still find it to be a bit busy. Is there anything you can so to simplify?
* Also, instead of using the key art for The Undertaking, let’s just use a title treatment in the same font that you have used for the other projects.
* It would also be great if we could get the picture of the actors sitting at the table to be closer to (or otherwise associated with) the New Works in Development.

p. 8 (Sleep)

* I find the font color of the artist names to be difficult to read against this particular background. I know you are trying to be consistent across all pages (thank you!), so not sure if the solution is changing the font color or adjusting the background color.
* Cut “Produced in association with Octopus Theatricals”
* In first paragraph, highlight “Haruku Murakami”, “Ripe Time”, “NewBorn Trio”
* Please put “Wind Up Bird Chronicle” in *italics*
* In RIPE TIME bio, please highlight “Rachel Dickstein”

p. 9 (Noura)

add “Shakespeare Theatre Company” above the title, in same size font as Haruki Murakami

let’s move the performance dates to after the first paragraph, before available for touring.

Check style of “Availabile for Touring” is consistent with other pages.

In Heather Raffo bio, “*9 Parts Desire*” should be in title case, not all caps. Same with “*Fallujah*”

For the image, I have uploaded two additional variations I just found that have the photo and background without the title treatment with the hope that it might give you more freedom with the design of this page. I would like to avoid using the “Women’s voices theater festival” stamp at the bottom of the current image.

p. 10 (song of the goat)

cut “/TEATR PIESN KOZLA” from the title

increase font size for HAMLET, ISLAND and SONGS OF LEAR. All three titles should be treated the same way.

If there is any way to increase the presence of the photos, that would be great.

p. 11

Lola arias should be 50% of title size.

MINEFIELD/CAMPO MINADO is the project title and should get the larger font treatment. So it would look something like

LOLA ARIAS

MINEFIELD/CAMPO MINADO

Buenos Aires, Argentina

Please add “ABOUT THE ARTIST” before the second paragraph

p. 12 (Somi & Hadestown)

Please replace the INTERNATIONAL HEADER with IN DEVELOPMENT

Please insert a “,” after SOMI and before Dreaming Zenzile in the 5th line of the first paragraph

Please **bold** the sentence that begins with “The live cast recording…”

p. 13 (additional programs)

I don’t think we’ve found the right layout for this page yet. PROJECT SPRINGBOARD needs a title before the description, or you might arrange the logo placement to serve this purpose. The photo to the left of producerhub.org is really from Springboard, and the way it is arranged makes it seem like it’s really for producerhub. I don’t mind if they overlap, but it feels misleading to me as is.

In the consulting section, please add “Select clients include” after the first sentence, and before the logos.

Photo credits:

I am also listing the photo credits here. We could put them in a single block at the back of the brochure, or you could embed them on each page.

Photo credits page by page:

Cover: Haruki Murakami’s *Sleep* (Ripe Time)*,* photo by Max Gordon; *Our Secrets* (Bela Pinter and Company) Photo by Csaba Meszaros; Amber Gray in *Hadestown,* photo by Joan Marcus.

Inside cover:

Van Hughes in *Love Song* by Zayd Dohrn (Theatre for One); [TBD photo from] *Hadestown,* photo by Joan Marcus.

p. 1

Wayne Shorter;

Esperanza Spalding, photo by Tom Allen

p. 2

Carmen Zilles in *The Way Back* by Emily Schwend (Theatre for One)

p. 3

*The Hendrix Project* (CalArts Center for New Performance), photo by Nicolas Savignano

p.4

Denis O’Hare, actor and Brian Ellingsen, Bassist, in *An Iliad* (Homer’s Coat), photos by Joan Marcus

p. 5

*Memory Rings* by Phantom Limb Company, photo by Phinn Sriployrung; Rehearsal for *Falling Out* with Phantom Limb Company, photo by Sierra Urich

p. 6

Dan Dominguez in *The Undertaking,* photo by Richard Termine;

DanDomingues and Irene Lucio in *The Undertaking,* photo by Richard Termine

p. 7

in development with Ethan Lipton and company, *A Course for Adventure;*

Adam Cochran , Dito Van Reigersberg, and Tony Torn in Rimbaud in New York, photo by Richard Termine

p. 8

Brad Culver and Jiehae Park in *Sleep*, photo by Max Gordon;

Saori Tsukada, Takemi Kitamura, Paula McGonagle, Jiehae Park in *Sleep*, photo by Max Gordon

p. 9

Heather Raffo

P. 10

*Songs of Lear* by Song of the Goat

P. 11

*Minefield* (Lola Arias), photos by Tristam Kenton

p. 12

Somi

Patrick Page in *Hadestown,* photo by Joan Marcus

p. 13

Annette O’Toole during Springboard rehearsal for *Here in the Bright Colorado Sun,* photo by Isaak Berliner/ Eugene O'Neill Theater Center.

Springboard rehearsal for Camille A. Brown untitled musical, photo by Hunter Canning

[alternate option if in a single block]

Photo credits:

*Cover*: Haruki Murakami’s *Sleep* (Ripe Time)*,* photo by Max Gordon; *Our Secrets* (Bela Pinter and Company) Photo by Csaba Meszaros; Amber Gray in *Hadestown,* photo by Joan Marcus. *Inside cover*: Van Hughes in *Love Song* by Zayd Dohrn (Theatre for One); [TBD photo from] *Hadestown,* photo by Joan Marcus. *Page 1*: Wayne Shorter; Esperanza Spalding, photo by Tom Allen. *Page 2*: Carmen Zilles in *The Way Back* by Emily Schwend (Theatre for One); *Page 3: The Hendrix Project* (CalArts Center for New Performance), photo by Nicolas Savignano. *Page 4:* Denis O’Hare, actor and Brian Ellingsen, Bassist, in *An Iliad* (Homer’s Coat), photos by Joan Marcus. *Page 5: Memory Rings* by Phantom Limb Company, photo by Phinn Sriployrung; Rehearsal for *Falling Out* with Phantom Limb Company, photo by Sierra Urich. *Page 6:* Dan Dominguez in *The Undertaking* (The Civilians)*,* photo by Richard Termine; Dan Domingues and Irene Lucio in *The Undertaking* (The Civilians)*,* photo by Richard Termine. *Page 7:* In development with Ethan Lipton and company (The Civilians), *A Course for Adventure;* Adam Cochran , Dito Van Reigersberg, and Tony Torn in Rimbaud in New York, photo by Richard Termine. *Page 8:* Brad Culver and Jiehae Park in *Sleep* (Ripe Time), photo by Max Gordon; Saori Tsukada, Takemi Kitamura, Paula McGonagle, Jiehae Park in *Sleep*, photo by Max Gordon*. Page 9:* Heather Raffo*. Page 10: Songs of Lear* by Song of the Goat*; Page 11: Minefield* (Lola Arias), photos by Tristam Kenton*. Page 12:* Somi;Patrick Page in *Hadestown,* photo by Joan Marcus. *Page 13:*Annette O’Toole during Springboard rehearsal for *Here in the Bright Colorado Sun,* photo by Isaak Berliner/ Eugene O'Neill Theater Center; Springboard rehearsal for Camille A. Brown untitled musical, photo by Hunter Canning.