

philly
fringe
Press Pitch Worksheet

Please return to the Fringe office by June 6

During the Festivals, our publicist deals with a wide variety of members of the press on a daily basis. *Although we do not guarantee that we will pitch your show to the press, it is helpful for us to have detailed information about all shows, so we can provide information to reporters on request or if they are pursuing a specific story idea* (an article on South Philly artists, for example).

It is also a good idea to do some brainstorming about press “pitches” or story ideas. It might be about a particularly unique quality of your show, a special interest paper that would be interested in the content of your show, or one of your company members. Save a copy of the ideas you come up with on this worksheet to help you with your own press campaign.

Please feel free to attach supplemental materials to this form. Also feel free to email any questions or pitch ideas to john@livearts-fringe.org, but please be aware that our publicist does not begin work until mid-June and your emails will not be read until that time.

Show Information

Artist or Group: Midsummer Moon Productions

Title of Show: ...And Piano Make Three

[To the editor: the title begins with an ellipsis.
Please do not correct the verb]

Contact Name: Tarpley Mott

Email: cognition3@yahoo.com

Phone: 212 255-0126 (office), 917 701-9379 (mobile)

Promotions and Your Company

What would you like us to know about you, your company and your show? Describe some of the distinguishing features of your work, and tell us about any special promotions you’re planning for the Fringe. Continue your answer on an additional sheet if necessary.

An imaginative premise: ...And Piano Make Three is a quirky, upbeat romantic comedy opera. It’s about a romantic triangle between a shy New York composer named Richard, a sweet but determined girl named Sarah...and a terribly jealous piano named Elsie. That’s right – *a real grand piano is a central character in the show!* “Elsie” the piano interacts with the singers both musically and by means of cartoon-like “speech bubbles” that vividly express her snarky feelings and vulnerabilities. Not to be outdone, sweet Sarah has a bit of musical magic of her own, which she cleverly delivers along with some extra spicy Chinese food. The result is a vocal tour de force that whisks audiences through urban comedy and moonstruck romance to achieve a uniquely happy ending.

A professional cast: The show features a professional cast with substantial international performing credentials. Audiences will thrill to spectacular singing from New York City-based coloratura soprano Patrice Boyd, who plays Sarah, the hopeful romantic who tries to spice things up to win Richard’s heart. Philip Seward, the award-winning Chicago composer who wrote the piece, himself sings the role of

Richard, the gentle but indecisive composer who must decide between a life of making music with his personable female piano and a life of making love with the real live woman who loves him. **(See detailed Artist Bios, on attached pages.)**

Snappy multimedia: Fast-paced photographic projections are scored with *...And Piano Make Three* so they interactively establish new scenes and enhance the music, romance, or comedy.

We're bringing momentum to the Philly Fringe straight from the Edinburgh Fringe. *...And Piano Make Three* was an audience hit at the 2007 Edinburgh Fringe Festival. Not only that, it was selected as a Critic's Choice too. And now in 2008, the opera was selected as a finalist for the USA's Richard Rodgers Award. Come and get it, Philly!

A new production concept: Likeable opera that's affordable to produce!

Our culture's wealth of musical talent in the fine arts is too often lost simply because traditional operas are so expensive to stage -- and worse, because 20th century audiences were steadily trained to fear opera as something dull, pretentious and hard to understand.

We believe that professional opera shouldn't be limited to museum pieces presented in marble palaces to narrow audiences. Nor should new opera be culturally condemned to the ranks of unintelligible music with boring staging.

We have developed *...And Piano Make Three* to prove that compositional focus, coupled with imagination and ordinary technology, can make it practical and affordable for new venues to profitably present live performances of professional contemporary operas that have genuine entertainment appeal to today's visually-oriented audiences. We believe that cultural gems are today being created by rising composers and professional singers and that these new little works can bring exciting entertainment to a new 21st century opera-going public that exists "off the beaten path." We believe that Philip Seward's *...And Piano Make Three* is an opera that can show the way.

We're from New York City, but we chose Philly first. That's right. Philadelphia is the *first* American city to get the new production. Although, we successfully staged workshop performances in Chicago and at New York's Kaye Playhouse in 2004, the production concept was completely reworked in 2007, so **Philly is the first American city to get the Edinburgh hit.** (After Philadelphia, we've performances slated for Ohio, Indiana, Mississippi, Toronto, and New York before returning to Edinburgh in 2009 for a longer run.)

Extra! There's a World Premiere too! Mr. Seward is composing a brand new short comic work to accompany *...And Piano Make Three*. Philadelphia audiences will be the very first to hear this new music from this award-winning composer. Check out www.andpianomakethree.com later this summer for more info on this new work.

Elsie on the Streets: A fantastic PR image for Media: A nine-foot tall costume character of "Elsie" (the Jealous piano) will be out on the streets of Philadelphia as festival time approaches to take in the Philadelphia sights, meet the public, and help promote the show. And Elsie loves cameras!

For interested press, we can arrange a photo shoot with "Elsie" and with Miss Boyd. In the coming weeks, we may also be able to supply our own promotional images of Elsie on the streets of Philadelphia. If interested, contact Tarpley Mott.

Interviews and exclusive photo ops: Mr. Seward, Miss Boyd, and Mr. Mott are all available for telephone interviews. Phone our producer, Tarpley Mott, at (212) 255-0126 to make arrangements, or email cognition3@yahoo.com.

In-person interviews or photo ops with Miss Boyd or Mr. Mott can also be arranged. (They live in NYC but can schedule a daytrip for in-person interviews). The music has been professionally recorded on CD and clips can be aired during radio or television interviews.

Note: Mr. Seward (the composer and other cast member) is based in Chicago and will only be available for in-person interviews during the run of the show. Also note: Mr. Mott and Miss Boyd cannot do advance in-person interviews from July 30th through August 17th as they are presenting a classical program at the 2008 Edinburgh Fringe.

Website: We're launching a new website! www.andpianomakethree.com will be online by late June. Check the website for photos, music, and additional press information or opportunities.

Special Focus

Please indicate if because of **content** your show is of special interest to any particular demographic or special interest groups (i.e. Gay/Lesbian/Bisexual/Transgender community, African-American Community, Jewish Community, suburban families, the disabled etc.). We will use this information to pitch stories to newspapers with a particular demographic focus, such as *Philadelphia Gay News*, *The Jewish Exponent* or *MetroKids*.

From past performances, we've identified that ...And Piano Make Three has particular appeal to the following groups:

Lovers: The theme of the show strongly appeals to couples of any age who are dating or in love...and it also appeals to single people who have not given up on finding love. There are pining love songs that soar into the night and sear the heart. There is romantic comedy. There is even moonlit glamour. We've seen both young couples and older couples hold hands and we've heard both men and women humming the tunes as they leave. At less than an hour, this is the perfect "date show."

Women, single or married, relate well to Sarah's pure-hearted yearning for a commitment from Richard (this is apparently a show that women enjoy seeing with a group of friends). **Men** relate to Richard's anxiety about commitment and to the comedy of having an obsessive piano problem. And anyone of either gender who's ever felt jealousy towards any rival of either gender relates to Elsie the Piano! Ultimately, everyone is entertained as "all's well that ends well."

Under 30: The quirky comedy of the show especially appeals to the under 30 crowd. There is lighthearted "PG-rated" sexual innuendo. And the jealous piano's dim view of the flirtatious blond soprano definitely provides some snarky humor. The multimedia images and lyrics also appeal to educated audiences who enjoy cinematic references, literary symbolism, and wry humor.

Musicians and Opera-goers: ...And Piano Make Three is a fine opera. With its brilliant score (it has been compared to Gershwin, Bernstein, and Andrew Lloyd Webber) ...And Piano Make Three consistently earns the respect of professional musicians, whether they compose or perform. The coloratura soprano role is especially difficult; thus, this is a virtuoso vocal performance (it was specially written for Miss Boyd's voice). Similarly, Mr. Seward's piano score is rich and difficult, requiring superb talent to execute well... which he performs while also singing. Although the show has immense general appeal as a romantic comedy musical, the more one knows about music and opera, the more likely one is to be impressed by the extraordinary musicianship involved.

General Audiences: Despite how challenging the music is to sing (it is written for professional opera singers) it is wonderfully tuneful, with memorable melodies. We've found that people in every age or demographic group like the music and respond to it emotionally. The light comedy, amplified by multimedia staging to evoke a Manhattan setting, easily holds everyone's interest. The spectacular virtuosity of the performers captures the attention of people who have never seen an opera before and even of those who believe themselves to be uninterested in opera. ...And Piano Make Three is performed

in English. It is fast-paced, running about 40 minutes. In short, every audience member will understand the plot and no one will be bored. There are no heavy themes. It's simply entertainment.

Suburban families: Suburban Fringe-goers who find themselves in any of the categories above will enjoy this show. ...And Piano Make Three offers suburban audiences extraordinary value to reward their effort of coming into the city: they'll enjoy a new original work by an award-winning composer and hear breathtaking melodies performed with finesse by extraordinary international talent. They'll get a full world-class opera concisely packed into a fun and funny little show that leaves them time to see other shows or do other things in the city as well. Our three matinee performances may be particularly convenient for those coming in from the suburbs. We know from past performances that both younger and older adults enjoy the work, so it's a show that age-diverse friends or family can attend together. ...And Piano Make Three is quirky, but not avant-garde or dark. We believe that the content of our show should attract audiences from urban upscale neighborhoods and suburban towns.

NOTE: Despite the cartoon imagery of "Elsie" the piano, this production is aimed at an adult audience. Although there is no profanity or nudity and the show is love-affirming, there is humorously implied sexual flirtation, so the show is not intended to be appropriate for children.

Opera is a nuanced form of musical expression and is not amplified. Therefore, we ask everyone to respect others' enjoyment of the show and refrain from bringing children who might inadvertently create noise that disrupts the live performance.

Photo Credits

All photos submitted to the Festival should include the name of your company, the title of your show, the names of everyone shown in the photo (listed from left to right), and the photographer's name (photo credit). If you have sent us photos without this information, please list the file name of the photo and the appropriate credits here:

Information and Photographer credits have been provided for photos currently submitted.

Show Details

Is your show a premiere? (circle one) Yes. This is a **Philadelphia** premiere.

Is there nudity in your show? Y **NO**
If yes, explain degree (partial, full frontal, constant, etc)

Is there profanity used in your show? Y **NO**
If yes, explain degree (a few words, constant, etc)

What age range do you think is most appropriate for your show?

Our targeted age range is roughly 20s to 40s. It is OK for mature teens. The show is also well received by older audiences, including young-at-heart seniors. If it were a movie, we'd rate it "PG."

Please fill out the PRESS PITCH chart (available on the web) to provide us with details about your company members.

Members of Your Company and Who They Are *Please fill out as much of this information as you can and return by June 6*

On the chart below, please list the names of the members of your company to date, city/town where they are from, city town/where they live now and where they went to school. Be as specific as possible – give the names of schools, neighborhoods etc. -- include any local papers that you think would be interested in covering your show. Make extra sheets if needed.

Please also indicate which company members would be willing to be identified with a particular demographic group (i.e. as Gay/Lesbian/Bisexual/Transgender, Jewish, African-American, Caribbean, Hispanic, Asian, Native American, etc) or geographic group (Delaware County, West Philly, etc) in press pitches.

If your company includes musicians, please indicate their instruments or vocal range next to their name.

Name	Originally from: (city, state)	Living in: (city, state)	Education: (institution name)	Demographic / geographic groups:
Patrice Boyd (coloratura soprano) See attached Artist Bio	Conway and Myrtle Beach, SC	New York, NY (Manhattan)	University of South Carolina, Coastal Campus (Now Coastal Carolina University) (BA) Winthrop University (Masters) City University of New York (DMA in progress)	Musicians, Opera, Professional Women, New York City
Philip Seward (composer, pianist, tenor) See attached Artist Bio	Indiana	Chicago, Illinois	Wabash College (B.A) Northwestern University (Masters) Additional study at: University of Vienna (Austria) Jagellonian University (Krakow, Poland)	Musicians, Opera, Chicago
Tarpley Mott (Producer, Director, Tech)	Yazoo City, Mississippi	New York, NY (Manhattan)	University of North Carolina at Chapel Hill (B.A.) Additional study at: HB Studio, New York, NY	New York City



Media contact for more info:

Tarpley Mott
Midsummer Moon Productions
Cognition3@yahoo.com
(212) 255-0126



...And Piano Make Three

ARTIST BIOS:

Composer, pianist, and tenor, **PHILIP SEWARD** performs in and writes music for many different kinds of venues. A partial list of productions of his works include the following: *Les Dames à trios...et piano* at the Kaye Playhouse in New York City and at the Stages Festival in Chicago; *High Fidelity* at Merkin Hall in New York City and at the Chicago Humanities Festival; *Hans Brinker*, commissioned and produced by New Tuners Theatre of Chicago, and in Canada; *Stone Soup*, commissioned by Lyric Opera of Chicago, and produced in various locations around the Chicago metropolitan area and at Toledo Opera; and *A Noteworthy Tale*, also commissioned by Lyric Opera and produced in various Chicago locations and at Opera Memphis and Pensacola Opera in Florida. His opera *...And Piano Make Three* was a success at Edinburgh's Fringe Festival in 2007. In 2008, it was selected as a finalist for the USA's Richard Rodgers award. The show is currently touring the USA and Canada.

Mr. Seward's piano music has been performed in the United States as well as in Holland, Germany and Poland. Edition Music Contact publishes his choral music. He received an After Dark award and Jeff Citation nomination in recognition of his score for *Hans Brinker* (lyrics by John Sparks). His composition honoring John Paul II's twenty-fifth papal anniversary was commissioned by the Lira Ensemble of Chicago and premiered on WFMT radio. Other Lira Ensemble commissions include *Sonnet*, for orchestra and chorus, on the occasion of their fortieth anniversary which premiered at Symphony Center in Chicago.

Mr. Seward has sung Eisenstein in *Die Fledermaus* for Intimate Opera and counts among his favorite roles John Jasper in *The Mystery of Edwin Drood*, Lt. Cable in *South Pacific*, the prince in Rodgers and Hammerstein's *Cinderella*, and many other shows such as *The Beggar's Opera*, *A Chorus Of Disapproval*, *The American Clock*, *Happy End*, *The Phantom of the Opera* at theatres in Chicago and throughout the Midwest. He has performed Art Song recitals in Rzeszów and Wrocław in Poland as well as in Chicago.

Mr. Seward has performed his original works for piano as well as those of other contemporary composers throughout the Midwest, in Germany and in Poland. In addition, he conducts the choir at St. James Presbyterian Church and serves as a co-conductor for the Lira Ensemble of Chicago. Mr. Seward holds a B.A. from Wabash College and completed his Masters at Northwestern University with further study at the University of Vienna in Austria and the Jagellonian University in Krakow, Poland.

Coloratura soprano **PATRICE BOYD** has performed in opera, concert, and musical theatre throughout the United States, Europe, and Asia. Miss Boyd's diverse credits include the Teatre del Liceu in Barcelona, the Teatro Massimo in Palermo, the New York City Opera, Opera Camerata of Washington, DC, the Central Philharmonic Orchestra of Beijing, the Empire State Opera, the Light Opera of Manhattan, and the New York Repertory Orchestra. Her roles include Zerbinetta in *Ariadne auf Naxos*, Marie in *La fille du régiment* (under Richard Bonyngé), Christine in *Phantom of the Opera*, Yum-Yum in

The Mikado, the title roles of *Lakmé* and *Lucia di Lammermoor*, Madame Herz in *The Impresario*, the Queen of the Night in *The Magic Flute* (a role she has sung many times to great acclaim), and Gilda in *Rigoletto*, for which the *New York Times* praised her "shining soprano tone and effortless upper register" and added, "She is a singer who bears watching."

Miss Boyd recently returned to the Piccolo Spoleto Festival for her third consecutive season, appearing as Constanze in *Die Entführung aus dem Serail* with the Charleston Symphony Orchestra under the baton of Metropolitan Opera conductor Gregory Buchalter. The *Charleston Post and Courier* praised her "control and lyric phrasing [of this] beautiful and difficult music" and the *Charleston City Paper* called her "the real deal."

Very much at home in contemporary music, Miss Boyd created the role of a feminine March Hare in Giampaolo Testoni's *Alice* in Palermo, and has sung the New York premieres of Philip Seward's comic operas *High Fidelity* (Merkin Hall) and *Les dames à trois ... et piano* (Kaye Playhouse) of which *...And Piano Make Three*, featuring the role of Sarah, was written for her (she created the role for its Chicago premiere). Miss Boyd reprised her performance as Sarah in 2007 at the Edinburgh Fringe Festival. A native of South Carolina, Miss Boyd has developed several programs for the Historic Charleston Foundation; her original recital, *An Evening at Pemberley: The Music of Jane Austen's Heroines*, was featured in *New York Magazine* and has been performed to sold-out audiences in the United States and Canada, with upcoming United Kingdom performances slated for Edinburgh in August 2008 and London in Spring 2009. As cantor at St. James Cathedral, Miss Boyd appears frequently on television in the New York area. She is currently completing her dissertation for the Doctor of Musical Arts degree in Vocal Performance at the City University of New York.