

Hollywood Fringe Festival Press Packet

MEDIA CONTACT INFO

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What is Hollywood Fringe?

In Summer 2010, Hollywood Fringe launches Southern California's first Fringe Festival: An annual event uniting local, national, and international artists. The festival takes place June 17-27 in historic Hollywood, CA.

AN EXPANSIVE EVENT- We hope for at least 20 official spaces filled with performances of all types, including: Comedy, New Plays, Hip Hop, Dramas, Solo Artists, and more. In order to manage this monstrous event, we seek enthusiastic, inventive, and driven people to serve as associate producers, volunteers, coordinators, marketers, grant writers, and idea people. For a few days during June 2010, we want to turn this city on its head, but we can't do it alone. It will take an entire community of committed arts supporters.

ALL VARIETIES OF PERFORMANCE- In the spirit of most Fringes, participation is open and uncensored. All art is welcome, without judgment or limitation. Environments for the Fringe include both traditional and unorthodox venues; full equipped theatres, street corners, clubs, bars, and places unexpected. Whether your play be full length or 10-minute, a classic play or a world premiere, workshop or variety act, there is a home for you at the Hollywood Fringe Festival. We believe artists thrive when they are free to explore every possibility. When we say 'anything goes', we mean it.

STREET THEATRE- In our dreams, the Fringe is an immersive, unavoidable experience that will take over Hollywood for eleven days every summer. A whole range of experiences can be had around every corner, on every city block: clowns, mimes, magicians, fire eaters, and performance artists of every kind will captivate



your imagination. Add to that a variety of food stands, vendors, and information booths to maximize the Hollywood experience. We hope to create a real circus-like scene, with a little bit of something for everyone.

CENTRALIZED- Our current plans are to hold the event in the Hollywood, CA area. We want audience members to easily wander between theatres to check out new and interesting events. Hollywood is a wonderfully diverse neighborhood steeped in history and culture. It's also a little rebellious, a little rock n' roll. And, of course, there are tons of venues all within walking distance. The Fringe is a love letter to this place.

INTERNET-DRIVEN- We will be spending a lot of time and effort making this a very tech-savvy event. We have several Internet aficionados on board with us, and plan to provide services to artists and audience to make this a truly modern event. Check out our website at www.hollywoodfringe.org.

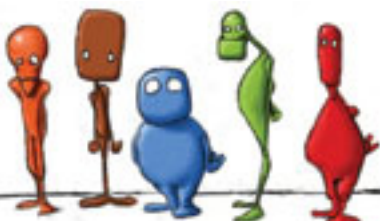
FOR THE COMMUNITY- We think of 'community' in a number of different ways. We hope not only to inspire local artists and uplift the Hollywood neighborhood (though this is of upmost importance); we also hope to champion artists all over the globe by giving them the tools necessary to be successful in the arts. Performances for the Fringe are self-produced by local, national, and international arts companies and independent performers. If you are reading this, you are probably a direct or indirect member of the arts community. This event is for you! We welcome your participation, feedback, thoughts, complaints – all of it. While we can't oblige every request, we can promise to always be open minded. It is not our place as festival producers to make judgments on art, politics, religion, etc. On these points we are completely agnostic. We facilitate performances for passionate artists. If you have the passion, we are here to help you realize your vision.

Key Facts

Dates: June 17 – June 27, 2010 (annual)

Artistic Projects: 184 (projected)

Number of Performances: 820



Location: Hollywood, CA

History of Fringe Festivals

Fringe Festivals exist throughout the world as havens for underground and emerging arts scenes. The Fringe concept was incubated in Edinburgh, Scotland. In 1947, eight performance groups appeared uninvited on the “fringes” of the exclusive Edinburgh International Festival. The Edinburgh Festival Fringe has since grown into the largest arts festival in the world with hundreds of artists, thousands of performances, and millions of patrons every summer. It annually grosses over \$100 million for the local economy and remains the biggest tourist draw in the UK.

Fringe Festivals have since sprung up in dozens of cities across the world.

Most Fringe Festivals are open and unjuried preferring lotteries, first-come-first-served, and find-your-own-venue systems to a formal selection process. This open means of programming fosters the work of both the well-established and the obscure; everyone has the opportunity to participate. Fringe Festivals nourish young visionaries by providing networking opportunities and production experience. They also provide large economic and cultural boosts for their hosting communities.

First Fringe Festival: Edinburgh, Scotland 1947

1.5+ million tickets sold in 2008

\$100+ Million to local economy

The Edinburgh Fringe Festival

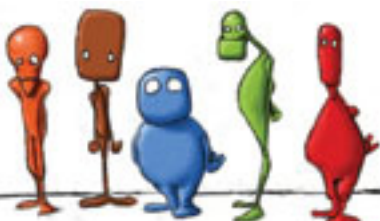
(first, largest worldwide)

<http://www.edfringe.com>

Adelaide Fringe

(second largest worldwide)

<http://www.adelaidefringe.com.au/>



Melbourne Fringe Festival
(second largest in Australia)
<http://www.melbournefringe.com.au>

Edmonton International Fringe Festival
(first and largest in North America)
<http://www.fringetheatreadventures.ca/index.php/festival>

Minnesota Fringe Festival
(largest unjuried fest in United States)
<http://fringefestival.org>

Orlando International Fringe Theater Festival
(first in United States)
<http://orlandofringe.org/>

FringeNYC
(largest theatre festival in United States)
<http://fringenyc.com>

SFFringe
(the other CA fringe)
<http://www.sffringe.org/>

Why Hollywood?

Hollywood is home to dozens of Los Angeles' premiere theatres and clubs, making it the perfect



spot for the 2010 festival. The neighborhood has always been a source of unapologetic opinion, underground mentality, and a deep passion for the cutting-edge. The Hollywood Fringe is an immersive festival worthy of the neighborhood's reputation. The company is establishing partnerships with arts companies, community organizations, and other local businesses in the Hollywood area to host and participate in the festival.

Our Mission Statement

In Summer 2010, Hollywood Fringe launches Southern California's first Fringe Festival: An annual event uniting local, national, and international artists.

Its intent:

Host an environment for bold and experimental works

Champion underground art and artists

Vitalize the arts industry in Los Angeles

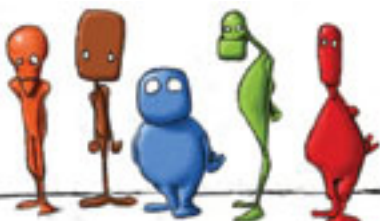
Promote and enrich the Hollywood neighborhood

How Our Fringe Works (Broken into Three Categories: The Fringe Organization, Participants, and Venues)

The Fringe Organization

About the Fringe Organization

The Fringe organization exists as a hub to the various Fringe stakeholders: venues, artists, and audience. It is not a curating body, rather it provides an open environment in which artists stage their projects. It does not recruit or show favoritism between projects registered with the festival. The relationship between the Fringe and other key stakeholders is decentralized – with venues and artists operating independently.



Fringe Roles

The Fringe organization fulfills these roles:

- Festival promotion to the community and the press
- Tickets sales through online, phone, and central box offices
- Artist support through housing and production assistance
- Coordination between Fringe venues
- Production of promotional events for venues and artists
- Publication of The Fringe Guide and management of the Fringe website
- Promotion of the Hollywood Fringe brand
- Recruitment of a volunteer base
- Fringe Events
- During and prior to the Festival, the Fringe throws promotional events:
 - Opening and closing night parties
 - Outdoor events for visibility to community/tourists
 - Mixers and other opportunities for promoters, venues, artists and the community to interact
 - Planned nights-out at regional establishments
 - Best-of-Fringe events during and after the festival

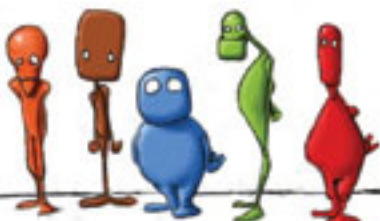
Fringe Awards

The Fringe provides opportunities for artists to walk away with various awards. The available awards are announced as the Festival approaches.

Fringe Income

The Fringe supports itself primarily through:

- Artist registration fees (\$125-\$200 each)
- 8.5% percent of box office sold through Fringe outlets (excludes venue door sales)
- Advertising income from the Fringe Guide and Website
- Special event production
- Raised income through grants, sponsorships, and individual giving



- Fringe merchandise sales

Participants

About Participants at the Fringe

The Hollywood Fringe is a self-produced festival; participants are responsible for staging and promoting their own projects. The Fringe promotes the festival as a whole; the participants are responsible for ensuring patrons are aware and interested in their project. For participants, the Fringe is an opportunity for exposure, experience, and income.

Festival Registration

To register, a participant must first secure a venue; the Fringe Website assists in establishing initial contact with registered Fringe venues.

To maximize participation, venues and participants negotiate directly accommodating the unique needs of both parties. The Fringe provides both participants and venues guidelines protecting the “spirit” of Fringe: Massive opportunity with minimal barriers.

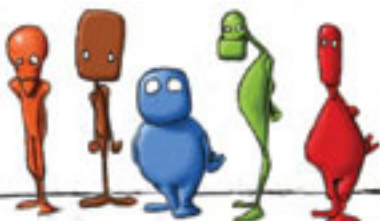
Basic Requirements

All participants in Fringe must meet the following requirements:

- A rental contract with a registered Fringe venue
- Payment of the Festival Registration Fee (\$125-\$200)
- A general liability insurance policy
- Agreement to the Fringe

...if these basic qualifications are met, any artistic project can become a Fringe show.

Festival registration for shows declining to charge a fee to patrons (free performances), are subject to the reduced fee of \$125 for inclusion in the Guide and the Website. Projects with a single performance (one-offs) also register at this reduced rate.



Project Details

The participant is free to produce any content of any length without fear of censorship from the Fringe. All programming is subject to the venue's limitations and the agreement between participant and venue. Participants may set whatever price they so choose, though they are encouraged to keep prices at a marketable rate for a successful run. Generally, prices to Fringe shows are cheaper than traditional runs.

All genres of art are acceptable, including theatre, comedy, variety, music, circus, dance, exhibitions, performance art, and family programming.

Advertisements

The Fringe will provide opportunities to advertise projects in the Fringe Guide and on the Website for a reasonable fee. The Fringe will also coordinate promotional opportunities at major tourism hubs prior to and during the Festival.

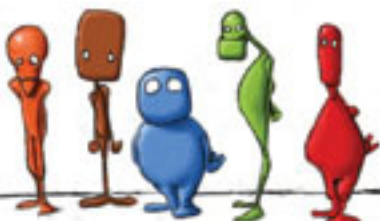
Workshops

Participants and instructors seeking additional funds during the Fringe may register as a workshop. Workshops are subject to the same registration fees and benefits as traditional projects including venue availability. Tickets to workshops are sold through the Fringe box offices and at the door of the venue. They are listed in the Guide and Website along with all other projects in the Fringe.

Participant Benefits

The artist receives the following benefits with their Fringe registration fee:

- Inclusion in the Fringe Guide
- Tickets sold through the online, phone, and central box offices
- Production assistance and producer workshops
- Access to special promotional deals through our media partners
- Access to promotional opportunities at Fringe events
- Discounts at local businesses including housing support
- Access to promoters in the LA entertainment industry and beyond
- Help through the whole process through participant support



All tickets sold through the Fringe box office are subject to an 8.5% service charge paid to the Festival. All tickets sold at the venue's door are subject to the rental agreement between participant and venue.

Venues

About Fringe Venues

Fringe venues are entirely independent and self-run; the Fringe does not control programming at Fringe venues, nor does it act as a party to rental agreements between participant and venue companies. Venues are free to program or outsource programming at their establishments. Venues must conform to certain requirements to qualify for registration.

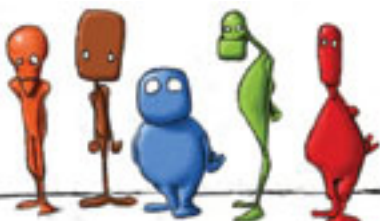
Venue Registration

All venues must register with the Fringe free of charge. They must conform to these basic requirements:

- A guaranteed safe atmosphere for participants and patrons
- Legal rights to operate and rent the venue
- A physical address within the Fringe boundaries
- A signed contract with the Fringe Festival

Programming

The venue determines its festival programming. Diversity in programming is encouraged to provide a true festival atmosphere, though the Fringe makes no such requirements. The venue can choose any artistic company that has created a project on the Fringe Website. Participants may proactively contact venues to establish relationships, or venues may search and recruit projects on the Fringe Website or beyond.



Participant Payment

The venue company is responsible for carrying out the terms of participant payment based on their individual rental agreements with artists. Any tickets sold through a Fringe box office (online, phone, central) are subject to an 8.5% commission. Sales sold at the door of the venue are subject to the agreement between the venue and the artist. [\[\[learn/index/138#deals|Any arrangement\]\]](#) can be made with the participants including:

- 100% of box office revenue to their resident artists in exchange for a fair rental rate.
- 0% of box office for free rent
- Box office split with guarantee
- Box office split without guarantee
- Any other arrangements agreeable to both parties

Venue Staffing

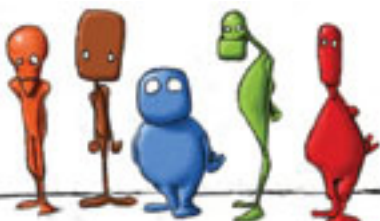
Staffing the venue for box office, house management, and tech is the responsibility of the venue. The Fringe will attempt to assist venue staffing with members of its volunteer base.

Venue Technical Requirements

Venues and participants will be responsible for arranging time for technical rehearsals of productions. Artists are encouraged to keep technical complication to a minimum, both in the spirit of Fringe and to facilitate this process. Generally, venues are asked to provide a rep lighting plot and a basic sound system.

Ancillary Sales

All venue-sold ancillary revenue including alcohol, food, and merchandise benefits the venue company or is subject to any pre-existing agreements. Ancillary revenue sold in Fringe-run venues benefits the Festival.



Insurance

Participants are responsible for obtaining their own general liability insurance. Some venues may provide general liability insurance to its participants. Proof of insurance is due on April 1, 2010 in conjunction with the close of the registration period.

Venue Participation

Venues choose how to participate in the Fringe. Options include:

- Programming multiple shows back-to-back in their venue
- Programming a single show in their venue
- Renting the venue wholesale to a presenting organization interested in programming the venue themselves
- Construction of a party atmosphere including performance events
- Creating an environment strictly for workshops

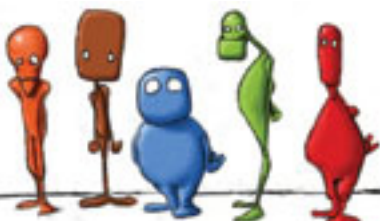
...the only restriction is that each individual show interested in promotion through the Festival must register with the Fringe and meet the basic artist requirements (see above). Traditionally the responsibility for paying the registration falls upon the participant; venues may choose to fund their participant's registrations based on special agreements.

COMMUNITY/ABOUT US SECTION (all bold statements are links to answers)

Staff & Board (Fringe Staff w/ Bios at top, Each Board with names and titles)

The company behind the Hollywood Fringe Festival was founded in January 2005 with a singular mission: Produce new and provocative works by undiscovered artists for benefit of the community.

Our inaugural production was The Hatchery Festival in Washington DC. Its mission to introduce new works was widely received as a critical injection of vigor into the community's literary culture.



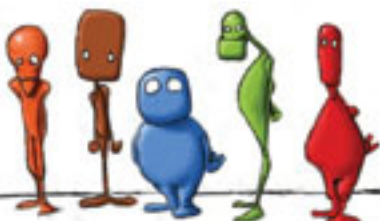
The playwrights underwent an extensive dramaturgical workshop process to improve their plays, and prepare them for production. In recognition of our efforts towards community enrichment, we were awarded a grant from the DC Commission for the Arts and Humanities.

In a project spreading across two months, we partnered with the 2006 Iowa City Jazz Festival and the Iowa City Arts Festival, as well as several local businesses. Utilizing classical methods of bringing theatre to the uninitiated, we sought out non-traditional performance spaces in local neighborhoods.

We recently co-produced ARTBASH with Need Theater, an immersive party exploring economic disparity in the 1920s and today. The event was a great success, bringing hundreds of patrons to the A+D Museum on Wilshire to enjoy performances from over 100 artists including dancers, musicians, theatre troupes, and more.

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Ben Hill (executive director) has over 15 years of experience in the arts. Recent presenting credits include ARTBASH at the A+D Museum in Los Angeles, a celebration of an immersive party exploring economic disparity in the 1920s and today. He founded and produced The Hatchery Festival in Washington DC a showcase of new plays from emerging playwrights; he oversaw the festival's operations in 2005 and 2006. He is founder and CEO of Revolutions Workshop, a web development firm dedicated to bridging the gap between the Internet and the arts. He sits on the board of directors for the Rorschach Theatre in Washington DC. Ben is a senior project manager at mega-concert promoter Live Nation. He lives in Hollywood, CA.

Dave McKeever (producing director) has worked in theatres around the U.S. in a variety of capacities, most often as a composer/sound designer. His design work for the Potomac Theatre Festival was honored with a 2003 Helen Hayes Award Nomination. He co-produced The Hatchery Festival, a new play festival in Washington D.C., in 2005 and 2006. Since 2006, he has served as the Production Manager for a national touring trade show, appearing in 20 cities twice a year. He was the Production Manager for The Potomac Theatre Festival in 2001 and 2002. His current work in Los Angeles includes composing for film/television, sound editing and freelance work in



sound, lighting and camera departments, in addition to his work as Producing Director of The Hollywood Fringe Festival.

Kanchan Mattoo (development director) currently works as a political consultant in Los Angeles. He is a City Commissioner on the Los Angeles Convention Center and Exhibition Authority and previously served as Deputy District Director to former Assemblymember Lloyd Levine. Kanchan also participated in creating the landmark legislation that implemented the nation's first state wide plastic bag recycling program. Before joining the world of politics, Kanchan worked in the film industry on such films as ALONG CAME POLLY, STARKY AND HUTCH, and DODGEBALL. He has a Master's Degree from the University of California, Irvine and a Bachelor's degree from the University of Maryland.

Bryan Burgess (ancillary services) left the mortgage industry at the height of it's "bubble" in search of something greater. After finding it in the theatre, he founded numerous companies and toured the American fringe circuit extensively with the critically acclaimed stage combat ensemble "Aggravated Assault." Well known in the Hollywood improv circuit, he performs regularly at IOwest and is a original member of the championship winning group "Brontosaurus" Currently, he lives in Hollywood, CA, produces independent films and works on Hollywood Fringe.

Alexa Hanrahan (participant support) As an avid supporter of all things art, Alexa is delighted to be a part of the Hollywood Fringe Festival! A recent transplant to LA's sunny streets, she spent the last six years studying and performing theatre in Chicago. She graduated with a BFA in acting from Columbia College in 2006, and had been involved with various theaters and companies throughout the Windy City prior to her move. She is passionate about human and animal rights, tasty vegan nums, her three cats, and doing her part to make Hollywood Fringe the choicest jam in 2010.

Nick Hill (fringe central manager) recently moved to L.A. from Chicago, where he worked as an actor for several theater companies such as The Work Group, Jackelope Theater Company, The Broken Compass and others. He was a founding member of the comedy troupe The Sean Miller



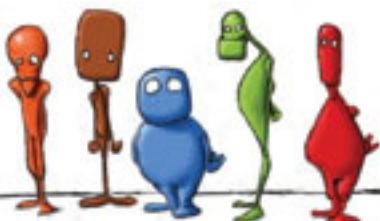
Explosion. He also performed with the comedy troupe The Gentlemen Callers. Before Chicago Nick worked as an actor in Washington D.C. as well as New York City, where he worked with the Vital Theater, Two distinct Motions Theater Company, Guerrilla Theater, and the Washington Stage Guild, among others.

Stacy Jones (press & publicity) received her B.A. in English and Theatre Arts from the University of Iowa. Her favorite roles there were in new works by Sarah Sander, Michael Hayden, and Sean Lewis. She co-directed, produced, and starred in David's Redhaired Death (Sherry Kramer) in 2006. Later that year, she shot the short film Target Practice with Hatchery Arts. In 2007, she had an award-winning role in Bobby Brandenburg's short film Momentum, and soon after moved to Los Angeles to start a Fringe Festival. She continues to pursue acting, writing, and producing new work.

Ken Peterson (visibility director) has been producing in Los Angeles for the past three years. He received his BA from New Mexico State University and his MFA from University of Iowa. Past producing credits include The Commedia Project- celebrating the classic Italian art form from festivals in Iowa City to the streets of Hollywood, The Wind-up- a variety hour that banded artists and audiences across Los Angeles, The Fringers- a series about the complexities of what it means to be an artist in today's world, and the Hollywood Fringe- coming to southern California in June 2010.

Zack Wagoner (house operations & security) began his career at West Hollywood's Peanuts, a hot spot for the LGBT community. As a senior member of the security team he performed a large variety of tasks, which included running the door, settling disputes, maintaining the lighting system, neighborhood relations, and setting up and breaking down the various stages. From there he moved to LAXHollywood, an upscale and high-volume nightclub with a large variety of promotions, where he has similar duties.

Gavin Worth (graphic design) is an award winning artist whose wire sculpture and spray-painted



paintings have been shown across the nation. He was born in Zimbabwe, Africa and grew up in Las Cruces, New Mexico. Gavin has done such varied work as building a life-size replica of a tyrannosaurus rex skeleton for the American Southwest Theater Company, creating illustrations for George Ronald Publishers in London, and set design and scene painting for the Santa Fe Opera.

Board of Advisors

Ezra Buzzington- Theatre of NOTE

Matthew Quinn- Artistic Director, Theatre Asylum

John Burton- Corporate Sales Director, ComedySportz Los Angeles

Robin Conrad- Fullerton College Dance Department

Holly Payton- Founder and Director of World Festival Network

Terrence McFarland- Executive Director of LA Stage Alliance

Board of Directors

Ben Hill- Hollywood Fringe Executive Director

Dave McKeever- Hollywood Fringe Producing Director

Kanchan Mattoo- Hollywood Fringe Development Director

Stacy McKee- Writer, Producer, *Grey's Anatomy*

Jordan Jones- Co-Owner, Musso & Frank's Grill

John Mitchell- Theatre Producer, Director

For More Info...

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