

Biography Guidelines and Program Information

University of Utah Department of Theatre (rev. Fall 2021)

INTRO

The ability to write and maintain an up-to-date bio is a small but crucial professional skill for working theatre artists. Please read these guidelines and review your bio before submitting. If your bio does not follow these guidelines, you will be asked to revise and resubmit. Bios that do not follow our guidelines may be omitted from the program.

If you need assistance with grammar and usage rules when you are writing or proofreading your bio (or any piece of professional or academic writing), the University of Utah Writing Center is an excellent **free** resource. Their website is <https://writingcenter.utah.edu>.

If you need additional assistance or have questions about these guidelines, please reach out ASAP. As much as we would like to help you, we will have less and less time to do so as the final deadline approaches.

GUIDELINES FOR BIO SUBMISSION

All program bios must be typed (**12 point, no fancy fonts, single-spaced**) and emailed to the Communications Coordinator or submitted via the online form by the set deadline. The online form is located at <https://theatre.utah.edu/students/current-students/bio-and-headshot-submission-form>.

No handwritten bios will be accepted.

Late bios may result in your biography being omitted from the program.

Please proofread and edit your bio for spelling, grammatical and/or other errors before submitting.

If you email your bio, please include the name of the show and your name in the subject line of your email (e.g., "Storm Still Program Bio: Andromedon, Titus"). Your Marketing and Communications Coordinator is pretty sharp for a Gen-X-er, but please help him out. He is probably undercaffeinated and definitely appreciates your consideration.

Bios must include the following information:

1. **Your preferred/professional name**, typed in all capital letters, as you wish it to appear in the program.

- Example: THELONIUS JAGGER KIPPEN
 - If your performing name differs from the name listed on the contact sheet or associated with your UMail, please let us know.
2. **The role you are playing or the position you held** for the production, in parentheses, with no additional formatting. If you are an actor, please confirm the spelling of the name of the character you are playing.
- Example: (June Talley) or (Technical Director)
3. **The body of your bio**, which should be an overview of your educational and professional experience. This should be around 80 to 100 words in length. Be aware that we may require edits to your bio due to space constraints. Keep your bios professional in tone and content. Write your bio simply and economically, sticking to the facts as much as possible: who you are, what you've done, what you're doing, and what you are about to do.
- Please include the following in the first sentence:
 - Your class level: Freshman, Sophomore, Junior or Senior
 - Your program of study and emphasis, if applicable
 - Examples: ATP, PADP (costume design emphasis)
 - Optionally, you may reference your hometown
 - Next, move on to biographical information about your work and experience in theatre. You can list your production experience in chronological order (most recent first) or by theatre/company if that makes more sense. If you have a great deal of experience, please limit your bio information to the most significant or memorable roles/positions. This could include the following info:
 - Productions in which you have participated at the University of Utah and the role(s) played and/or position(s) filled
 - Additional work at other theatres (please include production name, role/position, name of theatre/company)
 - Production experience or training you may have had prior to your tenure at the University of Utah, or concurrent to your enrollment at the University of Utah
 - Significant accomplishments/credits or academic achievements
 - For the sake of consistency, please stick to the following style guidelines.
 - Titles of plays should be *italicized*—not **bold**, underlined, or in ALL CAPS.
 - Names of characters or tech/creative team positions can be in parentheses after the title of the play, or they can be included naturally within a sentence. Make sure that character names are spelled correctly.
 - Technical/creative positions should be capitalized.
 - Here are some examples:
 - Drew's previous Studio 115 credits include *Alaska* (Chris) and *The Affair* (Larry).
 - Last year Jennifer performed the role of Little Red Riding Hood in the Babcock Theatre production of *Into the Woods*.
 - Most recently, Kelly was the Assistant Stage Manager for *Candide* and *Little Women* for the Lyric Opera Ensemble.
4. **Please DO NOT include any of the following in your bio:**
- coded messages (example: XOXO to GDB & PAPS & BAPs 😊)

- “shout-outs” (example: Jack wants to remind all his Bio 101 peeps to “stay frosty!” He angered a witch and is now cursed to live in the 1990s until the spell is broken!)
5. You may include a brief, classy “thank you” to someone who has been an important support to you. Please note that these may need to be cut due to word count and space limitations.
- Example: Lucy would like to thank her husband and children for their support in her academic pursuits.
 - If an individual or corporation has given a significant contribution of time, materials, or financial support, this should be referenced in the “Special Thanks” portion of the program, not in an individual bio.
6. **If you are a scholarship recipient, your bio must close with an acknowledgement of the scholarship(s) you received for the current academic year, as follows:**
- Harold E. & Joyce A. Tornquist Scholarship recipient.
 - Flynn is the proud recipient of the Keith and Amy Engar Scholarship.

EXAMPLES OF WELL-WRITTEN BIOS

JONATHAN JONES (Lighting Designer) was born and raised in New York City. A senior in the PADP (Lighting Design Emphasis), he recently designed lights for *Angels in America: Millennium Approaches* and *The Busybody* (Babcock Theatre). Jonathan is also pursuing his Stage Management Certificate, and worked as the Assistant Stage Manager for both *The Piano Lesson* and *The Glass Menagerie* (Babcock Theatre). He is currently the resident Lighting Designer at the Red Windmill Playhouse. Jonathan is the proud recipient of the Harold E. and Joyce A. Tornquist Scholarship. (87 words)

MARY BLYTHE (Ensemble) is a sophomore in the ATP. Recent roles include Helena in *A Midsummer Night's Dream* (Studio 115) and Betsy in *The Heidi Chronicles* (Babcock Theatre). Prior to attending the U, Mary spent many summers at Stagedoor Manor, where she was part of the original cast of the MTI High School adaptation of *Sweeney Todd*. She would like to thank her parents for their continued support of her artistic and literary endeavors. Libby Hunter Scholarship recipient. (76 words)

ADDITIONAL PROGRAM INFORMATION

The Communications Coordinator will also work with the Stage Manager, Production Manager, and Dramaturg to obtain the following information:

- Title of the play and playwright(s), composer(s), and lyricist(s)
- A cast list (with names of characters on the left and actor names on the right) in order of appearance. Please do not format this list into columns or with tab settings
- “Setting” and “Time” information from the script or director
- Intermission information
- Director’s notes and Dramaturgical notes when available
- Contractual information about the publisher. (Example: Fifth of July is presented by special arrangement with Dramatists Play Service, Inc.)
- “Special Thanks” list of individuals or corporations who made significant contributions of time, materials, or finances for the production
- A list of crew members