

WRITING ARTS

THE 2011/2012 *GATEWAY* GUIDE



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Arts & Culture Editor
Madeline Smith
entertainment@gateway.ualberta.ca
Office: (780) 492-7052
Cell: (780) 720-0327



Compiled by Leah Collins
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Adapted and updated by Madeline Smith



GATEWAY ARTS

Hey Rockstar!

Welcome to *The Gateway Arts* family! This is the section of fun, free stuff, and quasi-fame, but before you stage-dive into all this newspaper magic, **there are a few things we should go over.**

First of all, I need to introduce myself: **I'm Madeline Smith, the 2011/12 Gateway Arts editor — mostly known to Gateway types as Maddie.** Essentially, I'm the boss of all things Arts, and your supervisor/benevolent overlord of sorts here at the paper. I'm responsible for making sure the Arts section is good to go every week, but I can't make that happen without your contributions, so it's also my job to create an environment of rad volunteering experiences.

I'm here to provide all the support you need to venture into the world of arts journalism, and at the end of the day, I also edit your articles and lay them out in the paper. My contact info is on the contents page of this booklet — **please feel free to call/text/e-mail any time, or just drop by the office.** Heck, strike up a conversation on Facebook chat if you need to. It may seem a little intimidating coming in here at first, but I promise we don't bite. No guarantees on the general state of sanity in the office, though.

Now that we've gotten all that out of the way, let's get to the good stuff: how you can get in on this newspapering action.

Step One

Considering you're reading these words, you've probably already completed step one: taking in an Arts meeting.

Arts meetings are Wednesdays at 4 p.m. in The Gateway office (3-04 SUB).

Meetings are the best way to get to know all the rest of the colourful individuals, like yourself, that *The Gateway* attracts. And they're also how you pick up assignments.

Don't be afraid to grab an assignment at a meeting, even if you're not completely familiar with whatever's up for review. We all have to start somewhere — **every Gateway staff member was once a brand new volunteer.** Plus writing about something just a bit unfamiliar is a great way to expand your knowledge of all things arts.

If you're not able to come to meetings, don't worry! Check your e-mail often and make sure you subscribe to the Arts list (**accessible by filling out a form at thegatewayonline.ca/volunteer — just indicate you want to write for Arts**), as I usually send out lists of leftovers after meetings. You can also stop by the office during the week to see what's up for grabs and maybe snag something early.

Step Two

Once you have your story, come see me and we'll talk a little about setting things up (there might be an interview to schedule, or tickets to reserve for a review, or I might just be lonely). Then, it's up to you to do some research and interviews, and whatever background work that's necessary (we'll go into the specific details for each kind of Arts



assignment a little later), and then compile all of that effort into writing what's called "copy."

Copy deadlines are Saturdays at 6 p.m. I'll send you edits by Sunday morning at 10 a.m., and your second draft will be due Sunday evening at 6 p.m. Send copy to entertainment@gateway.ualberta.ca

How It All Works

Once I've received your copy, it's my job to edit it for structure, spelling, grammar, and content. Make sure you get your copy in by deadline, and make sure you're available to do more edits on your article after you've sent it to me the first time. It can really mess with my own deadlines and the structure of my workflow if you don't get your assignments in on time. That said, if ever there's a situation that's going to prevent you from finishing by deadline, make sure to contact me — the sooner the better — and we'll work things out. Never hesitate to ask me — or anyone, for that matter — for help.

When my first edits are done, your story is sent to our Managing Editor Justin Bell. After another edit, he sends your story back to me, ready to be placed on the page, where I add photos, a headline, and whatever else it needs to make it pretty. Feel free to stop in on Tuesdays to see how it's all done.

When the page is laid out, it's ready to be proofed by our Editor-in-Chief Alex Eldridge. Once any necessary changes have been made, Justin takes another look at it before the page is given the final proverbial "thumbs up." Your story is finally

done, and ready come out on Wednesday morning to warm the hands and hearts of U of A students.

I will always send you a final round of feedback on your article by the end of the week explaining any changes that were made, providing tips for the future, and telling you what I thought about it overall. However, if you're confused about any edits I've made or would like to ask further questions about the final version of your article, feel free to contact me, and we'll set a time to sit down and talk about it. In fact, feel free to do this any time — I'm here to help!

The Basics

1 If you take a story, finish it. As a Gateway volunteer, you're not held to any specific set of volunteer hours, so don't worry if you just don't always have the time to contribute. But if you do take an assignment, follow through. On the other hand, your editors are understanding. If something drastic comes up and your story is going to fall through, let your editor know in advance.

2 Follow deadlines. Deadlines are Saturdays at 6 p.m., with a second draft due Sunday at 6 p.m.

3 Keep your stories at the proper wordcount (within about 50 words either way — see previous guidelines).

4 Touch base with your editor as you work on a story. Stop by the office, call, email, text, whatever. It's always good to bounce ideas around



with someone, and I can be available almost whenever you need me.

Assignment Guidelines

CD REVIEWS

- 200–300 words, and you keep the CD!
- Avoid using clichés: find an interesting angle to base your review off of, and be creative with the way you describe the music
- No new reviews unless you’ve finished what you’ve taken

CONCERT/THEATRE PREVIEWS

- 550 words (not including the show info)
- Always research before doing the interview
- Always use a digital recorder AND take notes during the interview (if you don’t have your own equipment, you can borrow Gateway equipment and/or use our interview room. Long-distance phone interviews can be made for free from the office)
- **Transcribe your entire interview, including your portion of the conversation, and make sure to always include the transcript with your story when you send it to me — I cannot accept your assignment without a transcript**

FILM REVIEWS

- 550 words (not including the film info)
- Research can enhance your article (imdb.com is invaluable)

- Don’t just summarize — balance synopsis with analysis, and use specific details from the film but **avoid spoilers!**
- Find an interesting angle to base your review around — could be inspired by style, plot, genre, etc.

THEATRE REVIEWS

- 550 words (not including the show info)
- Much like film reviews but with the opportunity to focus on play-specific elements like set design, cast/audience interactions, mood, etc.

GAME REVIEWS

- 550 words (not including game info)
- Explain the basic idea/story behind the game, but still be wary of “spoilers”
- Identify strengths and weaknesses in your criticism — you might focus on graphics, ease of controls, battle sequences, etc.

ALBUM BATTLE

- 550–600 words
- Choose 4–5 categories and put two CDs head-to-head in a fight for musical supremacy
- Bands can be rated based on their Best Track, Worst Track, Lead Singer, Album Art, and any other creative categories of your choosing
- A winner must be declared — no ties!

COMMENTARY

- 550–600 words
- Basically the Arts version of an Opinion article — approach your editor in advance with your ideas so that a deadline can be fixed and illustrations can be arranged.



SITE UNSEEN

- 200–300 words
- This feature is meant to profile the internet’s most bizarre and hilarious offerings — not for free advertising!
- Explain why site is weird, funny, interesting, or otherwise worth a look
- Pitch your editor any ideas you have first for approval

CULTURA OBSCURA

- 250–550 words
- Cheekily describe funny bits of pop culture (food, toys, inventions, etc.)
- Ask your editor about ideas you have first, and try to make the object available for an accompanying photo

FLOP CULTURE

- 250–300 words
- Essentially the Arts version of the Opinion section’s Burlap Sack
- Stick it to an annoying actor, musician, or ridiculous event in pop culture — explain why they deserve to be exiled to the land of Flop Culture

THE GATEWAY PLAYLIST

- 10–12 songs with a sentence or two of explanation paired with each
- This is your chance to put your own mix tape in the paper! Choose a theme (all the better if it’s related to a timely event, like Halloween), put some songs together, and include a bit of description around how each fits your topic

LIFESTYLE FEATURES — FASHION, FOOD, ETC.

- For the first time this year, the Arts section is going to include lifestyle/culture features

- Some of these will be interview-based, and will work much the same way as other Arts previews
- There might also be opportunities for other small articles — if you have a special interest in something (food, fashion, other campus-related lifestyle features, etc.), talk to your editor about it, and we can look into putting your idea together for an article

Reviews

Whether you’re reviewing a movie, play, CD, or monster truck rally, keep the following in mind: **people read reviews for information, evaluation, and entertainment.**

Like a news writer, your job as a reviewer is to inform, so you must relate the facts (what the event/work is, what happened, who was involved, etc.). To make sure you’re being as accurate as possible, always take notes on what you’re reviewing. Information like the set details of a piece of theatre or a key quote in a movie are the sorts of things that’ll be important to your review, but that you won’t necessarily remember the next day when you sit down to write.

Also, when it comes to the “facts,” research is essential. Compiling background information (as simple as a Google search) will help you put what you’re reviewing in context and will also help you inform your reader.

But background information isn’t the focus of a review — it’s more of a point of reference. Instead, your opinion of a work comes to the forefront. Your analysis answers what exactly was good or bad about a work, how it compares to other works, and how a work fulfills expectations (eg.



In a play, what specifically about the acting, the setting, the dialogue, the direction made it good? Lame? A lesser kind of devil?)

As for how to balance the info and the analysis, the next section will break it all down.

Good reviews have:

1 Conciseness. Reviews should be as succinct as possible. Include only “uncuttable” details, especially in plot/story synopsis. Make your article so tight that the loss of a sentence, or even a word, would hurt.

2 Self-containment. Your reader wants to learn something about what you’re reviewing. Include enough information so that they don’t need to look anything up.

3 Unity. Pick an angle (sort of like a “thesis”) and weave it through your article. In the beginning, your angle is established. Flesh it out in the middle (support it with details and logical arguments) and bring it back in a summarizing conclusion.

4 Wit. People read reviews as much for entertainment as much as they do for information and interpretation. Have fun with your writing (word choice, tone, symbolism, etc.) and awesomeness shall abound.

The “Paul Blinov” recipe for review radness

1 Angle. Like that “thesis” your English prof kept nattering about, an angle is the main idea that’s going to

organize your review. After you’ve seen/heard/whatevered the thing you’re reviewing, decide what your angle is going to be before you start writing. If you’re having trouble thinking of one, ask yourself what the first thing is that you’d tell your friend about what you’re reviewing. Was there something remarkable about the movie/CD/etc.? Or is there a bigger story to be told that’s related to what you’re reviewing? Figure out what the basic elements of what you’re reviewing are, and then choose your angle based on that.

2 Synopsis. The synopsis, or summary, of what you’re reviewing typically comes up right after your introduction. A good synopsis is concise and accurate, and should colourfully tell the reader the very basics of the work — the details you’ll be referring to in your analysis. Because it’s usually the beginning of your review, keep it interesting. Be clear, but don’t be afraid to experiment and play with tone and sentence structure. And remember to keep it brief. Synopsis should make up a third of your article, tops.

3 Analysis. Reviews are about, well, uh, reviewing, so your analysis is the most important part of the article. And it’s simple enough: **explain why what you’re reviewing is good or bad, and back up your opinion with facts and details from what you’re covering.** Also make sure to tie your arguments into the overall theme of the piece (remember that angle?). Remember that though you’re writing your opinion, avoid writing in the first person. Really, the reader already understands that it’s your opinion. Talking about yourself



makes you sound unprofessional and just weakens your arguments.

Article needs:

Lede. This is journalism-speak for the beginning of your article. It's crucial the lede **draws the reader into your story.** Though brief (usually less than 30 words), a lede contains the essence of your story and provides some context. Moreover, it should capture the reader's imagination by raising questions you're going to answer in your story, and it should set the piece's tone.

There are three stand-by A&E ledes:

1) Dramatic quotations: a quote that summarizes the essence of your story (should be used sparingly, and often best paraphrased).

2) Distinctive incident/contrast ledes: use of one point about a work/artist to give the story specificity and colour.

Example: "Every band that succeeds in getting a hit single, millions of album sales, and rock stardom can tell you that one moment when they knew they had gotten their big break, but what only Staind can tell you is how they almost lost it all over 'satanic' cover art."

3) Analogy lede: makes a comparison between the issue or event at hand and something more familiar.

Example: "Watching *Radio* is a lot like eating 20 Cadbury creme eggs in 10 minutes: at first it's kind of yummy, but by the end you've ruined your shoes after puking up all

that sweetness."

Important note: A good lede is *absolutely crucial* in arts writing, but it can also be very difficult to write. If you sit down to write and can't think of anything right away, don't worry! Start working on the rest of your article first, and you'll find that a snappy introduction might be easier to write once there are some words on the page.

Transitions. Some of the biggest problems in any article can often be boiled down to a few bad transitions. In the words of former Arts Editor Heather Adler, without transitions, your story will "suck hard." A transition relates one idea in your story to another, or in the case of a preview, it connects the quotes together. Transitions give your story a "flow," and essentially make it logical and understandable to the reader. Trouble with transitions usually happens when there's trouble with your angle. Make sure you understand your angle and what you want to say in your article before you work on fixing transitions.

Interviews

Research. Nobody wants to waste valuable interview time, so it's best that you're comfortably familiar with your subject before you sit down to talk with them. Spend at least an hour doing some research. What background info you find will help you relate to your interviewee and ask intelligent questions which will help you find an angle for your story.

Good interviewers know exactly what they want to accomplish with an interview. You should arrive at your interview with a plan in mind, well aware of what



information you need from this person and how you'll get it. That said, an open mind is also important. You never know what will come out of an interview, so let your interviewee surprise you with their answers. Arrive about 15 minutes early. Being late is a real no-no, plus, you can use the extra time to go over your goals and question lists. This will help you conduct the interview efficiently and constructively.

Always remember to enter an interview objectively. If you happen to land an interview with your favourite band of all time — or for that matter, your least favourite band ever — **do not let your opinion of the interviewee get in the way.** That is to say, suppress the need to gush like a fanboy or accuse the interviewee of being lame. You need to gain your interviewee's trust, and being objective will show that you're there to get their perspective, making them more likely to speak willingly to you. Your impressions of the interviewee's work can certainly find a way into your questions, but be professional.

Conduct the interview like a conversation, not an interrogation; you'll find the subject more at ease and open with their answers. Be professional, but not cold; friendly, but not familiar. If you're unsure of the spelling of the interviewee's name, or any other details about them, check with them while you still have them on the phone. Also, if your interviewee happens to mention an interesting detail in one of their answers to a question, don't be afraid to follow the tangent and ask another question about what they've just said. A simple "What do you mean by that?" can be very effective.

Recorders vs. Notepads. *The Gateway* has recorders available for writers to use (contact your editor if you're interested in signing one out from the office for an article), but it's helpful to invest in your own. And even if you're recording, **bring a pad and pen regardless.** Although the recorder permits a more casual and conversational feel, it could break down, and if you haven't been taking notes it's unlikely you'll be able to complete your story. Doing both ensures you've got things covered, and it'll help you stay focused.

If the subject says things are "off the record," you should turn your recorder off and stop taking notes. However, things are not really off the record unless you agree that they are, and make some gesture to confirm that you agree. Generally, though, I would strongly suggest that you honour the off-the-record request to maintain credibility.

When the interview is over, **transcribe your entire recording and save the file.** Remember to send the transcript to your editor along with the completed story.

The Questions. A good interview depends less on the questions than on the spirit of questioning: if your subject feels they're on the defensive, they will stop talking. Make sure you appear interested, even if it means faking it, and repress any natural urges to argue. Another more advanced technique to get interviewees to open up is to mimic their personality. People tend to respond better to people who are like them. If they're quiet and shy, be quiet; if they're a bro who says "dude" every second word, do that too. This will make them comfortable and they'll open up.

The more questions you have, the better an interview you can conduct. Your interview can begin with the easy



logistical stuff — Who, What, When, Where, Why and How of the story. You may not be able to pose these questions so easily, but you must be able to answer them after the interview is done. Opening with simple, conversational questions is a great way to build trust; they're easy questions for your subject to answer, and talking about familiar territory will put your subject at ease. For example, you can ask a subject how their day has been so far or what they're up to — a good standby opening question is **“What’s on your mind right now?”**

Keep your questions direct and open-ended. If an interviewee can give you a “yes” or “no” answer, they probably will. Question phrasing is critical. Try to phrase most questions beginning with “Why,” “How,” or “What,” as these are much harder to answer with just yes or no, and help give you better control of the interview. For example:

Bad question

Interviewer: Is it true, Mr. Shyamalan, that all of your films feature trite, derivative twists?

Interviewee: Yes. *click*

Better question

Interviewer: What is it about ending films with a twist that interests you, Mr. Shyamalan?

Interviewee: It gives me an easy way to conceal the fact that I’m a bad writer.

As you can see, it is almost impossible to answer the second question with a yes or no.

Try to dig beyond the obvious in your questions. Most of the people you'll talk to are on tour/promoting something, and

have been regularly speaking to journalists who ask them the same boring questions for months on end. It's okay to ask questions that have been asked before, but try to find a new way to ask them. Your interviewee will likely appreciate it, and be more inclined to open up.

Be careful with the tough questions, but don't be afraid to ask them. If you've stepped on a nerve, you may get a really great answer. If someone doesn't want to answer you, they won't. Most people will appreciate straightforwardness over hedging, so if you've got a tough question, just ask it. That said, it's possible to distance yourself somewhat from the tough questions:

NOT: “Why are you so racist and sexist, Mel Gibson?”

BUT: “Mr. Gibson, how would you respond to critics who say that your comments were racist or sexist?”

End your interview with **“Is there anything I've forgotten to ask or anything you'd like to add?”** Most people will answer this with “No,” but then add something, and this is where you'll often get the best quotes, so don't forget to ask. Thank your subject for their time and help and then get moving on the story while the information is still fresh in your mind.

Writing = fun

You've finished the interview, the transcript has been all typed up, and there's only one thing left to do: write.

Like anything, a preview needs an angle. But previews are unique in that the angle **must be based on something that**



you spoke about with the interviewee.

There are always ways to be creative with your angle (though you should always remember **not to editorialize**). Someone reading your preview should not be able to tell what your opinion of your interviewee is, whether it's positive or negative.

You've likely already got an angle in mind at this point, but there's always the chance that a more interesting story came out of your interview. A good way to come up with an angle is to **look at the transcription** of your interview — yes, you should always transcribe the entire interview — and pick out your **top five quotes**. Then ask yourself **what kind of story do the quotes tell? What is the central idea that unifies them all?**

You don't have to only focus on one thing for your entire story, but keep in mind you only have 500–600 words to play with, so try to keep things simple. Sometimes a simple but intriguing idea will spark the very best stories. Everything you write should revolve around that central idea; now all you have to do is add context, transitions, and your own witty remarks to flush out the article. It's just that easy!

For Example:

“Just the mention of Canadian gloom-rockers The Tea Party seems to conjure up images of broomsticks, bats, and broody black-outfitted Jim Morrison look-alikes. These days the band seem to be known as much for their sombre persona as they are for their intricate Middle Eastern-influenced gothic beats. Speaking to drummer Jeff Burrows over the phone, it becomes apparent the boys are really just happy to be given the chance to live what he calls ‘a beautiful life’ and all that mystique

surrounding the group isn't as big a part of their actual lives as people may think.”

The angle here is the Tea Party isn't as gloomy as they're perceived to be, and even the darkest people have a lighter side. It tells a story and is based completely around quotes that come in later in the article.

More interviewing radness

Quotes = go!

Maintaining Voice. When doing an article that revolves around an interview, it's essential to **maintain the voice of your subject** (i.e., the dumb band guy). It can be tempting to rephrase what people say because they're often not the most eloquent of creatures; however, you must be strong and deny this urge.

In an average article, about **a third of the text should come from pure quotes**. The purpose of a preview is not to hype a show or talk about why you do or don't like a band: it's to **tell a story about the artist**.

You can't tell a fair story without actually quoting that artist and letting their tone shine through. It is for this reason that a good interview is so very, very important. Do your research, go online and read about them, and try to have an engaging conversation with the person so you don't get stuck with a crappy article.

Whether you're interviewing a platinum-selling artist or some guy who makes sock puppets, just relax, ask them



interesting things, and don't let them go until you know you have enough to write a good story.

Quotes. Since so much of your story is based around quoting people, you'd better know how to do it well. The first thing you should know is that **it's okay to clean up people's speech** for the purpose of an article; everyone says "umm" and "uhhh" and nobody speaks straight from a grammar book, so it's your first task to massage quotes into order. Forgetful McBandGuy isn't going to remember exactly what he said, so if you have to rearrange a sentence or two so it makes sense, or substitute or add a word to make things clearer, that's fine, as long as you **don't change the meaning**. Note that if you're adding things for clarity, you should use these brackets around the parts you've changed. If you're cutting a portion of the quote, mark it with this symbol: ...

You should always try to **insert a quote early on in your article**. You want to establish the voice of the interviewee as soon as possible. The reader, after all, is only there to hear what your subject has to say. Quotes should also be long enough to maintain that thing called voice we talked about, and while most quotes should stand alone, some lend themselves better to being embedded quotes in your own sentences. This technique is used most commonly where a quote is unclear, or may not be strong enough to stand alone, but is still vital to the story. But if that's the case, it's usually best to paraphrase anyway.

For Example:

"The whole [music] industry is designed to screw the artist," declares Rick Jakkett, one-half of

Finger Eleven's guitar department. "And now, with the internet, everybody's burning [CDs] ... the labels are freaking out and losing a lot of what they were making, so they're trying to get in on merchandise sales and live revenue." "I hate the fact that there are labels who get involved in a band's writing," continues Jakkett, with genuine frustration in his voice. "It's embarrassing for the band, it's embarrassing for the label — it just shouldn't happen." Jakkett doesn't have many congenial words for the hand that feeds him, but after surviving in the industry for nearly a decade, the band seems to have hit their stride, writing "good, catchy rock songs" and leaving the business to the suit-and-tie weasels.

These two paragraphs are rife with good quote usage. You see the writer describing the tone of the artist while adding context, but he gives the interview subject most of the page. There are block quotes on their own and only one small embedded quote at the end. Not every paragraph needs to be this quote heavy, however, and indeed, that would also make a lame story, so the key is balance. Include some sections that are nearly all quotes and others that provide context and transition between ideas. Gold!

Still confused?

The best way to get a sense of how arts writing works and what good previews and reviews look like is to **read other arts writing**. Even by just checking out *The Gateway's* Arts section every week, you'll learn a lot about



how to structure and format your articles. Ask your editor if you'd like specific examples or further explanation!

AN IMPORTANT MESSAGE!

Sometimes, publicists or artist-types will get annoying and cause interviews not to happen. When this happens, I need to know about it as soon as possible. The sooner I know that an interview is not happening, the easier it is to fill that space in the issue. This means that it becomes less of a problem the sooner I find out about it.

So, when I give/send you contact information for an artist, it's best that you send them an email or give them a ring right away. When you find out when the interview is for, send me a quick email to let me know about it. Once you have completed the interview, send me another quick email just to let me know that everything went through okay. As long as you communicate with me at all times, you'll have a happy editor on your hands.



DO THIS.

DO read the *Gateway Arts Guide* and the *Duck Book* — copies are available in the office.

DO use the *Gateway* office for interviews, research, etc. We like having you in here!

DO bug your editor with questions about your story.

DO take notes during interviews.

DO let your editors know right away if it looks like your story might fall through.

DO any interviews well before deadline.

DO read over your article before you send it off.

DO write clear, interesting ledes that provide the story with context.

DO write strong, transitions between paragraphs

DO preface quotes with paraphrasing.

DO stick to the assigned word count.

DO let your editor know if you won't be available to answer questions after you've filed your story.

DO provide an alternate phone number or email address where you can be reached, if there is one.

DO check your email often when you're working on setting up an interview or writing an assignment.

DO send your articles in **on or before the specified deadline.**

DO include the appropriate information before your article (see next page).

DO sit down with your editor after your story is printed to go over changes that were made — it's great when you show an active interest, and your editor is always happy to chat with you.

DON'T BE LAZY.

Most of the things to avoid as an Arts volunteer are all about laziness. For instance:

DON'T write in the first person. Your voice is already implied, and saying "I" all the time will only make you sound less credible.

DON'T use clichés. Always strive to express yourself originally.

Writing clichés to avoid:

"They really rocked the house."

"(Band) rocks out (blank) style."

(Almost anything involving the word "rock," actually.)

"They tore the roof off."

"They really know how to party."

"All in all/Overall/In a nutshell."

"It's all good."

"They (did something) big time."

Defining a band as "indie rock" — way too vague!

Angle clichés to avoid:

"The cast of (some play) is just like a family."

"The sound of (some band) can't be defined by any particular genre."

"(Some band) isn't interested in big record sales, they just want to play music."

"(Some band) truly embodies the rockstar lifestyle of sex, drugs, and rock'n' roll."

DON'T write interviews as Q&As.

DON'T save interviews for deadline day. It makes us all very sad.



Arts CHEAT SHEET

(Info to include when submitting articles)

musicreview

Name of band

With [name of opening acts]
Day of week, month, at time
Venue name (street address)
\$ ticket price at [place to buy]

albumreview

Name of band

Name of the Disc Label
Release Date (If Applicable)

gamereview

Name of game

Published by
Developed by
Now Available on [platform(s)]

filmpreview

Title of film

Directed by
Starring
Opening date

filmreview

Title of film

Directed by
Starring
Theatre and address (only if
it's a small local theatre)
Opening date

theatrepreview

Title of play

Written by
Directed by
Starring
Theatre (street address)
Running dates and times
\$ ticket price at [place to buy]

theatrereview

Title of play

Written by
Directed by
Starring
Theatre (street address)
Running dates and times
\$ ticket price, where to buy

bookreview

Title of book

By author
Published by



Notes!!



Notes!!



