

THE FANTASY FESTIVAL:  
An Overview and Proposal

by  
Jim Merritt & John Purlia,  
Producers

The Fantasy Festival is a proposed exercise in the art of illusion, involving radio. Specifically, this project aims to produce, promote, and broadcast the proceedings of an imaginary pop music festival so thoroughly and convincingly that radio listeners, even though fully informed about the fictional nature of the broadcast, eagerly suspend their disbelief and join in the game of "what if."

Presented in the following pages is a sketchy, chronological account of the fictional events that lead up to the Fantasy Festival, along with some suggestions for steps that should be taken in order to promote the illusion of immediacy and reality at each milestone.

FEB. 8<sup>TH</sup> administrative

I. Building the Amphitheatre (Feb 19 - May 4, 1984)

The Fantasy Festival will be held in the hypothetical "Mustang Amphitheatre," which is capable of seating 20,000 people (4,000 in "reserved seats," and 16,000 in increasingly distant "festival seats" on the surrounding lawn). The Amphitheatre will be a surprise gift to the campus and community from a world famous rock impresario, and will be "constructed" on a site "somewhere in back of the Swine Unit" in only two months, starting the first week in March. Before then, the ~~91 Entertainment Team~~ <sup>Burnt Dog Entertainment</sup> will discover and report on the "behind-scenes" maneuverings of site selection, official site approval (involving officials at State, University, and local governmental levels), and so forth.

rose flat  
flower fields

At this stage, we will have the opportunity to generate some intense curiosity about the nature and purpose of the Amphitheatre by airing fictional "news bulletins" that report progress at the construction site. Initially, the rock impresario will remain anonymous, by working through a "holding company." Dilligent research by the 91 Entertainment Team will uncover the impresario's major role in the matter, and will thus spark speculation that a great musical or cultural event is coming to Cal Poly. Reports should be aired every two or three days during the initial construction period.

II. The Community Poll (March 26 - April 13, 1984)

Architects rendering of Amphitheater

With Amphitheatre construction well underway, the impresario (an alumnus of Cal Poly and its ASI concerts committee) steps completely out of the shadows and expresses interest in putting together a memorable one-day pop music festival to help Cal Poly's sagging financial situation. Furthermore, the amphitheatre itself may replace the Gym as venue for acts booked by the Concert Committee and other campus organizations. On a whim, it is decided that the Central Coast community will dictate the bill of acts, through a poll that the impresario will conduct in association with KCPR. Listeners will be asked to

name their three favorite artists or groups, and their three favorite songs of all time. Artists may be living or dead, groups may be defunct, and favorite songs need not correspond to favorite artists. As a personal challenge, the impressario will try to sign the top vote-getters for the festival, even to the point of reuniting groups long defunct. (How — or whether — the festival might feature dead performers, such as John Lennon of the Beatles, or Jim Morrison of the Doors, is a touchy matter that is undecided at this time.)

During the Poll, on-air focus shifts briefly from Amphitheatre construction to the eccentric personality and claims of the impressario. The Poll itself is also promoted on-air, as well as in posters and newspaper ads. Ballots and ballot boxes are placed at selected (business) locations throughout the KCPR listening area. Listeners are directed to the ballot boxes in their local areas. To accentuate the visual impact of ballots, ballot boxes, and promotional posters, the Fantasy Festival should have its own distinctive logo.

### III. Picking the Acts (April 16 - May 4, 1984)

With Poll data in hand, the winning artists and songs are announced via our on-air "news bulletins." Should any of the artists turn out to be dead, they will probably be disqualified by the flabbergasted impressario, who then begins a whirlwind campaign to sign as many of the winning acts as possible. Progress is reported in periodic bulletins on KCPR.

The Amphitheatre will be complete around May 4th. During the last week or two of construction, posters that promote the opening of the Amphitheatre Box Office and ticket sales for the festival begin to appear throughout the Cal Poly campus and nearby communities. Radio teasers on the same subject will be aired on KCPR as spots. Both teasers and spots will feature artists that have been "signed" for the festival up to this point.

During the weekend of May 5th & 6th, huge ticket lines form at the brand-new box office. KCPR 91 News issues live reports from the scene, including one or more helicopter assessments of the upcoming festival's popularity.

### IV. Tickets Sell Out (May 7-19, 1984)

Through a combination of Ticketron and Box Office sales, the initial run of 12,000 tickets is exhausted in four hours or so on May 7th, as chronicled live, on KCPR. During the week that follows, the impressario is successful in recruiting several more groups to appear. Quick posters and on-air spots advertise a second wave of ticket sales beginning May 14th. KCPR features interviews with some of the acts that will be playing at the festival.

On May 14th, 8,000 additional "festival seating" tickets go on sale at the box office as the final bill of acts is announced. They are all gone in two hours. Later in the week, KCPR announces a coup: it has been named the flagship station of a worldwide Fantasy Festival broadcast network. Thus, those who were unsuccessful in acquiring tickets before they sold out, can still hear all the music live, in stereo, on KCPR. This fact is promoted in posters, newspaper ads, and radio spots. KCPR's advertising will also mention that the station will be giving away several pairs of "backstage passes" to lucky listeners.

← <sup>done!</sup> Poly Royal

## V. Backstage Pass Giveaway and Hype Week (May 21 - June 1, 1984)

Posters and newspaper ads, along with on-air "teasers," exhort the listener to "keep it tuned to the Sound Alternative," for a chance of winning a pair of backstage passes to the Fantasy Festival. These passes will be given away by KCPR DJs at irregular intervals during the broadcast week; as each pair is won, the listeners are told the approximate scheduling of the next contest. At their option, "backstage pass" holders become part of the Fantasy Festival illusion; we will tape "actualities" featuring them in the KCPR studios prior to the broadcast, and integrate these clips into the Festival program so that the winners will actually seem to be present in the Amphitheatre while the show is going on.

## VI. The Broadcast (June 2, 1984)

In addition to heavy broadcast promotion, large newspaper ads advertising the Fantasy Festival should appear on the day of the broadcast, as well as the day before. The broadcast itself will consist of 6-8 hours of simulated live performances, accompanied by the requisite crowd sounds and commentary from the announcers. As mentioned above, "on the scene" interviews of "backstage pass" winners may also be included. Backstage interviews with the performers will be used to fill much of the time between acts.

~~Don~~  
Lang's Design Class  
Amphitheater

MEET WED. @ 6:00

Involve other media's for publicity  
MTV  
Entertainment Tonight.  
Sell T-shirts, buttons.

by Teri Patelski

## I. DEFINITION

A. Publicity regarding "what it is" and a description of how it will come about:

- 1) 30-second carts.
- 2) A live copy.
- 3) Word-of-mouth by KCPR Staff:
  - a) Staff Meeting/Briefing at start of Spring Quarter.
  - b) Poster in Lobby describing the project.
  - c) "Pass-it-on" type of promo.
- 4) Agenda-type 8.5"x11" promo — SEE EXHIBIT.
- 5) "91 Entertainment Team" informing on concert progress

## II. BUILDING THE AMPHITHEATRE

A. Carted "reports":

1. Alumnus, Inc. petitions CSUC executives in Sacramento for right to build amphitheatre at Poly.
2. CSUC grants permission to Alumnus, Inc., to construct Amphitheatre.
3. Engineers arrive to scout the site.
4. Construction begins; apparently, much "site-scouting" and planning had been done before Alumnus approached CSUC.
5. Interview with engineers, bystanders at construction site.
6. Who is behind Alumnus, Inc.?
7. Impresario comes out of the closet, petitions Poly and SLO Council for permission to hold Fantasy Festival. SLO Council reactions.

B. Periodic live-copy updates that track above events.

## III. THE COMMUNITY POLL

A. KCPR Ballot Box:

1. On counter in KCPR Lobby.
2. Includes a box for ballot entries, a tied pen, and a ballot stack (SEE EXHIBIT);
3. On-air announcement that "you can come to the station and fill-out a ballot yourself."

B. Alternate Ballot Boxes:

1. Same design, construction at that in KCPR Lobby.

2. Placed at strategic points on campus:
    - a) ?
    - b) ?
  3. Placed at local businesses who agree to underwrite the Festival broadcast:
    - a) ?
    - b) ?
  4. Live announcements promoting alternate boxes.
- C. Mustang Daily Ad:
1. Describes Fantasy Festival and polling procedure.
  2. Includes ballot form and list of ballot box locations.
- D. Live Promo (call-in balloting):
1. Various DJs will describe Festival situation during their shifts, and ask listeners to make their suggestions by telephone.
  2. Live copy (updated periodically) will discuss progress of Festival project, reminding listeners that "you can call in your suggestions any time at 544-4640."
  3. Get suggestions from KCPR staff & their friends.

#### IV. PICKING THE ACTS

- A. "91 Entertainment" bulletins following the impressario around the world to track down and sign winning acts.
- B. News bulletin, releasing the bill of acts.
- C. Ticket sales promo:
  1. In SLO County, tickets available at Amphitheatre.
  2. Outside SLO County, tickets available through BASS and Ticketron.
- D. Live-copy update.

#### V. TICKET SELL-OUT

- A. Two carts, each with a different "reporter," explaining the sell-out situation.
- B. Second sell-out (TBD).

#### VI. BACKSTAGE PASS

- A. Cart announcing giveaway.
- B. Live copies announcing giveaway (2).
- C. DJ giveaway:
  1. Offer winners option to be part of the show.
- D. Cart promoting winners.

#### VII. FINAL PROMO

- A. Posters:
  1. Use 8.5"x11" announcement promos.
- B. Newspaper:
  1. Possible trade-out for ads, for mention during concert.
- C. Cart.
- D. Live copy (2).