

Last Frontier Theatre Conference Evaluations Report

Each year, participants in the Last Frontier Theatre Conference are given the opportunity to fill out feedback forms on their experience in Valdez. Their responses are used in the planning of subsequent Conferences. A blank copy of the response sheet given to every registrant is at the end of this report.

There are three sections to the feedback summaries. First are the numerical breakdowns of evaluation ratings of both the 2006 and 2007 Last Frontier Theatre Conferences. They show improvement in this year's event, and contain analysis on how the Conference can be improved for 2008. This section contains a majority of the analysis of the data, and plans for next year.

Second and third are texts from the participants' responses. The second section is from all Conference participants; the third section is from the writers participating in the Play Lab. These comments are broken down first by question, then more specifically by the topic of the response. They are primarily included to give the reader a feel for the enthusiasm for the event present in most of the respondents.



Information Received Prior to the Conference

Our goal is to maintain excellent communication and relations with anyone who is planning on attending the Conference. Ideally, every person planning on participating in the Conference will have access to any information they need to properly prepare themselves for the Conference. To that end, all correspondence and publications of the Conference have the personal e-mail and phone number of the Conference Coordinator. Also, our website (www.pwscc.edu) contains lots of information that a person would need in preparing to attend the Conference in Valdez.

In 2006, we received the following ratings in this section:

- 71% excellent
- 20% good
- 7% satisfactory
- 2% unsatisfactory

In 2007, we received the following ratings in this section:

- 66% excellent
- 24% good
- 8% satisfactory

We are pleased to have eliminated anyone finding the information received prior to the Conference ‘unsatisfactory.’ The numbers in the other two categories are largely equivalent.

Our Goal for improvement in this section for the 2008 Conference:

The systems for communicating with the participants prior to the Conference are all adequately in place to make sure that everyone is being communicated with. In the text of the responses, some felt that they were very clear about the workings of the Conference itself, but didn’t fully understand the infrastructure of things like the shuttle system we run. One of the projects for helping combat this is adding some personal stories from past participants to the website. In these sections, they will write about how their individual experiences in Valdez worked. This will hopefully work to further clarify for people what to expect when they come to the Conference. Also, ‘how to’ guides will be provided for both actors and playwrights prior to the Conference.



Conference Schedule

This year, we chose to ask participants to rank the schedule of the conference for the first time. This was done largely out of curiosity if there was too much to do, or if there was anything people felt they were missing.

In 2007, we received the following ratings in this section:

73% Excellent

23% Good

4% Satisfactory

Clearly, the numbers show that people felt the selection of activities available to them and the scheduling worked as well.

While there was more detailed feedback inside the text of the responses, there was not a clearly identifiable trend. Among the comments, there were specific classes that people would like to see added; a couple people wished for more nature activities to be a part of the Conference; and two people felt that there should not be two-part workshops. But no concrete or consistent theme came out of the feedback.

Our Goal for improvement in this section for the 2008 Conference:

This is a testament to the old adage 'if it isn't broke, don't fix it,' which was also a theme of the wrap up session held with participants on the July 1 wrap up session, held the day after the Conference officially ended. Nearly a hundred people gathered to talk about the week's events, and despite the fact that we were looking for areas to improve in, the general conversation kept coming back to the fact that it had been an amazing week, and doing anything more than tweaking the events would be a mistake.



Conference Website

This year, we also added a section where participants could give their feedback on the Conference website, one of our main means of distributing information to participants prior to the Conference, and of publicizing the event.

Information contained includes:

- Conference schedule
- Featured Artist bios
- Selected Play Lab writers
- A “how the conference works” essay.
- Registration form
- A list of financial benefactors
- A link to contact the Conference Coordinator
- Back issues of the Conference e-mail newsletter.

The link to our site comes up fourth when Googling the words ‘theatre conference’ and first with ‘last frontier theatre conference.’

In 2007, we received the following ratings in this section:

- 52% Excellent
- 27% Good
- 4% Satisfactory
- 17% N/A

Our Goal for improvement in this section for the 2008 Conference:

Generally we are very happy with these responses. The only major area to address is finding a way to encourage all participants to be looking at the website before they come, as this would probably improve our marks on ‘information received prior to the Conference.’ This might involve having writers confirm their participation on the website, or having some other aspect for which they must go to the site.



Play Lab

The top priority of the Conference is to support the development of new work and early-to mid-career playwrights. Every year, the success of the Conference flows from the success of the Play Lab. Experience has shown that when there are quality plays being presented by strong writers, the positive effects are felt in every other aspect of the event. Therefore, the continued improvement in the quality of the Play Lab is our top priority.

In 2006, we received the following ratings in this section:

71% excellent
26% good
3% satisfactory

In 2007, we received the following ratings in this section:

81% excellent
15% good
4% satisfactory

The Play Lab had what was arguably its strongest year. Many people commented that the strength of the selected scripts, and the responding panelists, were the most consistently excellent of any year in the history of the event. Providing each writer with a private session with one of their panelists continued to be highly popular.

Our Goal for improvement in this section for the 2008 Conference:

The comments reveal two major areas of concern to address in the future. First is rehearsals. In 2008, they will both be longer and have assigned spaces to work in. There will also be a pool of directors available to writers who would prefer not to direct their own reading, though this will still be the encouraged process.

Second, while many people talked about how talented the actors were, there were too many instances where actors missed either rehearsals or actual readings, and had to be replaced at the last minute. There are three actions planned to help address this:

1. When readers sign in at the registration desk, they will give their contact information while in town, so that they will be easier to find if they are missing.
2. Actors will be on call fifteen minutes before their reading, allowing more of a window of opportunity to adjust for actors who are late/absent.
3. Each actor will receive a copy of the schedule with their commitments highlighted, as is currently done with the featured artists.

Hopefully, these steps will help ease what was the main concern most writers had with the overall Play Lab process.



Panels and Classes

About a third of the educational programming at the Conference is made up of classes and panel discussions. Generally, classes are scheduled two at a time, with one always focusing on playwriting, and the other covering another topic, usually directing or acting.

In 2006 we received the following ratings in this section:

55% excellent
17% good
13% satisfactory

In 2007 we received the following rating in this section:

73% excellent
22% good
5% N/A

There was a huge jump in our approval rating, with no one ranking the classes and panel discussions less than good. This was largely attributable to the opening day workshops that were designed around both orienting people to the how the Conference works and preparing them for the process with classes like “How to Direct a Reading of Your Play.”

Our Goal for improvement in this section for the 2008 Conference:

This year worked very well, so few changes are planned. There will be a couple more acting classes added to the mix. Also, we will plan to add class descriptions to the schedule to help people choose between simultaneously scheduled classes.



Evening Performances

We have evening entertainment every night of the Conference. We attempt to stage a wide variety of work, from work created at the Conference to classics. We also try to have shows come from all over the state, this year featuring work from Anchorage, Fairbanks, and Juneau. The shows provide both education and entertainment for our participants. Ideally, they are also our main connection with the community of Valdez, who often can not take the week off to attend the day-time events due to work, but are available to see shows in the evening.

In 2006 we received the following ratings in this section:

55% excellent

39% good

6% satisfactory

In 2007 we received the following ratings in this section:

65% excellent

23% good

6% satisfactory

6% N/A

More than one long time participant stated that this year featured one of the strongest, if not the strongest, slate of evening shows in Conference history. The plays highlighted the works that had been developed in the Play Lab on three of the nights, in addition to having Lab writer material generated in the Overnighters performance on the first Saturday.

Our Goal for improvement in this section for the 2008 Conference:

There are a number of small changes planned for this year. First, shows will be lined up earlier. Second, we will continue to increase the emphasis on Lab writers. Third, we want to have an evening performance again that features all of the Featured Artist playwrights. Fourth, we will continue to develop our relationship with Fairbanks: negotiations are under way with the UAF Student Drama Association to have them produce one of the big hits from this year's Play Lab, Ira Gamerman's *Split*, for the evening next year.



Fringe Festival

The Fringe Festival takes place nightly Sunday through Thursday of the Conference after the final official Conference event (a reception). It is run by two long time volunteers, Erick Hayden and Barry Levine, and features readings of new work. This year it was in a new space, the upstairs at Ernesto's Taqueria.

In 2007, we received the following ratings in this section:

- 35% excellent
- 12% good
- 8% satisfactory
- 2% unsatisfactory
- 43% N/A

Many participants do not participate in the Fringe Festival, so it is not surprising that so many had no comment on it. The new space, while an improvement over the event's home for the past two years, was still problematic. It will suffice until something better is found, but there is definitely room for improvement here.

Our Goal for improvement in this section for the 2008 Conference:

We are still evaluating the Fringe Festival. Currently we are providing a lot of support to the event, featuring it in the program and providing participants with free food. We may continue in this direction, or pull back and do less, in the interest of not interfering with what is supposed to be happening on the fringe, as opposed to the mainstream. Discussion of this will take place both internally and with Mr. Hayden and Mr. Levine.



Receptions

Every night, there are after-show receptions that give attendees an opportunity to meet and socialize, both with each other and our featured artists. They are held at the Civic Center, the two local museums, and on a donated cruise from Stan Stephens Cruises.

In 2006 we received the following ratings in this section:

39% excellent
39% good
17% satisfactory

In 2007 we received the following ratings in this section:

50% excellent
36% good
10% satisfactory
4% N/A

While our numbers are up this year, there were no major changes in what was presented, and these increased marks mostly just reflect a happy group of participants. We are pleased to have no unsatisfied participants in this section.

Our Goal for improvement in this section for the 2008 Conference:

There are no major planned changes to the receptions, just a continued attention to timeliness and food quality.



Food

We provide coffee, tea, and snack cookies all day at the Conference, in addition to a free lunch and other concessions available for sale. There is also free food put out at receptions.

In 2006 we received the following ratings in this section:

33% excellent
20% good
39% satisfactory
8% unsatisfactory

In 2007 we received the following ratings in this section:

50% excellent
28% good
30% satisfactory
2% N/A

It was good to see an improvement in our rankings here, with no one finding the food unsatisfactory.

Our Goal for improvement in this section for the 2008 Conference:

We will work on getting more variety into our lunches, which received a few complaints regarding a lack of variety. We also will discuss how to cut down our catering budget, which ballooned this year due to increases in local costs.



Featured Artists

One of our goals in approaching the Conference is to create a group of professionals who can provide attendees with insight and inspiration from all aspects of theatre. We strive to contract featured artists who are accessible, entertaining, good-natured, and talented. These people are hand-picked to best suit the needs of the Conference and the education we are looking to provide.

In 2006, we received the following ratings in this section:

62% excellent
33% good
5% satisfactory

In 2007, we received the following ratings in this section:

76% excellent
20% good
4% satisfactory

Again, our scores in this area were the strongest ratings in the history of the event. The plan is to invite almost all of them back again for next year, only adding a couple of new featured artists. We also had greater diversity in our featured artists this year, something we can continue to work on.

Our Goal for improvement in this section for the 2008 Conference:

We would like to continue to encourage artists from the history of the event to join us again, and next year we are planning on inviting Bill Hoffman (1995-98) to join us again. We will also continue to take class proposals from past Play Lab participants to offer them the chance to become a part of the Conference's artistic staff.



Quality of Conference Staff

Staff, and their coordination, is the backbone of any quality organization, and PWSCC strives to have the highest quality staff possible year-round, and the Theatre Conference is no exception. Through staff meetings, information packets, and constant communication we try to make sure that all of our staff is qualified and capable of handling anything that comes their way or find someone who can.

In 2006, we received the following ratings in this section:

94% excellent
6% good

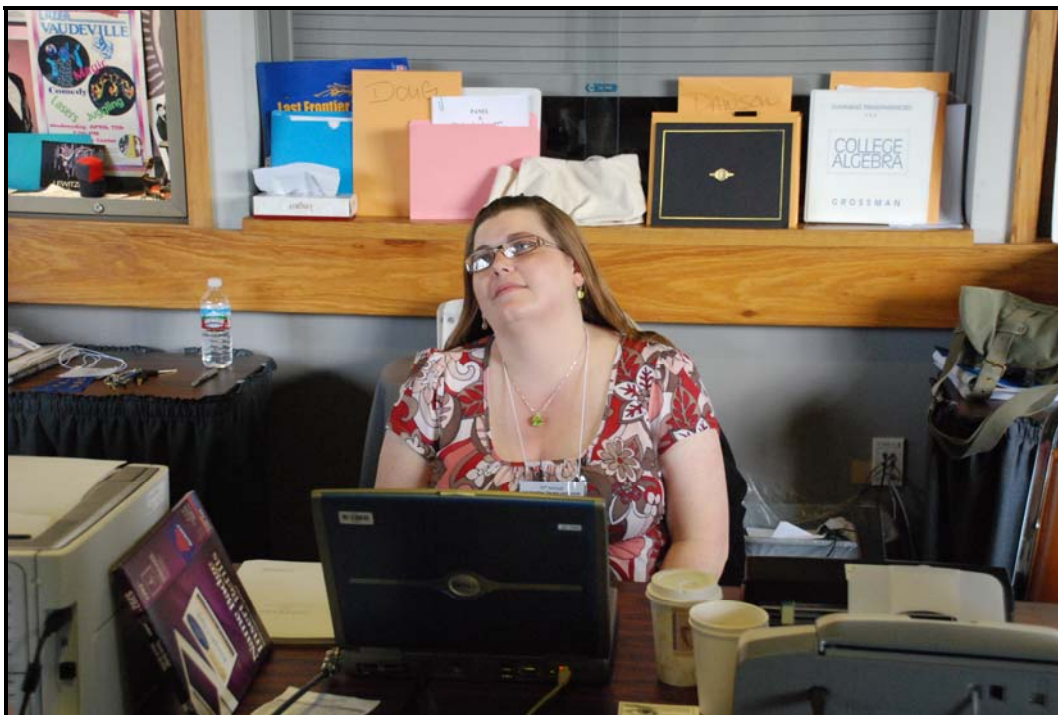
In 2007, we received the following ratings in this section:

100% excellent

We are pleased that our staff joined together to do their part in putting on a highly successful Conference. The major increase of community members coming to us as volunteers was also a great asset for our staff. Not reflected in the basic statistics is that a fourth of the people who ranked the staff as excellent actually gave them marks above excellent.

Our Goal for improvement in this section for the 2007 Conference:

Next year we would like to better use our volunteers to reduce the workload of our regular staff and the Conference Coordinator. They will be used to help coordinate the three different rooms with readings and classes in them.



1. **Would you like to see any other types of activities considered for future Conferences? If so, what?**

Don't Change Anything

- a. "Just keep those classes/workshops coming! If I can return a couple of times, I'll have myself the equivalent of an MFA to go with my PhD."
- b. "There is already so much to do, it's hard to think of where any other activities could be added. But everything in here, from the readings to the classes, to the evening shows, to the fringe and overnight shows, is so great. Thanks!"
- c. "Loved the approach this year – decent balance tilted toward playwriting panels with some for actors/directors."
- d. "I thought the Conference was amazingly well-balanced and designed with great thoughtfulness to the needs of playwrights."
- e. "It is hard to keep up with all that's already scheduled! If new activities are scheduled, what would I give up!?"
- f. "You guys do so much already."
- g. "I enjoyed the activities and I think there was plenty to do. It seems something would have to be left out if more was added."
- h. "Not really. I enjoyed the cruise immensely and although I did not take advantage of the sea kayaking, I appreciated the invitation."
- i. "Plenty to do already."
- j. "Excellent as is."
- k. "I can't imagine what else there might be time for!"
- l. "Already a good mix of panels/panelists and events for everyone!"

Classes/Panels - Acting

- m. "Certainly enjoyed those workshops that included movement, getting up out of chairs."
- n. "I really liked the readers orientation class...I thought it could have been longer."
- o. "More acting workshops and directing. 2 days each if possible."
- p. "Actor improvisations might be fun. Maybe one evening at the fringe or at one of the lunches have an improv session for actors."
- q. "Classes for actors on how to read scripts. I felt some of the readers needed more experience and or training in how to get the words off the page."

Classes/Panels - Playwriting

- r. "A panel or session dedicated to sharing info about MFA writing programs – pros/cons/opportunities/etc."
- s. "More discussions on the nuts and bolts of theatre production – how the play fits in, what a production needs to find legs, etc."
- t. "I suggest a series of workshops for playwrights on producing your own play. A specific workshop could be taking you play to Edinburgh with George Calhoun and others who have been there."
- u. "How to self-produce your own play."
- v. "More writing stuff, hiking trips for the day, copy write info, do we really need an agent info."

- w. “More hands-on writing workshops, e.g. writing the 10-minute play, finding memorable characters, how to end the first act, etc.”
- x. “Session on agents, publishing.”
- y. “Maybe since some of us write musicals, a few details about how to work with our collaborators, maybe about the market for them (or lack thereof?), etc.”
- z. “Workshop on Scene Design and workshop on lighting.”

Play Lab

- aa. “There are two areas: “Fish Bone” the panelists – have them talk to each other about a play as if no one else could hear (but let everyone hear) 2. For 2 or 3 short plays, have a reading and panel discussion early, then let the author evolve the play and present again days later.”
- bb. “Intensive retreat – post conference, grand finale: readings of 3-5 new plays from the play lab on that day because schedule conflicts unable to attend all play lab readings.”
- cc. “Some collaborative play labs that lead to finished products that is, like overnights but facilitated by featured artists, who help manage ideas into workable short plays.”
- dd. “2 rehearsals and multi-day workshop for a few selected scripts.”

Performances

- ee. “I like Laura’s monologue idea.”
- ff. “Delegates to write, direct and act in a play all done in 1 and a half hours. Some write it, some act it, some direct it, some stage manage it!
- gg. “Playwright/actors pair up and work on monologues.”
- hh. “Alaska history, indigenous people play.”
- ii. “Consider integrating some workshops, monologues developed, rants, with the 10 minute play slam.”

Miscellaneous

- jj. “How about a “directors track” Enlist more directors, have them direct readings and fringe.”
- kk. “If there is any way, put the fringe in the old drug store.”
- ll. “Just a thought – on registration day, invite businesses and crafts people to put tables up in civic center hawking their business – several people don’t know what is available, may buy more souvenirs, etc, if they had samples, etc, or business could put together specials for the free morning.”

2. Whom would you like to see invited to future Conferences?

Current or previous attending artists:

- Marshall Mason, Robert Caisley, Gary Garrison, Michael Hood, Arlene Hutton, Jim Ireland, Tony Kushner, Maggie Lally, Mark Lutwak, Kate Snodgrass, Judith Stevens-Ly, Bryan Willis, John Yearley, Y York

Individuals who’ve not previously attended:

- 3 citations: Teresa Rebeck
- 2 citations: Steven Dietz, Todd London, Sherry Kramer, Tom Stoppard,

- 1 citation: Janet Allen, Matt August, Seth Barrish, Lee Blessing, Blue Roses Theatre Company, Tim Bond, Ben Brontley, Bill Burford from Bay Street Theatre, Jon Buttram, Shirley Fishman (La Jolla Playhouse), Amy Freed, Arthur Giron, Jacqueline Goldfinger, Jose Cruz Gonzalez, Robert Goodman, Phillip Kan Gotanda, David Hare, Allison Horsley, David Ives, Lisa Kron, Jim Leonard, Suzan Lori-Parks, Craig Lucas, Ken Ludwig, David Mamet, Mark Meddoff, Mike Nichols, Marsha Norman, Jean Passanante, Pamela Paul (Abingdon Theatre Company), John Pielmeir, Harold Pinter, Craig Popisil, Geoff Proehl (University of Puget Sound), John Pulman, Jac Royce (UPS), Olga Sanchez, Kim Sharp, Jeffrey Sweet, Roland Tec, Lee Wilhelm (Love Creek Productions), Talvin Winlks, Chay Yew

Types (as opposed to individuals) to bring up:

- 2 citations: Agents
- 2 citations: Artistic Directors & Literary Managers from major New York and regional theatres.
- Producers who have taken the leap w/new work.
- A radio play specialist.
- Someone from the Dell Arts School of Physical Theatre in Blue Lake, California.
- More Native Alaskans. Inuit, Eskimos, etc, for greater cultural diversity.”

Other quotes:

- “All of the featured artists are wonderful.”
- “The featured artists, so many of them were terrific – I especially appreciated Mark Lutwak, Y York, Gary Garrison, Bryan Willis, and Maggie Lally in the writing department – such insightful, practical feedback.”
- “I’m too ignorant of the field to have a viable recommendation.”
- “Ground already well covered”
- “The quality of attendees was high, their attitude constructive and their spirit collaborative – tell the stuffed egos to stay home!”
- “Not Marshall Mason!! He was really jerky during one or two of the play labs I was there for. It was more like vivisection.”
- “Keep up the high quality of invitees.”
- “Loved seeing the Alaska talent!”
- “Seeing all the hot pockets of Alaska theatre was great this year”

3. What did you enjoy most about the Conference?

General Atmosphere, People

- “The people, and writing for the Overnighters”
- “Community of playwrights support of everyone here. Dawson and Doug.”
- “I loved the opportunity to meet so many wonderful fellow theatre-makers.”
- “The entire atmosphere of the conference was professional, warm and well organized, but what I enjoyed most of all was feeling like an artist, and only an artist, for an entire week. I learned a tremendous amount this week and although I am here as an actor, I am inspired to try to write a play.”

- “There was so much to enjoy, but the sense of fellowship, the rare non-competitive enthusiasm and support I received and felt daily – that had to be what I enjoyed most. Of course, the talent (writing, acting, advising) was also terrific.”
- “I really liked the atmosphere and I learned a lot. There was a very nice, relaxed, excited, supportive nurturing feel to it. I also learned a lot, some that I already knew, but it helps to have it reinforced. My Lab [reading] was late in the week, but before then I had already gained plenty from the classes and the other Play Labs. I feel really energized.”
- “Hearing the work and talking to the playwrights.”
- “Meals w/other artists.”
- “The warmth of the hosts and staff.”
- “Connecting with other playwrights and theatre artists. Being submerged in a creative environment.”
- “Enjoyed the conference participants.”
- “The utter devotion to the conference objectives and the high degree of meeting objectives – more than any other conference I’ve ever experienced.”
- “Chance to network with working playwrights, producers, and actors from all areas of the U.S.”
- “The welcoming nurturing environment for both writers and actors.”
- “Welcoming atmosphere, great talent, and selection of plays. All-around excellent.”
- “The quality of the plays in play labs and evening performances.”
- “Being able to converse with other playwrights as well as actors about their work.”
- “Meeting people, panelists, playwrights, actors, directors, from all over.”
- “Above all, I appreciated and was fed by the warm, supportive, inspiring, playwright-fostering atmosphere attitude of this experience. I appreciated how writer focused this conference was, and how open and unpretentious the panelists were despite their success in the theatre world.”
- “Socializing with the best people in the world (Gary Garrison, Bryan Willis, Danielle Dresden, Mark Lutwak, Y York, Wayne & Shane Mitchell, the Alaska crowd, the New Yorkers, & a million others! – this was Fun!!!!).”
- “Everyone’s approachability. The democratic supportive nature of the conference interaction.”
- “Hard to pinpoint any one thing, as I took away something helpful from all activities,”
- “The plays, playwrights, and the hospitality.”
- “Networking with other professionals was very beneficial.”
- “Meeting people, evening performances, play labs, Awesome Dawson!, actors.”
- “I was passing through Valdez in my trip around Alaska and found out about the theatre conference and was thrilled. I am not a writer and have absolutely no interest in working on anything! (retired psychologist) I just love plays! I attended several play labs, lectures, and the evening performances. So far, this has been the highlight of my Alaska tour. I’m heading for Fairbanks I believe after

Wednesday's performance but want to thank you for a fantastic theatre experience."

- "Everything. I wish I had more time to spend here. The cookies, the featured artists, being able to attend the labs, the workshops, pretty much everything."

Play Lab / Featured Artists

- 5 x "Play Lab"
- "Watching other peoples readings."
- "Attending play labs and hearing the comments after each one. Liked having a variety of play lengths."
- "Hearing feedback post plays, particularly from featured artists."
- "Hearing Play labs and feedback."
- "I loved hearing panelists respond with insight and intelligence to other people's plays. (I learned so much from this process)."
- "Being able to respond to the work of new and emerging writers and encouraging them to keep working on their craft."
- "Hearing a really good play that held my interest."
- "Insightful and knowledgeable comments by the panelists – plus their willingness to be helpful on an individual basis."
- "No prima-donnas, all were considered equal to all."
- "The Play Labs – especially full length."
- "Quality of readers was excellent"
- "The quality of feedback by the panelists."
- "I love how everyone is so very encouraging to the playwrights, but without letting them off too easy."
- "The chance to read and hear so many different plays and interact with so many different artists."
- "Plays read in play lab were excellent and feedback with specifics, ie structure and how to structure was good."
- "Professional feedback"
- "Listening to new voices, themes and styles – followed by insightful discussions – good stuff! Cheers to the panels."
- "Panel discussions in Play Lab."
- "The play lab process is the best part. To see all kinds of new plays and then to listen to all the feedback."
- "The respondents very constructive advice."
- "The information and constructive atmosphere in regards to plays"
- "The play selections are getting better every year"
- **Classes**
- "Workshops"
- "Classes"
- "Panel Discussions"
- "Detailed info in panels."
- "The workshops were the best I've ever been to in over six years of the conference."
- "The workshops are more helpful every year."

- “Writing workshops.”
- “Any talk by Gary Garrison, the schmoozing workshop, Fringe, camaraderie, evening performances, Marshall Mason’s workshop on directing your own reading, Mark’s workshop on the directorial concept, Robert Caisley’s one minute play workshop, he had the deepest best take on Aristotle. Arlene Hutton was a generous presence.”
- “Acting workshops, Writing the Rant – enjoyed Maggie Lally, Carrie Baker’s workshop.”
- “Individual workshops with Arlene Hutton, Y York, Bryan Willis.”
- “The ever fresh ever practical workshop topics/ the range and quality of the plays.”

Valdez / Conference Setting

- “I also loved the setting for this experience.”
- “You know the way everyone is together in one swell conference center, in one small beautiful town makes it much easier to meet people, get around and concentrate.”

Schedule

- “Thought the schedule worked really smoothly. Wed. morning “off” was a great idea and easy going on Saturday. Variety of food/lunches would be nice.”
- “The schedule and the way you kept to it. The accuracy of the info and the schedule book.”

Staff

- “Seeing the staff’s friendly faces.”
- “Doug and Dawson and Adam and Ryan, the generous artists and the funny people.”
- “Enjoyed the hospitality and inspiring work ethic of the staff.”

Evening Performances

- “Evening plays and performances”
- 2 x “Evening performances”
- “August in April, Last Train to Nibroc.”
- “The evening shows were especially terrific especially the Plays from the Play Lab evening. Keep doing those.”
- “Great staging of previous years short plays.”

Fringe & 10-Minute Play Slam

- “The improved location of Ernesto’s for the fringe worked wonderfully. The plays could be heard and enjoyed. There were some excellent pieces read. The Ten-Minute Play Slam really allowed and encouraged collaboration from the playwrights and simulated a real situation much better than the evening Play Lab presentations in the past.”
- “Great 10 minute play slam.”
- 2 x “10 minute play slam!”

4. What Improvements would you Suggest?

None

- “For the first time – I can’t think of anything”

- “Just keep refining.”
- “Keep it up.”
- “Not a thing.”
- “This is my 6th or 7th conference I believe. The workshops and the featured artists have greatly improved over the years. Please never go back to the initial celebrity driven aura of years past.”

Fringe Festival

- “About the Fringe: You need to improve it without compromising it. Some of the plays are B-O-R-I-N-G for a nightclub scene. Please screen them to eliminate talky, analytic, intellectualized works, which may be great in performance but suck up energy at 10 – 11 p.m. Plays at the fringe have to be entertaining, period. That means S-E-X, and or quick give/take and/or very weird. Fringe means Fringe, Baby! Also folks need to shut up during the fringe readings. It was very noisy at times.”
- “Again I submitted both e-mail and hard copy to the fringe and never heard back. Why bother to pretend playwrights these people don’t know have any relevance to them.”
- “Ernesto’s was a difficult venue for the Fringe Festival. It was crowded, with poor acoustics.”

Classes

- “Classes had too much talking at us. That is, too much exposition of general theory, particularly in directing, but also in writing – pick a short plays actors and direct, or change lines or whatever, but do it. Show it!
- “Classes need a little improvement: too general, too repetitive, too basic – i.e. make it more seminars, less lectures.”
- “Two part workshops are difficult for both the participants and the presenters due to conflicts with play labs, rehearsals, etc.”
- “My only real complaint would be that some of the classes seem repetitive from previous conferences.”
- “Craft lectures/workshops should be held alone or repeated, so you don’t have to make excruciating decisions about what to see and not see.”
- “Descriptive paragraphs for the workshops.”
- “Small blurbs about each workshop so as to know what to expect.”

Play Lab Process

- “Playwrights to be given 2 minutes after their play has been workshopped. (After others have finished).” *Note: It is Conference policy to avoid having playwright speaking during their public feedback session.*
- “Remind [Play Lab] playwrights new to the conference that we’re all busy. No I can’t give you extra rehearsals about and beyond what’s scheduled. No blocking!”
- “Directors track’ give playwrights the option of not directing their own reading.”
- “Give the longer plays a director and more rehearsal time. Perhaps you could choose a few before hand for a more intensive workshop process.”
- “More rehearsal time for Play Lab readings.”
- “Tape all respondents comments for the writers use. If possible get scripts to actors sooner.”

Play Lab Panelists

- “I felt there was some inconsistency in the level of the panelists abilities to insightfully and helpfully provide feedback to playwrights during the play labs. Many panelists were unparalleled in their capacity to do this, which was invaluable. But I also found that great success and skill as a playwright, director, or actor did not always necessarily correspond to an ability to come up with useful and meaningful feedback, which to me was the most important aspect of this conference that was outside the participants control. I would just suggest really prioritizing a person’s capacity to give constructive feedback as the most important criterion for who is invited to participate as a panelist.”
- “Personal preference for only playwrights to be designated for Play Lab panelists.”
- “Bringing in more professional contacts as panelists.”
- “Perhaps your “point” panelist could become more of a mentor before hand – could read and discuss the play with you before rehearsal.”
- “Panelists assigned to be a mentor to a writer after the reading should be allowed to charge the writer’s lunch for that encounter. It’s not really fair to ask us to pay for the lunch. I wouldn’t dream of making the writer pay.”

Play Lab Schedule

- “I know it is impossible, but I wish I could have seen all of the plays.”
- “I had trouble choosing what play labs to go to. Maybe a better description of each play? The approximate running time?”
- “Could we schedule play labs to start Sunday afternoon and those plays rehearse Sunday morning to shorten the overall length of the conference by one day?”

Play Lab Plays

- “Tougher submission policy, (better Play Lab plays).”
- “Quality control on the plays read/selected; solicit great scripts from mid-tier playwrights.”

Play Lab Readers

- “Some readers are not able to deliver credible readings. (A very few), and somehow should be identified and not be used repeatedly.”
- “Be fairer in the distribution of reader’s participation. I hardly got to read at all.”
- “I want to read more”
- “Stress the importance of practice to the actor/readers in the Play Lab. Some of the younger people seemed unprepared, nervous, and mumbly at their performances The playwright deserves the best effort possible. Perhaps more rehearsal time should be allotted, depending on the length of the play of course.”

Featured Artists

- “Why no Canadians or Brits? Conference would benefit from feedback from them.”

Evening Performances

- “I felt that some of the evening performances of plays that had their early development at the conference itself unfortunately didn’t fully reflect the improvements this conference makes possible which I found a little disappointing

- given how helpful it seems this conference cannot help but be to the plays and playwrights that go through it.”
- “Dedicate one evening slot and the play slam slot to either perform or read works from all of the featured writers. Having both slots would allow stage time for all these writers.”
 - “With exception of Perseverance and August in April company, need to bring higher level of work = This inspires as it challenges. Alaskans don’t get enough of this level...the fringe can expand for other companies.”
 - “The plays that the writers see in the evening shows are their models – so a great care should be taken that the night plays contain subtext and dramatic action – all the feedback to the writing contained mention of action and subtext if you can get plays that model this.”
 - “If you do play slam again, ground rules for directors – (i.e. – no props, scripts in hand).”

Food

- “The food, both the lunches and the receptions – got very repetitive. Please vary the menus if possible.”
- “Salad bar and lunch/variety.”
- “More variety in lunch food.”
- “Please make sure diet soda is available, vegetarian and non-meat options.”
- “I gotta say the sandwiches got boring, but also that I didn’t notice until about Thursday because I kind of inhaled them while talking and listening.”
- “Could we return to a full bar at receptions, beyond just beer/wine?”

Miscellaneous

- “A response sheet for actors? You can’t hold it without actors”
- “Please set a designated smoking area up well away from the front and back doors. Perhaps anywhere on the back lawn, but not on the patio and the side of the building closest to Clifton. I got very tired of inhaling 2nd hand smoke all week and not being able to go out back at all in an attempt to avoid it.”
- “For 10-minute Play Slam, have the opportunity to cast during the Conference (although my cast was excellent).”
- “Invite attendees to guest artist dinners on a rotating basis. I was fortunate enough to have been spontaneously invited to of these dinners, and it was really useful to have some time to speak to those artists in an intimate setting, and fun to visit homes of people in the community. This may be too much of a burden on the hosts, but I wonder if there is a way to ration out single invitations to other Conference participants – for example, each person gets to go to one randomly assigned dinner (with transferable tickets).”
- “Certain kinds of information were very well publicized in advance (schedule, casting, travel suggestions, Valdez tourism info). I wish I had known a bit more about the infrastructure of the Conference, although many surprises were good: van/shuttle service, no need for a car, same location for all events, the pleasantness of college tent living.”
- “It would be nice to have more organized activities outside of the conference, e.g., hikes, boat trips, etc. Our Wed morning off was pretty catch-as-catch-can.”

- “Extend free wireless to hotels for duration of conference, give members a logon/password for Copper Valley Wireless for the week. It’s a hassle to bring laptop to civic center, but I’m not going to pay \$9 a day instead.”
- “I know you’re not in this to make money, but you could sell the extra posters or make up t-shirts with poster design each year and sell them.”
- “Maybe one less day – I was exhausted by the end – of course I’m the type that has to do everything, be everywhere, etc.”

5. How did you hear about the Conference?

57.7%: Previous attendee

12.6%: Friend

9.8%: Word of Mouth

7%: Internet

4.2%: Conference Mailing

2.8%: InSight for Playwrights

Approximately 1% each: The Loop, Northwest Playwrights Alliance, Blue Roses, Local paper

6. How much would you estimate that you spend in Valdez while here, including meals, accommodations activities, and other purchases? This is to help us come up with an estimate for the economic impact on the community.

There were 50 responses to this question. 28% of people said they spent a thousand dollars or more. Extrapolating the numbers out arrives at an rough estimate that participants spent 50 to 60 thousand dollars in town. This is in addition to the money spent at local businesses by the college itself, which is approximately 60 to 70 thousand.

\$2000 to \$3000

\$2000

\$1,900

\$1800

\$1,700

2 x \$1,500

2 x \$1,250

\$1,200

\$1120

3 x \$1000

\$815

2 x \$800

3 x \$750

2 x \$700

\$650

\$525

3 x \$500
 \$420
 3 x \$400
 \$370
 5 x \$300
 \$250
 4 x \$200
 \$150
 \$130
 3 x \$100
 \$90
 2 x \$50

7. Do you have any suggestions for future honorees for the Jerry Harper Service Award? This is for people with a long history of supporting the Last Frontier Theatre Conference through their participation.

7 Dawson Moore
 4 Doug Desorcie
 2 Stan Stephens
 2 Jodi McDowell
 Shane Mitchell
 Marshall Mason
 Gary Garrison
 Danny Irvine
 Sandy Harper
 Pam Lunt
 Debbie Linn
 Gail Renardson

8. Any Additional Comments?

- “A wonderful conference, thank you!!”
- “Thank you so much for organizing this conference and for inviting me to participate! I learned and gained so much from the experience and have come away feeling empowered, inspired, and encouraged. I am so grateful to everyone who made this possible and all the time and effort that went into it. I hope to be able to return in future years to continue to benefit from this gathering of great wisdom and talent. Also, I felt very welcomed, valued, and taken care of by all the hosts. I couldn’t have asked for more. Congratulations on a job superbly done!”
- “Wonderful experience, friendly people, good service, transportation, and I learned much – thanks”

- “This conference is always a highlight of my year and in most years, THE highlight! My significant other was desperate to find post cards to send to family and friends. These cards should highlight both the conference and Valdez. If not too complicated, have access to postage stamps.”
- “Thanks for one of the most engaging and creatively satisfying experiences of my year.”
- “I loved the experience and hope to come back again.”
- “Thank you again! Being in Valdez is great, but the friendly conference and civic center staff is always a pleasure to work with”
- “No Awards! I stopped coming when everyone was given awards!!!”
- “Tech 10 minute play slam after show Friday. Build it in.”
- “Thank you for a magical week. Hope I’ll see you next year! Love the yoga!”
- “Staff were fantastically helpful!!!”
- “This is the best run conference I’ve ever seen. The attention to detail is astonishing. The care and feeding of the participants is beyond anything I’ve experienced before. The organization is fine-tuned and the staff are all so accommodating and friendly.”
- “The inclusion of the staff and their pix in the program was a wonderful touch. Everyone works so hard, they deserve the recognition, and the expectation that at least the participants will call them by name.”
- “Excellent – educational, inspirational, and fun. It was great to touch base with other playwrights.”
- “Thanks, Adam.”
- “Another great Conference, probably our favorite one yet! Really enjoyed it and look forward to next year!”
- “The Conference was a wonderful, in fact life-changing experience, and I took away feedback, information, and contacts which will greatly help me with the craft of playwriting.”
- “It was my favorite year of the Conference; I think it gets better every time.”
- “I want to thank you for the (once more) wonderful experience at the Conference. It was an enjoyable and also educational experience for me.”
- “I can’t realize how you and your staff put on such a good show.”
- “There is a special magic to the Conference that is so incredible. I haven’t been able to figure out if it’s the fabulous guest artists, the inspiring playwrights, the inspiring playwrights, the courageous staff, the patient actors, or the people and setting of Valdez itself. Maybe it’s the alchemy of all these elements together – but whatever it is has made me a better playwright.”
- “I got as much out of a week at the Conference as I got out of my 3-year MFA program.”
- “The Conference was not only a great learning experience, but also a wonderful way to network.”
- “Great job! Oh, and I liked that the receptions were at different places. Nice touch.”
- “The Conference staff... amazing – so helpful, generous with their time and efforts – and Dawson, be proud of yourself. What an event.”

- “Providing transportation to and from airport was really appreciated.”
- “This is a wonderful intensive experience for playwrights. Nothing but theatre, theatre, theatre.”
- “This was one of the best creative conferences that I’ve ever been too! I really mean it!”
- “Bravo.”
- “I look forward to next year.”
- “The extra space between chairs in the play lab was a good plus”
- “More outreach to Fairbanks theatres would be great. It seemed like most of the Alaskan participants are from Anchorage.”
- “GREAT!”
- “So I’ve been to the Omaha Conference twice, in 2006 and this year. The actors are not as good, the panelists on average are not as good, with some brilliant exceptions, and we don’t get all those great classes/workshops. I am amazed and know not what to say and hope this doesn’t all sound like a massive suck-up!”
- “Could you make the evaluation sheet form available on-line for post conference fill-out. Sure do love Meg and the A.m. Yoga. Yippee to Ruby and the forthcoming contact list.”
- “Congratulations on a great conference!”
- “Great conference! Congratulations to all the staff for their hard work”
- “To shorten conference, cut 2 part workshops. I had a great time and would love to come back”
- “Poetry slams at the fringe were fun in previous years. I hope they come back.”
- “Thank you.”
- “A great week. This conference has been as valuable to me as the years I spent in my MFA program, and it was a good MFA program.”
- “This was a great experience for me and gave me the confidence to contribute more to my field.”
- “Don’t be afraid of overlapping schedules. The more to do, the more will attend. Might interesting to have a gathering of Artistic and Educational Directors of Alaskan companies, a specific gathering to brainstorm collaboration, sharing actors, etc.”
- “Everyone involved was great and the staff are wonderful! Thank you for all the hard work put into this”
- “I had a fabulous time and felt very safe and welcomed from the time I arrived.”

Reponses from Participating Playwrights in the 2006 Play Lab

The Play Lab participants are the most important group at the Conference. Their experience and talent spreads over the rest of the participants. They therefore receive an additional sheet to give their additional responses to their experience of the Play Lab.

The responses from Lab participants from this year were highly positive, as the following transcript of all written responses will indicate; the best in the history of the event.

The primary concerns raised had to do with the amount of time allotted for rehearsal, and with the tendency of actors to not showing up at appointed times. The plans for dealing with this are outlined in the first section of the evaluations report.

*Dawson Moore
Theatre Conference Coordinator*

ANSWERS TO SPECIFIC QUESTIONS:

How useful was the information you received before the Conference regarding the process, rehearsals, selection of readers, etc?

PRO

- “Very.”
- “Information was comprehensive and clear.”
- “Everything was sufficient. It was good.”
- “Very useful. As a first-time attendee, I felt a little overwhelmed at the beginning, but I think this just goes with the territory.”
- “The info I received was fine. What would have been cool is some suggestions for restaurants.”
- “Had everything necessary, well organized.”
- “I had everything I needed.”
- “Very, particularly liked notes on listening to feedback. I guess I would have liked to have known more about the weather. I did research it ahead of time on-line, but it indicated warmer and dryer.”
- “Information was complete.”
- “Excellent- responses quick.”
- “It was fine.”
- “Very good.”

MIXED

- “The information sent to me and available on the website was all very helpful, and I also greatly appreciated Dawson’s eager, patient willingness to answer more specific questions. The one thing that might have rounded out my picture of the Conference prior to coming would have been perhaps, some descriptive/reflective essays about the experience from past participants, touching on aspects varying from sleeping situations to conference activities. I’m guessing it would be easy to be available to read on the website, I think that’d be helpful. Also a handout or pamphlet

explaining the reading process and giving some tips for directing your own reading, especially things to consider beforehand like which stage directions you want read, would be very helpful.”

- “What information I got was useful, there just wasn’t very much of it. I really didn’t quite know what to expect.”
- “The presentation and feedback format was well explained in advance. I would have liked to have known how much rehearsal time I had and that I would be directing my own reading.”
- “Two things – (that might have been sent or on the website and I missed)” I’d like to know how many writers apply and – whoever cast the plays did a fine job. I’d like to say thank you.”
- “Did not know the process for reader selection, or if there would be a director. However my readers were excellent and rehearsal went smoothly.”
- “Marshall Mason’s How to Direct a Reading of Your Own Play was helpful; maybe [it would have been good] if I’d had some of his tips sooner to start thinking about it.”
- “The pre-Conference info seemed fine – but retrospectively, as I’m a somewhat slow reader, if I’d had the chance to read about the other Play Lab selections beforehand, I would have planned more intentionally – not a big deal, every reading I attended was illuminating in some way – and some were knock-out revelatory in terms of feedback.”

Was the Play Lab experience beneficial for you and your development as a playwright?

PRO

- “Yes. Professional and useful feedback.”
- “Yes, it was quite helpful.”
- “Yes, absolutely.”
- “100% useful.”
- “Oh my god yes!! Lots of different perspectives, lots of ideas, lots to think about.”
- 2 x “Yes.”
- “Very positive, instructive, and enlightening.”
- “Extremely, I feel as though I’d moved forward as a playwright.”
- “Yes, yes, and yes.”
- “Yes, very much so.”
- “Oh, yes, incredibly so. Getting to meet and talk to the other Conference participants and the panelists watching a wide variety of plays in development, having mostly incredibly insightful feedback on these plays, attending the classes, and of course seeing my own scripts read and responded to was all incredibly educational! Truly invaluable.”
- “Yes, overall, very. The supporting workshops on How to Direct a Reading and Directing for Playwrights were especially helpful. And I

learned a lot from the panels of other readings throughout the Conference.”

- “It was really beneficial. I felt my play was unfinished, but I was stuck and now I have pages of notes and my ideas are flowing again. Also, going to the other readings helped a lot, and not just for the play I brought, but for other ones I’ve been working on. The panelists were really good.”
- “Yes, every reading presentation is useful, even when not everything goes as well as you’d hoped. You figure out why. Watching many other readings was also very instructive.”

MIXED

- “Not sure.”
- “Yes, though size of audience limited feedback.”
- “Yes, our reading raised some good ideas for us to work with, but our reading was heavily impacted by the non-appearance of our lead actor.”
- “Slightly.”

Were the responses from your panel helpful to you?

PRO

- “Yes professional and useful feedback.”
- “Extremely.”
- “Very helpful and encouraging.”
- 2 x “Yes.”
- “Yes. I got a variety of responses – some contradictory – which gave me a lot to chew on.”
- “The responses I received will absolutely be beneficial in improving my play!”
- “Absolutely, I’ll be chewing over the stuff I learned all year”
- “Yes, very much so.”
- “Yes, quite helpful despite problems with reading.”
- “Yes, all three were constructive and point person discussion with Barclay was valuable and enjoyable.”
- “Yes. There were some things in my play that I was unsure of that they responded to, and they also brought up things I hadn’t noticed (good and bad) in the play. So it was very helpful.”
- “Since they each seemed to have different takes on the play, it made me go back to the text and work to clarify my intentions – and that was a good experience.”
- “Yes, very. Also the comments from the audience.”
- “Yes, helped me focus on changes need to make to the play.”
- “Yes – I felt that the responses were insightful and got to the heart of the areas my play would do best to improve in, without ever feeling like an attempt to rewrite my play or direct it in a way I hadn’t intended for it to go.”

MIXED

- “Yes! For the most part-some responses not clear-could have used more encouragement and a softer landing.”
- “Somewhat. I take their responses as 100% honest and real, but I disagreed with their general diagnosis based on other experience with this play.”

- “One was helpful, two weren’t. One panelist asked ‘why was the play set in the year it was set.’ It was hard to know what to do with a question like that.”

Was your private meeting with a panelist helpful to you?

PRO

- “Yes! (Maggie)”
- “Extremely.”
- “Yes, it was more helpful than some of the other activities – regarding the play and the craft.”
- “Yes! Bryan Willis is an excellent panelist. Our one-on-one talk was very helpful.”
- “Haven’t had it yet – My play was read Friday morning, and I have to leave at 5 on Saturday, but love Maggie Lally, and look forward to our 3rd meeting.”
- “Absolutely. It was kind of an informal de-briefing of the whole process.”
- “Yes, gained some additional information.”
- 2 x “Yes.”
- “Guillermo was an excellent point person on my panel.”
- “She was terrific, insightful and articulate.(Barclay)”
- “Yes, actually, we were both able to sort out some of our respective gut reactions, and I came away with several useful ideas.”
- “Definitely.”
- “Bryan was great, gave me a lot of substantial feedback.”
- “Yes, very much so, I was able to ask questions.”
- “Excellent.”
- “Yes, I loved the chance to hear more detailed thoughts and ask any questions I had.”

MIXED

- “My private meeting was held immediately after my reading, so my head was still spinning and the panelist didn’t offer my new information in the meeting so it felt rushed and wasn’t very informative.”

Were you satisfied with the performance of your readers?

PRO

- “Yes. More than satisfied. I don’t feel I let them know how much I appreciated them and how sorry I am that I didn’t build them up more for how well they read.”
- 4 x “Yes.”
- “Very much so. Considering we only had one hour of rehearsal, I was impressed at their talent and insight into the play. They did a great job.”
- “Yes, there were some really talented actors at the Conference. I was impressed.”
- “Yes, and all the readings were very well done. Giving the actors a reason to be here – workshops and auditions—either brings all the good ones here, or maybe Alaska just has a lot of fine actors.”

- “Very much so, I’ve had many readers in many states from California to Connecticut – these were the best.”
- “The two Linda’s were tops.”

MIXED

- “Semi-satisfied. I realize that last-minute changes are inevitable, but 3 of my 5 readers were last-minute replacements. These actors had not all read the script before our rehearsal.”
- “Yes, though one of the readers had an earlier version of the play and another had not looked at the play until late the night before the rehearsal.”
- “2 of 3 were excellent, one was not.”
- “I was satisfied with all but one of my readers, but one out of six is nothing to complain about.”
- “Every play seemed to have 1 or 2 non-actors/inexperienced actors, not sure anything can be done about this though. Everyone was enthusiastic and worked hard.”
- “Mixed – one brilliant, most decent, two weaker. Lack of rehearsal time made it difficult to improve non-intuitive performances.”
- “I felt my show could have been a bit more appropriately cast that it was. It was a little unfortunate to see an imbalance between some shows that had actors such stunning range and commitment and others with a relative lack of experience. I understand this is unavoidable, and to a certain extent I think a less that stellar performance in the reading allows the scripts flaws to be seen so they can be addressed while virtuosic acting might mask these and thus deprive a playwright of useful feedback – so maybe getting the better actors is in the end a disadvantage...anyway, I appreciated deeply the commitment.”

CON

- “No! Lead actor was a no-show despite having confirmed time of reading on previous day. One of the woman actors had insufficient volume, and read with no affect. The other two readers, one was excellent and one was very good. Recruited a cold reader from audience with Dawson’s help, and under the circumstances, the play seemed to come through.”
- “No. Our lead actor did not show up, Chris Karna. Lindsay Lamar was prepared and did an excellent job. Elizabeth Deleo had great difficulty getting her lines out correctly, even when coached.”

What worked best for you in this process?

GENERAL

- “Audience responses were always interesting.”
- “All excellent.”
- “That I was able to hear from others suggestions that I could take or leave.”
- “Panel response: The panelists really listened (and in some cases followed along in the text) to the reading. Some panelists are better than others in responding on the spot.”

- “Being at the conference the whole week has exposed me to so many playwriting ideas, methods, and artists that my playwriting will exponentially improve hopefully.”
- “Hearing the play read.”
- “Contact with and input from our panel members.”
- “I loved directing my work, working with actors, the presentation, the feedback from the panel and my peers.”
- “Hearing the play feedback.”
- “The helpfulness of the staff.”
- “One on one panelists discussion. Might be nice to meet with this person beforehand to discuss script in general – past experiences – what to look for in this reading.”
- “Hearing the play, audience reaction and feedback.”
- “Seeing the other plays.”
- “Basically it all worked wonderfully. My favorite aspect was hearing all the incredibly insightful feedback, not only to my play, but to all the other readings I attended. I learned more there at the Conference than in years at college studying theatre.”
- “I think the breadth of activities during the week was helpful, and the way it was spaced out. Between the classes and the labs, the Fringe and the evening shows and hallways conversation. We were seeing, experiencing and thinking about plays at all different stages. It was good. there were really smart people here. I think I gained a lot leading up to my reading, and then from the Lab as well. I have five pages of notes to think over.”

REHEARSALS

- “Just getting together and reading the piece through 2-3 times worked just fine.”
- “Every part of the process made huge sense, and the biggest benefit for me was the directing/rehearsing part.”
- “The workshops, and the opportunity to rehearse with the actors of my scripts and their commitment and talent.”
- “Rehearsal is critical to hearing intended versus interpreted characters.”

What would you like to see improve in the Play Lab?

GENERAL

- “Not much, it was good enough as it was.”
- “The only thing I can come up with, and I’ve been scratching my head for a while now, is to try and insure that the three panelists have varying view points. The problem with that having 3 panelists agree with each other over their comments on a play doesn’t really open up the audience to agree or disagree with varying ideas.”
- “Possibility of having our lab recorded, pizza, and a bar at the civic center!”
- “It was excellent.”
- “There were a few panelists who I felt did not quite live up to the standards embodied by most of the others in terms of the helpfulness of their Play Lab feedback and classes, although I suspect that is a difficult circumstance to entirely

avoid. And in general, I found the vast majority of the panelists to be perfectly chosen. I also agree with the suggestion of putting together a list of the cell phone numbers of the actors in each reading so the playwright could contact them if necessary. A little more time for rehearsal would have been helpful. Also, if the actors had been given a “call time” for the reading (maybe fifteen or so minutes before the reading began?).”

- “Can’t imagine – I think it’s a tight, efficient process.”

DIRECTORS

- “Would really love not to direct my own reading. There were glitches in actors not being notified of casting and not showing up for rehearsals.”

PLAYS

- “A little more time for panel analysis and perspectives.”
- “Full length plays in the morning.”

REHEARSALS

- “The questions I had about the play could only have been answered with more rehearsal time and a director and perhaps a better actor in one part. If I had just written the play and had never heard it aloud, this process would have helped more – but the play is at a stage where it needed real, focused development in order to improve.”
- “Maybe a little more rehearsal time. Like 30 minutes more. I can’t think of anything else.”
- “The rehearsal process – more time?”
- “More rehearsal time! I’m not asking for days – just double the running time would have been great. Even an extra half-hour would have helped.”
- “Assign rehearsal spaces, we lost 15 precious minutes finding space and getting organized.”
- “Initial rehearsal spaces should be assigned. It seems there are only 3 rehearsals at a time. We wasted about 15 minutes of our initial rehearsal time finding our actors and then finding a space.”
- “Rehearsal room set. We lost time searching for a space.”

ACTORS

- “The casting process?”
- “Ensure actors have clear time assignment.”