

The PiTCH Feedback

“I had a great time at the festival. The entire staff was super helpful & wonderful to work with!”
– Bria Walker, Director, *Off With Her Maidenhead* (2012)

“The audiences were wonderful and it was rewarding to work with all of the talented folks from MGR.” –Randy Klein, Composer, *Flambé Dreams* (2012)



“Overall experience was wonderful. First-class treatment by everyone on staff. Transportation was handled beautifully. The information packet in the living quarters was extremely useful. All our needs at the theater were taken care of. I needed to slug a picture into the program, for instance, and BOOM! a picture was slugged into the program.” – Jeff Couchman, Librettist, *Blood and Fire* (2012)

“Loved it. Had a great time, met nice people, and was treated really nicely. The support from the other shows and departments in the program was awesome too!” –Allan Rice, Librettist *Neurosis* (2012)

“Overall experience was great! I haven't really been part of something quite like that before at a regional theater. I think it's an amazing fresh idea and can't wait to see it grow. I've done a bazillion readings/concerts of new projects in the city in the last few years and never one quite like that, it's different and interesting. I also think that space is really spectacular, really great character, perfect for the program. I loved the juxtaposition of old and new, the museum upstairs and a brand new space beneath it, a sophisticated cabaret vibe during which you could still open the barn doors and see the stars while watching new art--- it just has a lot of character and I think it's great....I have a sneaky suspicion this project is just the beginning of lots and lots of exciting ideas.” –Jeffrey Lodin, Composer, *Blindsided By a Diaper* (2012)

“Overall it was an amazing experience. This week gave us the time to really work on our show in a way that we had not

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been able to before. It is an amazing place with so much support and wonderful energy all around.” – Nick Eilerman, Director, *The Life of a Mob Wife* (2012)

“Loved it. It was wonderful (and so fruitful) to get to retreat with the creative team for a week where we could work, visit a lake, see shows, have near constant access to a rehearsal space, and help with copies (not to mention promotion, box office, and everything else that comes with performances). The performances gave a nice pressure to have something to show, but the format (and contextualization as works in progress) was freeing to try things and experiment.” – Krista Knight, Librettist, *Salamander Leviathon* (2012)

“I think the format for The PiTCH is perfect.”

“First, I must echo the sentiments of my creative companions and say without reservation that my own experience with The PiTCH and the entire team at MGR was marvelous....The ability for your subscribers (and other theatre-goers in general) to be allowed a peek behind the curtain to see a show at this stage of things is quite unique. And while I can only speak for our slot... there is something rather wonderful about feeling like you are "in on it" as an audience member. And being able to watch a production in a nascent (and hopefully enjoyable!) stage -- and then be able to also give comment -- well, that's a complete night of theatre! Since I think we are all voyeurs to some extent, this sort of thing is a rare and wonderful offering, indeed. From the pick up at the airport to my drop off, there was not a moment we did not feel tremendously looked after. "No" was not in the vocabulary and in fact, "What else can we do for you?" was what we heard time and again in Auburn....You have a beautiful facility and all of our needs were very well met. Bravo in all respects!” -David Elliott, Director, *Blood and Fire* (2012)



“Unforgettable fun. Very constructive learning experience. Very useful opportunity...very.” –Lisa Heffter, Composer, *Blood and Fire* (2012)

“Fantastic. It was a great place to take a moment to really focus on the show. Can't wait to write another show to bring it up there!” –Paul D. Mills, Composer, *Non-Equity: The Musical!* (2012)

“I loved everything about the experience, including the charm of Auburn itself....The PiTCH was astonishingly organized and expertly managed. It's clear that standards of excellence are maintained in all departments of the [Finger Lakes Musical Theatre Festival] operations and I am honored to have been a part of it.” – Ted Kociolek, Composer, *Age of Innocence* (2012)

“It was very good. The staff and support was excellent, and having worked in / with many theatres, I was pleasantly surprised by that, even though maybe I shouldn't have been.” – Brandon Michael Lowden, Lyricist, *That Time We Found a Sasquatch in the Woods* (2012)

“I was delighted at how professionally everything was handled.”

“I had a wonderful experience. Every part of the Festival staff was dedicated and bright. People were friendly and the Festival staff seemed to be good at encouraging cross-project communication. I felt encouraged to work hard and to enjoy the work of others. Everyone was easy to talk to, and each time I had a request (work related or

otherwise) the answer was some variation of "yes." – Sheila Metcalf, Pianist, *SLaM: The Hockey Rock Opera* (2012)

“I was delighted at how professionally everything was handled. Especially The PiTCH. It seemed like the theater was fully committed to the program and really gave you everything that was needed to accomplish the end result.” –William Squier, Librettist, *Blindsided By a Diaper* (2012)

“The format was extremely useful to me as the book writer. Cutting the show down to a 50-minute version helped me think about the entire show in a new way. I even wrote some new scenes at the end based on what I learned by doing the condensation.” –Jeff Couchman, Librettist, *Blood and Fire* (2012)

“The feedback from the audience was great to have - not just the sessions, but hearing laughs and getting people's impressions afterwards. It helped us improve the show each night which is a fantastic experience. And helped us be really clear about communicating our idea to an audience, which is ultimately one of the most important cores of writing a show.” –Allan Rice, Librettist, *Neurosis* (2012)



“I think the format was great. It was so nice having the pressure of having to be in front of an audience doing bits of our show and seeing how they responded and then finding ways of fine tuning and adjusting the show to make it better over time.” – Nick Eilerman, Director, *The Life of a Mob Wife* (2012)

“Developing our work to match the format and tone of The PiTCH led to some exciting ideas, and the supportive theatre community gave us a lot of useful feedback.” – Barry Brinegar, Composer, *Salamander Leviathon* (2012)

“It was a great exercise in economy and storytelling. I think we all feel that in doing the cutting, it will lead to deeper cuts in the "long version" which is always a positive. So from a development side, this was a tremendous exercise that will lead to a better show. It makes me wonder if this sort of thing isn't useful for any future musical development!” –David Elliott, Director, *Blood and Fire* (2012)

“The opportunity gave us the chance to assess our recent revisions and new material. Though it was a challenge to telescope a complex narrative...it was an invaluable exercise in communicating the essential components of characterization, plot and theme.” –Ted Kociolek, Composer, *Age of Innocence* (2012)



“It forced us to think about our material in a sometimes brutal ‘does this work for an audience or not’ way, and for us -- just starting out with the show -- it was also helpful in getting to a milestone / writing deadline with the material. And it's always, always helpful to put material in front of an audience -- some things we thought home runs kind of tanked; some things we thought would never work became huge successes.” – Brandon Michael Lowden, Lyricist, *That Time We Found a Sasquatch in the Woods* (2012)

“It’s rare in any setting to get such smart and constructive input.”

“I think the format for The PiTCH is perfect. Keep it short, and keep it to three people max. I think it's easy on the audience and it makes the writers work a little harder. Really made me look at the script (well, the first act anyway) and say, ‘What has to be in here?’” – W. Joseph Matheson, Librettist, *Chez Morgan* (2012)

“Having the teams do most of the performing gave us an interesting perspective. I'll occasionally do that sort of thing in a reading, but never four times in a row! It really gave me an opportunity to think about the material from a performer’s perspective in between shows.” –William Squier, Librettist, *Blindsided By a Diaper* (2012)

“I loved that the audience could give immediate feedback and that those who didn't want to speak could write things down.” – Molly Reynolds, Librettist, *Benny the Baboon* (2012)

“We got to try out new material and it was interesting to speak with the audience. I think it will definitely help in figuring out how to market/summarize the show in the future. Also, getting to work in the same place for a week rather than bi-coastly was extremely helpful.” – Patricia Noonan, Librettist, *Learning How to Drown* (2014)

“The PiTCH truly delivered on what its mission promised.”

“The entire experience was wonderful. It was really great to be able to have the time to write away from the distractions of the city, and I found the audience feedback SO helpful.” – Danny Abosch, Composer & Lyricist, *Off the Wall* (2014)

“The audience feedback was just fascinating. I loved that it was a live feedback session and that we got the opportunity to survey a room of people who had just seen our show. When does that ever happen! The written feedback looks super helpful too. It was also really interesting to change the show on the last night and see how the feedback changed as well.” – Danny Abosch, Composer & Lyricist, *Off the Wall* (2014)

“It’s really interesting what you learn about your piece when you have to perform it yourself. I found myself having to justify things as an actor that I wrote as a writer, and that kept me honest.” – Danny Abosch, Composer & Lyricist, *Off the Wall* (2014)

“We had a wonderful time at The PiTCH. Everybody was absolutely lovely to work with and the feedback we received was invaluable.” – Cristina & Robert Farruggia, Lyricist & Composer, *On the Air* (2014)

“For us, this was a chance to actually be in the same room as we developed our piece. And the feedback was illuminating. Great to just get the words off the page as well.” – Daniel Green, Composer, *The Remarkable Journey of Prince Jen* (2014)

“The PiTCH was undoubtedly one of the best workshop experiences I’ve ever had. The setting, the staff, the ability to work without distraction and receive near-real-time constructive feedback was unique and exciting.” – Michael Ruby, Librettist, *Relativity* (2014)

“Being able to wholly dedicate ourselves to development, free from the distractions of the ‘real world’ was key. And, again, the feedback – from the MGR creative team especially and from the audiences – was invaluable. To be able to evolve on a daily basis if we chose to (and we did choose to) is something typically only reserved for



previews. How amazing to do previews during the workshop process.” – Michael Ruby, Librettist, *Relativity* (2014)

“It’s rare in any setting to get such smart and constructive input.” – Michael Ruby, Librettist, *Relativity* (2014)

“The PiTCH was one of the single best experiences I’ve had in terms of workshopping a new work in a safe, professional environment.” – Rob Rokicki, Composer/Lyricist, *Relativity* (2014)

“We all as a team completely fell for Auburn and the Merry-Go-Round.”

“The PiTCH truly delivered on what its mission promised. We were able to engage our material in a way that we could not have done otherwise. The PiTCH allowed us to view our project through a completely different set of lenses, helping us to understand and articulate more fully what we already had in hand, as a well as pointing to paths where we may be able to take it in the future.” – Jeff Strange, Book & Lyrics, *Find Your Way Home* (2015)

“I had a valuable experience at The PiTCH. I found the staff incredibly supportive and responsive, materially, morally, and creatively. It was immensely useful to present material to fresh eyes and ears. I found the time creatively fulfilling and nourishing for my spirit. And I loved Auburn. I loved to see how important the Festival is to people in town and how much the MTF clearly cares about enriching people's lives.” –Jean Rohe, Book, Music, & Lyrics, *The Odysseus Agreement* (2015)

“The PiTCH helped force us to focus on the development of our main characters....I saw many new aspects to their relationship that I had not noticed before.” –Ben Feuer, Book, Music, & Lyrics, *Emma Dare* (2015)



“As well as identifying the holes within our show the audience feedback cemented questions we had about its future. It was the perfect little bubble for us to concentrate and come back to a show we haven’t really placed focus on for nearly a year. As well as the impact on the piece, we all as a team completely fell for Auburn and the Merry-Go-Round. It is a wonderfully caring company who are passionate about producing a wide spectrum of work that caters for New

York audiences as well as pushing the form as a whole.” –Scott Gilmour, Book & Lyrics, *The Girl Who* (2015)

“Having the unique opportunity to hear an audience’s gut reaction to your work not only flags up the things that aren’t clear or don’t resonate, but it completely solidifies the things that do. As well as critique, it gives you confidence. When you’re playing so much with form and structure, you want to hear someone say, “It’s okay, it’s working,” to allow you to continue. The whole week allowed us to mess around with ideas and be a little braver than we’d been before because it’s like a testing ground; if it doesn’t work you scrap it and get to try again the next night. It’s a luxury you don’t get often as a writer.” –Scott Gilmour, Book & Lyrics, *The Girl Who* (2015)

“We were able to get so much feedback not only from audiences but from other trusted friends and colleagues. It forced us to take our piece to the next level.” –Jake Weinstein, Musical Supervisor, *The FF Project* (2015)