



"Who will be giving the feedback?"

We will have occasional industry guests joining us for various sessions. We've invited a whole batch of directors, artistic directors, and informed reps from the Dramatist Guild, Los Angeles Stage Alliance, and so on. Which guest attends which session will be dependent on scheduling; some sessions won't have a guest. Present at all the sessions will be two staff members of the Academy for New Musical Theatre: Artistic Director Elise Dewsberry, and Lyric Lab instructor Scott Guy.

"What should I expect from your feedback?"

Expect honesty, above all else. We'll give you our best assessment of what you're trying to accomplish, and then speak constructively about how well we think you're accomplishing it. We'll dedicate individual portions of your feedback to music, book and lyrics. Other topics we might cover typically include: character arc, action/story in lyrics, integration of music and lyrics, clarity of theme, plot and character...that sort of thing.

Bear in mind, of course, that although we're experienced, working professionals dedicated to development of musicals, in the end, all we're offering is our opinions. And because they're opinions, they may be misleading if you don't give yourself time to process them. We strongly suggest that you take notes during your session, and try to respond to it **LATER**. Your own creative process will take the note into account and either ignore it or act on it at the appropriate time.

"Streamcasting. Does that mean the whole world will be watching my feedback?"

We're inviting people to audit the summer sessions, but whether zero or a hundred people find their way to your session we simply don't know. This is a new international program for us, and we don't know whether there will be ANYONE interested in auditing...most likely, it will be just you and us. In any event, we will **NOT** be inviting producers to audit the sessions...not only because our cold-reading performance isn't going to be one which you'll want producers to hear, but also because you probably don't want producers listening in on feedback -- you'll want them to hear your polished draft, later.

"Why do you cold-read it? Would you bring in actors for my session?"

ANMT staff cold-reads and sight-sings the material for a couple reasons. First of all, so everyone in the room and auditing can be on the same page and understand what we're critiquing. But secondly, we've found over the years that if ANMT staff reads the material, we can keep everyone's focus on the writing, not on performance; it's all too common to have a spectacular performance distract you from issues still lurking in the writing. Lastly, we really don't want you (or us) to go through the trouble of finding actors, rehearsing them, and making a formal presentation...when we're able to assess the writing without all of that.

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