

# **LGBT History Project of the LGBT Center of Central PA**

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## **Documents Online**

**Title:** Lily White & Company Calendar Survey

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*Nelga*

Paul R. Foltz  
Artistic Director  
2711 N. 4th St.  
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18 July 1995

To: The Members and performing company of Lily White

Dear Friends;

As unbelievable as it may seem, it is time for us to lay out a new two year Calendar of events, and I do underscore the word US! The Calendar must be presented to our Board for approval at the meeting on 13 August. Because it is very difficult to find a time/place for a general company meeting that the majority of people can make and even when we are able to there seems to be a real reticence about expressing your opinions, I have developed this questionnaire to collect your ideas and to create a calendar that reflects what you want to do or see the Performing Company do. I cannot underscore enough the importance of your individual participation in this process. I'm not a mindreader - I cannot guess what you like or dislike - YOU MUST TELL ME!!! The productions of this Company have always been developed by group concensus and I, for one, want to see that precedent continue. If you choose not to take the small amount of time necessary to complete and return this survey, then do not complain if we do shows that you don't think will further our mission.

Please, take the time to answer these twelve questions, listing your ideas as fully and completely as you can. There will be a box for you to leave your completed forms in at our booth at the Pride Festival or you may return them in the mail to me at the above address. Regardless of the method, PLEASE return the form no later than MONDAY 7 AUGUST 1995 and PLEASE PARTICIPATE!!!

The two year plan we have been operating on was developed as a blueprint for future seasons. To jog your memories, it goes like this:

Year 1

Late October - Bar Night/Show  
Early December - Holiday Show  
Feb/March - Bar Night/Show  
April - Spring Show at the Carriage House  
May/June - Bar Night/Show  
July - Hotel Show

1993 - 94

Halloween at the Tunes  
Broadway Angel  
Strawberry Cabaret  
Loose in Paradise  
Strawberry & Neptunes  
Lily in La La Land

Year 2

Late October - Bar Night/Show  
Early December - Holiday Cabaret  
Feb/March - Bar Night/Show  
April - Spring Show in the Carriage House  
May/June - Bar Night/show  
July - Play at Open Stage

1994 - 95

Strawberry Inn  
Lily White Christmas Twee  
Neptune  
Poodles, Parking & Pigskin Preppies  
Strawberry Inn Show, Tunes Bar Nite  
A Quiet End

Please take a few moments to think about these past two years. Consider cast size, preparation time, technical and support time/assistance, audience attendance and reaction, costs ( the major Summer shows average about \$4000.00 in expenses, the smaller events range between \$500.00 to 1500.00 each) as well as any other details you can recall. Think about the questions on the following pages and please PRINT your responses in the the spaces provided. Use extra sheets of paper if you need to but be sure to number your response so I know which question that you are addressing. Remember - there are no right or wrong answers here - it is your opinions, impressions and suggestions that are needed and wanted.

Thanks for co-operating

A handwritten signature in cursive script, appearing to read "Paul". The signature is written in dark ink and is positioned below the typed text "Thanks for co-operating".

6. Hold a special Lily Day Membership Drive or hold a special audition day.

1. The overall quality of the shows have been wonderful. I feel the hotel show was the best of them all but I like big shows. I think we were cheated at our Spring show because of the way the tickets were handled, but live and learn.

2. On my personal experience I would like to see more shows but I know that would not possible because of other interest the company members have.

3. I think all aspects of shows go over very well. The audience's appeal is they are there to have a good time and they know that we are doing our part in the community as well as they are also doing a little for the community.

10. I feel a great loss at the end of a show. I know its a lot of work to do a show but two major shows a year would be great.

4. That would be very hard to do because I am not as "sick as the people who think up our shows" They do a very good job at putting shows together, everybody love our shows the way they are.

12. I think our biggest problem is company dedication to shows and rehearsal the biggest feed back that I hear is how come some people know there words and some

5. The summer shows by all means!!!! It was so grand to perform in front of so many people it was a confidence builder for me. I feel our worst was the spring show when we had to perform with very few in our audience.

11. None right now  
13. I think that if we are in rehearsal for a show that we need to address the need for people to do their homework. The other thing is rehearsal's people need to be there. If they are going to commit to a show then they should do whole heartedly not half ass. It really affects our shows audience size. People are more apt to come to the show and spend more money if they are getting a good performance. Maybe we should cut back on members for the performers that are not comfortable performing or feel that they can't pull it off by show time. Or put the performers that are having problems in more group

6. Hold a special Lily Day Membership Drive or hold a special audition day.

7. I am not sure of the answer for this I was very disappointed at all the publicity we did for the Quiet End and we just did not pull the people we thought were going to. We tried but I think Harrisburg is a little uptight yet.

8. Hold a Supporting Members Day or some function where the supporting members get to be made feel special.

9. Yes ,NO, Yes, I think we should do the play but I think our audience would like to see a musical variety instead.

10. I feel a great loss at the end of a show. I know its a lot of work to do a show but two major shows a year would be great .

11. None right now

12. I think our biggest problem is company dedication to shows and rehearsals the biggest feed back that I hear is how come some people know there words and some people don't. I think that if we are in rehearsal for a show that we need to address the need for people to do there homework. The other thing is rehearsals people need to be there. If they are going to commit to a show then they should do whole heartedly not half ass. It really affects our shows audience size. People are more apt to come to the show and spend more money if they are getting a good performance. Maybe we should cut back on numbers for the performers that are not comfortable performing or feel that they cant pull it off by show time. Or put the performers that are having problems in more group

numbers and less solo numbers who knows what the solutions should be. There are only a few members that take a show serious and it show in their performance . Maybe we should hold meetings after the shows and view a video of ourselves and do constructive criticism on the show, I don't know what will work be we as a company have to do something.

2) How do you feel about the quantity of performances over the past few years? How is the mood, too little or Just Right!

Just Right! to me

3) What types of shows/entertainments do you feel work best in terms of A) Fundraising, B) Audiences appeal, C) Personal Enjoyment!

I think hip hop theme shows do well known or Broadway pieces is fun for the audience and good for us performers who want to be out there but would love to

4) What would be the ideal show/entertainment/event to do if you could over the whole being together start to finish!

I love the old Carol Burnett Show like take a 1/2 hours month or so and just do it

1) How do you feel about the overall quality of presentations over the past two years?

What were our strongest points? Weakest points?

Strong - general performer enthusiasm for the project.

Weak - general lack of rehearsal discipline, late start, disorganization, in-fighting, could be more support for co-performers

2) How do you feel about the quantity of presentations over the past two years? Was it too much, too little or Just Right!

Seems Just Right! to me.

3) What types of shows/entertainments do you feel work best in terms of A) Fundraising, B) Audience appeal, C) Personal Enjoyment?

I think lip-sync theme shows to well-known or Broadway tunes is fun for the audience and great for us performers who can't sing but would love to.

4) What would be the ideal show/entertainment/event to do if you could put the whole thing together start to finish?

I love the old Carol Burnett Show idea. Take a famous movie or soap opera and spoof it.

- 5) What have we done that in your opinion, was our most successful event? What made it so successful? What was our worst or most disappointing event? Why was it so? (Please consider all the aspects - type of show, style, audience reaction as well as funds raised)

I loved participating in La La Land. It was great fun, the audience loved it and we did collect. I think also Quiet End was a nice change, serious drama, good opportunity for actors.

- 6) What can we do that would attract new performers to the Company?

Maybe not everybody wants to be "flamboyant". A selection of more commercial events or plays. Advertise or "audition."

- 7) What can we do that will attract new audiences to our events?

Try less "queeny" productions. Maybe more people will be attracted to more commercial but still fun parodies of shows with a milder approach.

- 8) What suggestions/ideas do you have to increase our general Supporting Membership?

Get over being gay. Just be the people you are and promote yourselves as AIDS fund-raisers who also have a lot of fun. Maybe some gay people would prefer to be supportive of less flamboyant productions.



- 9) It has been proposed to rework and restage BROADWAY ANGEL for this Christmas. How do you feel about this idea?

Sounds great. Is there a part for Fran?

- 10) It has been suggested that we are too overextended for our size and our wisest course of action would be to restrict ourselves to one major event or at most two large events in any season. How do you feel about this idea?

I think there's nothing wrong with taking bits and slices from the big shows and spreading them around to smaller places. As long as you have willing performers, same costumes, & crew.

- 11) It has been suggested that a greater diversity of project is needed to stimulate the Performing Company's growth - projects like a prom night, celebrity auction, live music reviews etc. How do you feel about this idea? Is there a pet project that you have always wanted the Performing Company to do? Give us the details!

I would be interested in more "straight" plays - I mean dramas and comedies.

Children's theater. How about a dance marathon, or

- (not meant to offend, cause I love you all)
- 12) What do you perceive are the biggest problems/difficulties/challenges facing Lily White & Co. at present? How can these areas be addressed? What insights can you offer for the development of our next two year calendar? What should definitely be included and what excluded? Please add any particular gripes you may have and suggest solutions for them so the situation(s) will not recur. Feel free to say anything! I left you the whole back of this page for your answer

what little experience I have w/LW, has shown me this one thing. Friends of mine came to see La La Land, loved it, but said they would never come back because there were so many smokers in the room, they were smoked out after the first few numbers. As a performer, I have also felt uncomfortably smoked out.

Another observation I made was that although plenty of people wanted to be in the show, the smallest number of people did the planning, choreography, work, etc. And more discipline needs to be addressed at rehearsals.

In my opinion, there's no need for separating ourselves as gay or straight. We're all in this together and there's nothing special about anybody that can't be said of all of us. Isolation is just that and will keep us automatically from including everybody who wants to support AIDS patient care and research through our creative efforts. I know some people who are incredible hateful & hostile to gays. But I know alot more kind and loving people who would support a cause that promotes humanitarian causes and not ~~also~~ their personal ends. Get over being gay. Be creative, artistic, philanthropic etc.

1) How do you feel about the overall quality of presentations over the past two years?

What were our strongest points? Weakest points?

The quality I think has been very good in the long run  
I do believe that the Hotel show is a bit long on time wise

2) How do you feel about the quantity of presentations over the past two years? Was it too much, too little or Just Right!

Just Right

3) What types of shows/entertainments do you feel work best in terms of A) Fundraising, B) Audience appeal, C) Personal Enjoyment?

A- Bar Night Shows

B- A little bit more comedy - people need to laugh

C- I would like to see a show with alot of fun and laughter  
it up lifts the giving in people

4) What would be the ideal show/entertainment/event to do if you could put the whole thing together start to finish?

A Comedy Review with a wide range of music from  
every corner of the music industry

- 5) What have we done that in your opinion, was our most successful event? What made it so successful? What was our worst or most disappointing event? Why was it so? (Please consider all the aspects - type of show, style, audience reaction as well as funds raised)

into the woods - The whole show seem to come alive and the people on the stage worked well together,

Poodles, Puccini & Puccini, Maybe it was the time it was held, maybe it shouldn't have been 2 weekends in a row, It just didn't grab you  
Boatswain Angel - show was first Best.

- 6) What can we do that would attract new performers to the Company?

Keep doing what you have been doing - word of mouth and great shows will produce new people, Every one needs to get along as well because people get tension in the cast and staff and they don't want to be part of that, Performers need to know that their voice is being heard by the governing body as well, without the performers there would be no company.

- 7) What can we do that will attract new audiences to our events?

Word of mouth, Posters that stand out and grab a person's attention and make they want to say alright, I'm going

- 8) What suggestions/ideas do you have to increase our general Supporting Membership?

You can try to increase the membership as you want and spend a lot of money and energy on nothing, If someone's to join they will, you are not going to get a big membership out of this area, I really believe that keep asking for memberships in the program and other gay readings in the area. But do not count on a big membership, it will not be seen.

- 9) It has been proposed to rework and restage BROADWAY ANGEL for this Christmas. How do you feel about this idea?

Saw the show the first time, wanted to walk out, it was bad, songs didn't even go with it, and it sure didn't feel like Christmas with it either. Drop it, unless you can prove me wrong this time.

- 10) It has been suggested that we are too overextended for our size and our wisest course of action would be to restrict ourselves to one major event or at most two large events in any season. How do you feel about this idea?

I agree with this, one large event would be enough plus the Christmas show, people are see to much shows right now and its because of the little groups out there is a big reason plus all the little shows that the bars have to work.

- 11) It has been suggested that a greater diversity of project is needed to stimulate the Performing Company's growth - projects like a prom night, celebrity auction, live music reviews etc. How do you feel about this idea? Is there a pet project that you have always wanted the Performing Company to do? Give us the details!

All of these sound great and would most likely be of a benefit to the company - other ideas might include

Dance lesson  
Country western NIGHT  
Sack Hop  
Simps Comedy

- 12) What do you perceive are the biggest problems/difficulties/challenges facing Lily White & Co. at present? How can these areas be addressed? What insights can you offer for the development of our next two year calendar? What should definitely be included and what excluded? Please add any particular gripes you may have and suggest solutions for them so the situation(s) will not recur. Feel free to say anything! I left you the whole back of this page for your answer

Company is young and in need of people on the Board who will consider all aspects of the company in whole. You must listen to your performers they are the back bone of the company and without them you stop to exist. Every body needs to be able to place inputs into the company and have it talked about by all, music selection is also a good point - get input from your performers and use their ideas, don't discard them. Make sure the board members know that they are here for a reason and that is to govern over the company as to make it better and to see that more money is raised to help in the fight against AIDS or just helping out other gay groups - as well. The Board is a group of people not just me, two, or three people. The whole Board has to make the ~~rules~~ rules working to gether makes a big difference. I have found that your voting ways in getting the Bylaws approved is very fast ~~and~~. I have never seen a item past that way before you bring several items to be changed and you vote on all at one time this is a no no ~~and~~ right the Board needs to get on track of what they are doing, how can they govern a body if they don't understand what they are doing themselves.

I do hope that my input has been of some what help to you.

July 25, 1994

Paul,

I hope you don't mind if I respond to your survey in my own way. Since I haven't been performing for a while, I found this method easier. Besides, now that I have a computer I hate using handwriting. (Isn't it pathetic!)

I also feel that I must preface any comments about LILY & CO. with the statement that anything you do is terrific because of the reason you are doing it. You should not be worrying about audience building or increasing supporting membership. You should not be looking at small houses during a production as good and relevant as A QUIET END.

Of course, you know all this. So I will go on to the survey.

### 1. QUALITY OF PRESENTATIONS

Your strongest point is your variety of material. I would also be amiss if I didn't say some of your performers should be listed among your strong points. However, you know I'm not one to mention names -at least on paper. The tight-knit theme shows are always the most enjoyable, creative and enthusiastic.

One of the weaknesses that I see from an audience member's and past performer's view is the use of your personel. If you want to improve the quality of your shows, you need to use your better performers more. I sometimes sit out there and think "Why is this person doing this?"

I understand the philosophy of everyone getting their fair share (and I know that is an oversimplification), I just don't agree with it in an artistic production. Opportunities for everyone? YES! Fair share? NO! Perhaps one answer is to have people audition for numbers before a casting committee. No one (except Lily) automatically gets a number. A little motivation never hurt anyone. It also serves to bring some people back to earth (and I can testify to that).

### 2. QUANTITY OF PRODUCTIONS

If it makes money, I'm not going to argue with it. However, a few burnt-out cast members and directors might have something else to say.

#### 3.a. FUNDRAISING

Only your treasurer knows for sure!

#### 3.b. AUDIENCE APPEAL

Theme shows

#### 3.c. PERSONAL ENJOYMENT

Of course, the theatre productions are my favorite.

#### 4. THE IDEAL ENTERTAINMENT

*Since my ideal entertainment is a personal fantasy, I will make do with these suggestions:*

A small song and dance cabaret using 5 men who can sing and dance.

Or, doing something like BROADWAY ANGEL with out tape and with actors. Do a RIIDICULUOS THEATRE play as a ridiculous play, not a drag show.

#### 5. BEST AND WORST

Best - A QUIET END

Super talent and direction. I was proud of what our community produced.

Worst - BROADWAY ANGEL

I thought it was fighting with itself over what it wanted to be and I got caught in the war.

#### 6. NEW MEMBERS

It depends on what kind of performer you're looking for. I feel productions such as QUIET END would certainly attract people with interest in acting. If you want people who can act and do drag, then create venues that are interesting to them (Charles Busch). If you want drag queens have an open call at Friday Happy Hour.

#### 7. ATTRACTING NEW AUDIENCES

I'm not going to subject you to my opinion on marketing. Someday we'll have lunch!

#### 8. INCREASING SUPPORTING MEMBERS

Have a membership drive over the course of a few weeks (like they annoy you with at WITF). But it works. Install members at locations taking pledges and/or cash towards membership. After a few reminders people will be more likely to give.

Perhaps one person who is a supporting member and on the board could be in charge of your supporting members. Give them incentives such as early ticket purchases for reserved events. Have a special show/reception for them once a year.

#### 9. BROADWAY ANGEL

I think I already answered ~~this~~ question.



10. OVEREXTENDED

Perhaps another option is to restructure. Have a base group and a touring group. Do shows that use less people.

11. DIVERSITY/PET PAROJECT

Diversity would certainly increase your audience potential.

Personally, I am only interested in theatrical & live productions at this point. A live musical "cabaret" with a small group of people who know what they're doing would be a possibility.

12. BIGGEST PROBLEM

I think LILY & CO. is coming to a point where they must make a decision about a direction to grow in. That is a difficult time for every organization.

- 1) How do you feel about the overall quality of presentations over the past two years?

What were our strongest points? Weakest points?

With the exception of the 2 dramas, I feel that the quality of our presentations has declined over the past 2 years. I attribute the decline to:

- 1) Failure to involve our best people in the creative process.
  - 2) Lack of preparation and general discipline on the part of performers.
  - 3) Failure to critique shows after the fact, whether or not the show is a financial success.
  - 4) Lack of organization and a realistic view of the number of shows we can successfully produce.
- 2) How do you feel about the quantity of presentations over the past two years? Was it too much, too little or Just Right!

Definitely too much. (at least for the number of people who have been willing to WORK on the productions beyond putting on a dress. It's the same people who do all the work. No wonder "quality" has suffered → BURNOUT!

- 3) What types of shows/entertainments do you feel work best in terms of A) Fundraising, B) Audience appeal, C) Personal Enjoyment?

A, B & C: Shows which are cleverly conceived, well rehearsed, and professionally executed both artistically and technically.

- 4) What would be the ideal show/entertainment/event to do if you could put the whole thing together start to finish?

A play or musical, preferably a comedy, which involves a gay theme and/or characters which appear in drag (male or female) and which would be performed live (or with just the music being lipsynced). Charles Bush  
Ridiculous Theatre Co.  
etc.

- 5) What have we done that in your opinion, was our most successful event? What made it so successful? What was our worst or most disappointing event? Why was it so? (Please consider all the aspects - type of show, style, audience reaction as well as funds raised)

Considering the type of show, style and audience reaction only (\$ raised is a variable over which we have little or no control) I feel that "Hystery of the World" was our greatest artistic success, even though it was a little lengthy. This show had a universal appeal, wonderfully creative songs, excellent staging and choreography and the audience loved it.

- 6) What can we do that would attract new performers to the Company?  
*Poodles, Parking... was the most disappointing as it was poorly conceived and executed.*

Get back to the basics! Quality over quantity.

Produce shows which, because of their unique, creative plots and production values, will interest the area's best performers (most of whom we know). Hold auditions. Reward those who demonstrate a willingness to work hard. Give up on the idea that everyone should have a solo or major role whether or not they put forth the required effort. Professionalism will attract the best performers. (At least it seems to work that way for HCT)

- 7) What can we do that will attract new audiences to our events?

We should be more concerned about getting back the audience we used to have. Produce shows which are consistantly high quality events and the audience will find us.

- 8) What suggestions/ideas do you have to increase our general Supporting Membership?

None. An annual membership campaign targeting both renewals and new members should be sufficient, provided we develop and maintain a reputation for doing quality work.

What does this question have to do with the Calendar?

- 9) It has been proposed to rework and restage BROADWAY ANGEL for this Christmas. How do you feel about this idea?

*I am personally not interested in being in the show, but, if the decision is made to do a Christmas show, I feel that doing Broadway Angel would be a good idea. Producing an already proven piece will save valuable time and will hopefully free up some people to begin planning the next show (which hopefully won't be until next summer).*

- 10) It has been suggested that we are too overextended for our size and our wisest course of action would be to restrict ourselves to one major event or at most two large events in any season. How do you feel about this idea?

*I Agree !!*

*Preferably one medium and one large event per year, with a number of Bar Nites as pre-event fundraisers.*

- 11) It has been suggested that a greater diversity of project is needed to stimulate the Performing Company's growth - projects like a prom night, celebrity auction, live music reviews etc. How do you feel about this idea? Is there a pet project that you have always wanted the Performing Company to do? Give us the details!

*Prom Night or Celebrity Auction will NOT stimulate the Performing Company's growth. They should not, however, be disregarded as fundraisers. Live Music Reviews might achieve the stated goal.*

*No "Pet Projects"*

- 12) What do you perceive are the biggest problems/difficulties/challenges facing Lily White & Co. at present? How can these areas be addressed? What insights can you offer for the development of our next two year calendar? What should definitely be included and what excluded? Please add any particular gripes you may have and suggest solutions for them so the situation(s) will not recur. Feel free to say anything! I left you the whole back of this page for your answer

I believe that the Company's problems began when the decision was made to pursue 501(c)3. Nonprofit Status. A goal which, I must point out, we are no closer to achieving now than we were then. In the pursuit of this unrealistic goal, we were forced to become incorporated. By becoming Incorporated we were required to adopt Articles of Incorporation and Bylaws and to formally establish a Board of Directors. Since that time we have wasted countless hours debating issues we had no need to debate and setting goals which we are obviously unable to achieve. As a result, we are \$465 poorer, we still do not have nonprofit status, and the IRS knows we exist which means we are now obligated to file a Corporate Tax Return (which we have also yet to do). Meanwhile, the work of producing our events has consistently been left to a handful of people and the important details have been glossed over, or missed completely, simply because so much time has been wasted at fruitless Board Meetings.

I truly believe that we need to return to the days when Lily White & Co (No "Inc.") was just a bunch of friends who got together periodically to put on a Drag Show or Play as a Benefit for a local charity. In those days, increasing membership was not a concern. The shows were as large or as small as the size of the group allowed. Over the years the size of that core group has changed, but not significantly. It is that fact which leads me to believe that efforts to increase Board membership as well as the size of the Performing Co. are a waste of time. We have to face the fact that, for whatever reason, very few people are willing or able to commit themselves to such a long term commitment. That is not to say that they wouldn't support us financially or agree to participate in a short term project (envelop stuffing, patron campaign, tech crew, etc.).

If we accept the fact that the day-to-day running of the Company is up to us, why not get out from under all of the "corporate" bullshit and enjoy ourselves. Wouldn't that be a change for the better and isn't that how this whole thing got started?

1) How do you feel about the overall quality of presentations over the past two years?

What were our strongest points? Weakest points? *I believe there has been a slow but steady decline in the quality of our shows.*

*Strong points - That we have somehow managed to stay afloat.*

*Weak points - Certain individual members (myself included) who don't do all they can and are capable of doing.*

2) How do you feel about the quantity of presentations over the past two years? Was it too much, too little or Just Right! *TOO MUCH!* We don't have a

*big enough pool to draw from.*

3) What types of shows/entertainments do you feel work best in terms of A) Fundraising, B) Audience appeal, C) Personal Enjoyment?

*A The hotel shows and bar nights.*

*B The hotel shows and the plays.*

*C The hotel shows.*

4) What would be the ideal show/entertainment/event to do if you could put the whole thing together start to finish? *I have never seriously considered the*

*notion of "putting together a show", but if I would it would probably have a lot of dance in it, but only because I like dance.*

- 5) What have we done that in your opinion, was our most successful event? What made it so successful? What was our worst or most disappointing event? Why was it so? (Please consider all the aspects - type of show, style, audience reaction as well as funds raised)

Most successful - The last hotel show because it made a lot of money. And the last play because performance and technical backup were the best I've seen the Co. do.

Most disappointing - Poodles, Pigskins + Pompons? That show spoke for itself! BAD!

- 6) What can we do that would attract new performers to the Company?

Put more work + rehearsals into fewer future shows - and build our quality back up again. This will not only attract new performers, it will attract quality new performers and maybe bring back some good people we have not seen in the past few years.

- 7) What can we do that will attract new audiences to our events?

See above answers.

- 8) What suggestions/ideas do you have to increase our general Supporting Membership?

See above answers.

- 9) It has been proposed to rework and restage BROADWAY ANGEL for this Christmas. How do you feel about this idea?

*If we make the changes and begin A.S.A.P. it might fly. If we don't, we might not see Broadway Angel this Xmas.*

- 10) It has been suggested that we are too overextended for our size and our wisest course of action would be to restrict ourselves to one major event or at most two large events in any season. How do you feel about this idea?

*YES!*  
*We need to cutback. Don't cut too much too quickly. But yes, we need to do less.*

- 11) It has been suggested that a greater diversity of project is needed to stimulate the Performing Company's growth - projects like a prom night, celebrity auction, live music reviews etc. How do you feel about this idea? Is there a pet project that you have always wanted the Performing Company to do? Give us the details!

*I think it's good to have more diversity and variety - however, down the road I could see someone getting the idea wrong again and thinking more diversity and variety means more quantity, WRONG! I think we still need to cutback.*

- 12) What do you perceive are the biggest problems/difficulties/challenges facing Lily White & Co. at present? How can these areas be addressed? What insights can you offer for the development of our next two year calendar? What should definitely be included and what excluded? Please add any particular gripes you may have and suggest solutions for them so the situation(s) will not recur. Feel free to say anything! I left you the whole back of this page for your answer



The biggest problem, as I see it, is the attempt to get the 501 C-3 tax exempt status. It has been 5 years working toward this goal with no success. A board of directors had to be formed, complete with all the committees, rules + regs., red tape, and bureaucracy. I think the group has done just fine these past several years without the 501 C-3, we really don't need it, and probably will never get it. Just think, all the time, hard work, and effort in the past few years that was put into this apparently unattainable goal. Just think, if all this time, hard work, and effort had been put into our shows the past few years how much better those shows could have been.

In conclusion - Lets forget about the 501 C-3 (we don't need it anyway), disband the board of directors, put all the time, hard work, and effort back into the shows.

- 1) How do you feel about the overall quality of presentations over the past two years?

What were our strongest points? Weakest points?

There is a lack of commitment to quality among certain performers that has been prevalent w/in the past year. As a result, productions have failed to give that polished look we are known for + are capable of. Lapses in a lack of homework completion is sorely obvious among those with whom I've spoken. If there are any strengths, it's seen through the obvious joy of being on the stage.

- 2) How do you feel about the quantity of presentations over the past two years? Was it too much, too little or Just Right!

The quantity, I feel, was just right for a group with fifty performers. However, many performers have not been involved in many productions. In fact, they're seen @ the summer shows + maybe one Strawberry Cab. This puts a strain on the regular performers who seem to carry many a show, but is this too many for them?

- 3) What types of shows/entertainments do you feel work best in terms of A) Fundraising, B) Audience appeal, C) Personal Enjoyment?

A) Fundraising - Hotel + Paper Moon. The former because of our rep., the latter because of our proximity to the audience. The cabarets work well due mainly to the constant turnover of a third of the audience.

B) Audience appeal - Hotel by far because of the creativity going into them.

C) Personal - I enjoy the hotel because they're fun (getting to see my ideas come to fruition is a thrill) and the lg. amt. of money raised for our org.

- 4) What would be the ideal show/entertainment/event to do if you could put the whole thing together start to finish?

One that would combine drag w/ live bands or groups. That way, more straights would probably feel less threatened @ the prospect of tons of drag queens in their presence.

- 5) What have we done that in your opinion, was our most successful event? What made it so successful? What was our worst or most disappointing event? Why was it so? (Please consider all the aspects - type of show, style, audience reaction as well as funds raised)

MOST SUCCESSFUL: "History of the world" because of the campy nature. The audience truly seemed to enjoy it immensely therefore, giving more money.

MOST DISAPPOINTING: "A Quiet End" in terms of the numbers of tickets sold. "Bodden" comes as a close 2nd. The latter failed me to look for publicity to hit the orgs I believe as well as our mailing list (evidenced by the increase of #'s after our mailing but after the first show)

- 6) What can we do that would attract new performers to the Company?

Word of mouth is always best, but I would think we <sup>may</sup> have exhausted that. This has me perplexed however. Could our reputation be an intimidating factor?

- 7) What can we do that will attract new audiences to our events?

Publicity planned three months in advance & implemented 1 1/2 to 2 months prior to the event would help. Using mailing lists and employing newsletters would also help.

- 8) What suggestions/ideas do you have to increase our general Supporting Membership?

Again, mailing lists of gay & lesbian orgs, as well as perhaps the ASOs may help. One-on-one solicitations among company members w/ pamphlets to distribute could not hurt.

- 9) It has been proposed to rework and restage BROADWAY ANGEL for this Christmas. How do you feel about this idea?

I'm ambivalent. I believe it would bring a freshness to a production that had people talking enthusiastically. However, would people want to see it again and could we get a new audience from the mailings?

- 10) It has been suggested that we are too overextended for our size and our wisest course of action would be to restrict ourselves to one major event or at most two large events in any season. How do you feel about this idea?

It seems a struggle to amass individuals for a touring show. The cabarets should remain for they pay our production costs, but if we do those and one major show, then "help" is judged by amateur pick-up shows & not on extravaganzas. This goes back to recruitment of performers if we are to continue doing two major productions.

- 11) It has been suggested that a greater diversity of project is needed to stimulate the Performing Company's growth - projects like a prom night, celebrity auction, live music reviews etc. How do you feel about this idea? Is there a pet project that you have always wanted the Performing Company to do? Give us the details!

I've always wanted to see a prom night. However, w/ any activity, save the summer shows, we need volunteers to aid in its success.  
Volunteers: Big Problem!

Ideas that come across the table are fine, but membership has no concept of the work involved nor are they willing to get their hands dirty.

- 12) What do you perceive are the biggest problems/difficulties/challenges facing Lily White & Co. at present? How can these areas be addressed? What insights can you offer for the development of our next two year calendar? What should definitely be included and what excluded? Please add any particular gripes you may have and suggest solutions for them so the situation(s) will not recur. Feel free to say anything! I left you the whole back of this page for your answer

PEOPLE + COMMITMENT are the big problems

PEOPLE: There is a drastic shortage of volunteers. Currently, individuals assume two or three different duties. That should not be for it results in burn out. One reason "lily in the hand" can smoothly was that individuals for the most part, had one big responsibility or two small tasks to accomplish resulting in less grumbling.

This problem is obvious on the board as well as it is heavily laden w/ performers. The Board needs to get more experienced administrators, chairpersons, etc. and not rely on the small group of actors.

COMMITMENT: Attach PRIDE to that + you have what a majority of cast members lack. Once they leave the stage, they seem to care less about the people they've helped via the money they raised. Performing is a #1 priority. This, I suppose is to be expected, but is many times irritating. To repeat, lack of knowledge of lyrics + choreography has been prevalent in recent performances. Part of the problem stems from lack of homework, but also from the amt. performers have to work on both due to last-minute (two-three wks) addition or reception of songs.

This can be solved by developing a show while another is in production. Just mtg. of performers can result in them attaining a partial page of lg. cast #'s.

- 1) How do you feel about the overall quality of presentations over the past two years?

What were our strongest points? Weakest points?

QUALITY HAS IMPROVED OVER THE YEARS

STRONGEST POINTS - EACH SHOW IS THEMED

COREOGRAPHY

CENTRAL HARRISBURG HOTEL LOCATION

LILLY DOLLARS

WEAK POINTS - L&P SYNCH COULD BE BETTER

SOUND IS USUALLY TOO LOUD

MAJOR SHOWS RUN TOO LONG

- 2) How do you feel about the quantity of presentations over the past two years? Was it too much, too little or Just Right!

TOO MANY FOR ME. ALTHOUGH THE DIFFERENT VENUES OFFER THE OPTION TO CATCH SOME SHOWS IF I MISS OTHERS. ALSO, DIFFERENT CROWDS ARE ATTRACTED TO DIFFERENT LOCATIONS.

LAST BURNOUT IS A PROBLEM

- 3) What types of shows/entertainments do you feel work best in terms of A) Fundraising, B) Audience appeal, C) Personal Enjoyment?

LARGE HOTEL AND CABARET SHOWS

WOULD LIKE TO SEE MORE LIVE ENTERTAINMENT,  
DANCE, MUSIC, ILLUSION, MAGIC, COMEDY

- 4) What would be the ideal show/entertainment/event to do if you could put the whole thing together start to finish?

MULTIMEDIA WITH A COMBINATION OF RECORDED MUSIC AND LIVE PERFORMANCES -

LAS VEGAS, BROADWAY STYLE STAGING,  
MORE SURPRISES

- 5) What have we done that in your opinion, was our most successful event? What made it so successful? What was our worst or most disappointing event? Why was it so? (Please consider all the aspects - type of show, style, audience reaction as well as funds raised)

LOOSE IN PARADISE, SUPPORT FROM OUTSIDE  
GAY/LESBIAN COMMUNITY

THERE HAVE BEEN SEVERAL WORST INDIVIDUAL  
NUMBERS BUT NO OVERALL WORST SHOW

- 6) What can we do that would attract new performers to the Company?

PAY THEM! (I KNOW THIS ISN'T POSSIBLE)

I THINK THE AREA DOESN'T HAVE ENOUGH NEW  
TALENT.

ALLOW EVERYONE TO PERFORM A GROUP NUMBER  
WHERE INDIVIDUALS ARE NOT SINGLED OUT

- 7) What can we do that will attract new audiences to our events?

ADVERTISE

- 8) What suggestions/ideas do you have to increase our general Supporting Membership?

DISCOUNT FOR COUPLES TICKETS

PRIORITY SEATING

- 9) It has been proposed to rework and restage BROADWAY ANGEL for this Christmas. How do you feel about this idea?

SORRY - MISSED THIS ONE

- 10) It has been suggested that we are too overextended for our size and our wisest course of action would be to restrict ourselves to one major event or at most two large events in any season. How do you feel about this idea?

I THINK THERE SHOULD BE ONE MAJOR EVENT PLUS A PLAY AND TWO BAR/NIGHT SHOWS

- 11) It has been suggested that a greater diversity of project is needed to stimulate the Performing Company's growth - projects like a prom night, celebrity auction, live music reviews etc. How do you feel about this idea? Is there a pet project that you have always wanted the Performing Company to do? Give us the details!

I AGREE, THROW IN MORE DIVERSITY, KEEP THE AUDIENCE ON THEIR TOES, MAKE THEM THINK, CHALLENGE THEM

I'D LIKE TO SEE THE NUMBER BY BETTE MIDLER FROM BEACHES WHERE SHE IS PERFORMING HER SOLO STAGE ACT

- 12) What do you perceive are the biggest problems/difficulties/challenges facing Lily White & Co. at present? How can these areas be addressed? What insights can you offer for the development of our next two year calendar? What should definitely be included and what excluded? Please add any particular gripes you may have and suggest solutions for them so the situation(s) will not recur. Feel free to say anything! I left you the whole back of this page for your answer



SHOWS TEND TO BE SIMILARLY REPETITIVE.  
BRING IN SOMEONE TO HELP, COLLABORATE  
WITH REAL THEATRE PEOPLE.

I THINK THAT IT IS WONDERFUL THAT MANY  
PEOPLE PUT IN THEIR TALENT, HARD WORK  
AND TIME FOR THE PURPOSE OF FUND RAISING.

I THINK MANY PEOPLE LOSE SIGHT OF  
THE PURPOSE AND GOALS OF CITY WHITE.

SOLUTIONS - SEEK FUNDS FROM  
METRO-ARTS. PRESENT NEW, ORIGINAL  
NEVER PERFORMED WORK, POSSIBLY A  
COMMISSIONED PIECE.

- 1) How do you feel about the overall quality of presentations over the past two years?  
What were our strongest points? Weakest points?

Quality of the presentations were fine.  
There was not much wastung in-between performances.

- 2) How do you feel about the quantity of presentations over the past two years? Was it too much, too little or Just Right!

I like the 2 hr. performances rather than  
3 hrs.

- 3) What types of shows/entertainments do you feel work best in terms of A) Fundraising,  
B) Audience appeal, C) Personal Enjoyment?

A-B-C can all be joined together on every  
show.

- 4) What would be the ideal show/entertainment/event to do if you could put the whole  
thing together start to finish?

Broadway Jollies from the 50's to the 90's

- 5) What have we done that in your opinion, was our most successful event? What made it so successful? What was our worst or most disappointing event? Why was it so? (Please consider all the aspects - type of show, style, audience reaction as well as funds raised)

Successful = Why in ha-ha Land - the audience attendance  
 Successful = Why White Christmas Tree - great atmosphere for the holiday season

- 6) What can we do that would attract new performers to the Company?

- 7) What can we do that will attract new audiences to our events?

I never see why advertised in the Lavender Letter.  
 I do believe many women would support the shows if they knew about them.

- 8) What suggestions/ideas do you have to increase our general Supporting Membership?

??? don't know. This is a puzzling question for any co. Gay or Straight

- 9) It has been proposed to rework and restage BROADWAY ANGEL for this Christmas. How do you feel about this idea?

*Go for it! Great idea!*

- 10) It has been suggested that we are too overextended for our size and our wisest course of action would be to restrict ourselves to one major event or at most two large events in any season. How do you feel about this idea?

*Keep the holiday show at Christmas!  
Also a summer show does well!  
A cabaret show once a season!*

- 11) It has been suggested that a greater diversity of project is needed to stimulate the Performing Company's growth - projects like a prom night, celebrity auction, live music reviews etc. How do you feel about this idea? Is there a pet project that you have always wanted the Performing Company to do? Give us the details!

*Prom night would go well!*

- 12) What do you perceive are the biggest problems/difficulties/challenges facing Lily White & Co. at present? How can these areas be addressed? What insights can you offer for the development of our next two year calendar? What should definitely be included and what excluded? Please add any particular gripes you may have and suggest solutions for them so the situation(s) will not recur. Feel free to say anything! I left you the whole back of this page for your answer

Advertise your shows at the Women's  
Bar Bittles as well as the Lavender

letter!

It has been suggested that we are too overwhelmed for our size and our class  
of action would be restricted ourselves to one major event at all cost  
the importance is my answer. How do you feel about this ideal?

Tip the holiday show at Christmas  
the summer show the fall  
A about show over a season!

It has been suggested that a greater diversity of project is needed including the  
Larkening Company's Project - Project's first effort, diversity in class, live  
more active etc. How do you feel about this ideal? Is there a set project that  
you have always wanted the Larkening Company to do? Give us the details!

How do you feel about this ideal?  
How do you feel about this ideal?

What do you perceive are the biggest problems? How do you feel about this ideal?  
Lily White & Co. at present? How can their areas be addressed? What insights can  
you offer for the development of our next two year calendar? What should definitely  
be included and what excluded? Please add any particular areas you may have and  
suggest solutions for them so the allocation will not return. Tell us in any  
anything! I left you the whole back of this year for your answer

What do you perceive are the biggest problems? How do you feel about this ideal?  
Lily White & Co. at present? How can their areas be addressed? What insights can  
you offer for the development of our next two year calendar? What should definitely  
be included and what excluded? Please add any particular areas you may have and  
suggest solutions for them so the allocation will not return. Tell us in any  
anything! I left you the whole back of this year for your answer

- 1) How do you feel about the overall quality of presentations over the past two years?

What were our strongest points? Weakest points?

Lilly in her hand was very much better organized  
and staged than the one previously.  
Well done!!

- 2) How do you feel about the quantity of presentations over the past two years? Was it too much, too little or Just Right!

I think it was quite a few, but if  
the CAST doesn't mind doing them.

- 3) What types of shows/entertainments do you feel work best in terms of A) Fundraising, B) Audience appeal, C) Personal Enjoyment?

We ~~enjoyed~~ enjoyed the dinner - show @ Strawberry <sup>Carriage</sup> Coach House.  
↓  
Paper moon

Also Poodles, Parking, Pigskin Preppies.

- 4) What would be the ideal show/entertainment/event to do if you could put the whole thing together start to finish?

- 5) What have we done that in your opinion, was our most successful event? What made it so successful? What was our worst or most disappointing event? Why was it so? (Please consider all the aspects - type of show, style, audience reaction as well as funds raised)

The Hotel Show + Spring Show in Carriage House.  
 Play at Open Stage

- 6) What can we do that would attract new performers to the Company?

Maybe combine with the Women's  
 Theatre Guild and do something  
 jointly - if feasible.

- 7) What can we do that will attract new audiences to our events?

- 8) What suggestions/ideas do you have to increase our general Supporting Membership?

- 9) It has been proposed to rework and restage BROADWAY ANGEL for this Christmas. How do you feel about this idea?

*I missed it before - go for it!*

- 10) It has been suggested that we are too overextended for our size and our wisest course of action would be to restrict ourselves to one major event or at most two large events in any season. How do you feel about this idea?

- 11) It has been suggested that a greater diversity of project is needed to stimulate the Performing Company's growth - projects like a prom night, celebrity auction, live music reviews etc. How do you feel about this idea? Is there a pet project that you have always wanted the Performing Company to do? Give us the details!

- 12) What do you perceive are the biggest problems/difficulties/challenges facing Lily White & Co. at present? How can these areas be addressed? What insights can you offer for the development of our next two year calendar? What should definitely be included and what excluded? Please add any particular gripes you may have and suggest solutions for them so the situation(s) will not recur. Feel free to say anything! I left you the whole back of this page for your answer



1) How do you feel about the overall quality of presentations over the past two years?

What were our strongest points? Weakest points?

Overall? - POOR

Strong Points - The 2 Plays; Lisbon... and Quiet End.

Weakest Points - Drag Shows

The element of control over a production is dependant on discrimination of talent used and the ability to delegate properly the various tasks. Such practices as auditions are essential to quality

2) How do you feel about the quantity of presentations over the past two years? Was it too much, too little or Just Right!

Too much for this group. The majority of volunteers remain untrained.

I can't stress enough the need for training as part of our schedule.

This includes technical, performance, and board members.

It would be better to produce one good show, rather than any number of poorly conceived and executed productions.

3) What types of shows/entertainments do you feel work best in terms of A) Fundraising, B) Audience appeal, C) Personal Enjoyment?

- A, B and C:
- I. Drag Shows - Regardless of any "theme" an audience deserves a good product
  - II. Live Theatre - a variety of venues, not just gay or AIDS Related Themes
  - III. Non Theatrical - Galas - Balls - Fetes; not necessarily exclusive of Drag, but not dependant or dominated by Drag

4) What would be the ideal show/entertainment/event to do if you could put the whole thing together start to finish?

Regardless of venue, (Drag, Live, whatever). A small show done well, with a small cast.

- 5) What have we done that in your opinion, was our most successful event? What made it so successful? What was our worst or most disappointing event? Why was it so? (Please consider all the aspects - type of show, style, audience reaction as well as funds raised)

in terms of \$ - Hotel events are best, plays are worst

" " Theatrical Integrity - Plays are best, (current) Drag - The worst

- 6) What can we do that would attract new performers to the Company? *nothing!?*

We don't need ~~more~~ new performers, we need to approach established performers who are willing to commit for particular engagements

- 7) What can we do that will attract new audiences to our events? *That depends on*

*our vision of outreach. If all we do is bars or gay-oriented venues there is no hope of growth. We have all run this company into the ground by virtue of negative word-of-mouth and the lack of demonstration in the ability to*

*① Organize our Human Resources ② Plan the use of our people into positions delegated ③ Direct the activities of the whole - this means a high level of communication, clarification and training and.*

*④ Control - Board members should not do the work themselves*

- 8) What suggestions/ideas do you have to increase our general Supporting Membership?

*Take the \$1400 spent on flyers for Quiet End and invest it in public advertising and media (TV, Radio) exposure.*

*Just how big do you envision our goal and the message we wish to convey.*

*Become controversial - Lily <sup>herself</sup> needs to be a household name we need to promote Paul and plan it as carefully as one would build a star. I know you'll have a problem with this one, Paul, but just how big or little is our vision for outreach?*

9) It has been proposed to rework and restage BROADWAY ANGEL for this Christmas. How do you feel about this idea? *NIX*

10) It has been suggested that we are too overextended for our size and our wisest course of action would be to restrict ourselves to one major event or at most two large events in any season. How do you feel about this idea?

1. Audition - Be STRICT
2. Delegate - According to degree of ability
3. Train - continually, at all levels of involvements
4. Recognize our limitations and work the hardest on those areas

11) It has been suggested that a greater diversity of project is needed to stimulate the Performing Company's growth - projects like a prom night, celebrity auction, live music reviews etc. How do you feel about this idea? Is there a pet project that you have always wanted the Performing Company to do? Give us the details!

I would like to either ① direct an evening of musical vignettes whether Live or Memorex ② choreograph the entire summer show not just a few numbers

On the issue of diversity: Divide and conquer  
(use each to their own ability level)

12) What do you perceive are the biggest problems/difficulties/challenges facing Lily White & Co. at present? How can these areas be addressed? What insights can you offer for the development of our next two year calendar? What should definitely be included and what excluded? Please add any particular gripes you may have and suggest solutions for them so the situation(s) will not recur. Feel free to say anything! I left you the whole back of this page for your answer

1. we need to start from scratch again
2. dissolve the board. It has not learned to properly delegate responsibilities nor control the product
3. Reject the notion that democratic choices will work with a theatrical venue.
4. Realize your autonomy and go from there. your credibility is at stake

I've mentioned this before: the success of any venture depends on

- I. organization of Human Resources. Delegating tasks or jobs to the competent people available
- II. Planning Activities based solely on the demonstrated abilities (not potential)
- III. Direct the proceedings - not doing it yourself - training in all levels - ~~the~~
- IV. Control - Reporting up and down. None of this "right hand doesn't know..." business

Paul,

There has got to be change this year if you want to keep your better performers. I've lost my patience with those who don't take their responsibilities seriously and have no pride in their work. I'm sorry to say this, but I'm not proud of the company anymore. I believe in its goal, but the Board has made this company a thing with two heads. Let's get back to the business of putting on good shows and the rest will take care of itself (new audiences, new members, etc.)

1) How do you feel about the overall quality of presentations over the past two years?

What were our strongest points? Weakest points?

I feel that our quality slipped a little in this last season, because the cast members were also on to many commitments. Publicity and box office suffered.

Strongest Points - Comedy + food  
Weakest Point - Dance

our strongest dancers were not in anything this season why?

2) How do you feel about the quantity of presentations over the past two years? Was it too much, too little or Just Right!

I think we did just the right amount of shows, could have used more cast and committee members to make it easier and more fun.

maybe if a member opts not to do a particular show they then should be on tick or help produce less time involved

3) What types of shows/entertainments do you feel work best in terms of A) Fundraising, B) Audience appeal, C) Personal Enjoyment?

Fundraising - cabarets, dinners, Bar nights

Appeal - Comedy<sup>A</sup>, dance<sup>B</sup>, costumes<sup>C</sup>

\* dance - no matter how bad we are they seem to like the fancy foot work.

C. they seem to like our outrageous costumes.

I like the cabarets myself.

4) What would be the ideal show/entertainment/event to do if you could put the whole thing together start to finish?

cabarets

- 5) What have we done that in your opinion, was our most successful event? What made it so successful? What was our worst or most disappointing event? Why was it so? (Please consider all the aspects - type of show, style, audience reaction as well as funds raised)

Best - History of the world, because we just did the show.

worst - Broadway angel because it was too structured, and so out of character for a Liby show.

- 6) What can we do that would attract new performers to the Company?

Invite more people to do the Strawberry shows to try it out and then work them into more mainstream shows. I think bringing them into large shows with lots of rehearsals and lots of numbers scares them.

- 7) What can we do that will attract new audiences to our events?

Maybe do more shows in more gay establishments. Maybe invite people who promote fundraisers to see some of our shows and rehearsals and maybe they can find us more bookings for our road shows.

- 8) What suggestions/ideas do you have to increase our general Supporting Membership?

maybe do a follow up letter to those went sent to before to remind them that we still need help money wise and body wise. Maybe he could be speakers at other organizations functions.

- 9) It has been proposed to rework and restage BROADWAY ANGEL for this Christmas. How do you feel about this idea?

*I think we should just drop Broadway Angel and do our traditional Christmas cabaret show.*

- 10) It has been suggested that we are too overextended for our size and our wisest course of action would be to restrict ourselves to one major event or at most two large events in any season. How do you feel about this idea?

*I think our schedule is fine the way it is.*

- 11) It has been suggested that a greater diversity of project is needed to stimulate the Performing Company's growth - projects like a prom night, celebrity auction, live music reviews etc. How do you feel about this idea? Is there a pet project that you have always wanted the Performing Company to do? Give us the details!

*I like the prom night idea only if we could get a live band for it. NO auction it would be more work than a major show.*

- 12) What do you perceive are the biggest problems/difficulties/challenges facing Lily White & Co. at present? How can these areas be addressed? What insights can you offer for the development of our next two year calendar? What should definitely be included and what excluded? Please add any particular gripes you may have and suggest solutions for them so the situation(s) will not recur. Feel free to say anything! I left you the whole back of this page for your answer

I feel that we have too few workers. Maybe we could say if you want to perform you have to be on and work on a committee.

allow more time for rehearsals so maybe we could accomodate people's work schedules more.

Get more Lily shirts and have members wear them more. wear them to rehearsals and all Lily functions so people see them on more than one person all the time.

check up on progress for committees to see that they are doing their jobs.

Have the whole board at all functions.

You should be able to tell who the dedicated members are by how many return these surveys.



1) How do you feel about the overall quality of presentations over the past two years?

What were our strongest points? Weakest points?

Quality of plays - excellent.

Quality of Broadway Angel - overall, very good, but with some gaps in individual performances.

Christmas Trees + Peedles - quality ranged from poor through very good; in general, the flow was uneven and some individual performers did not appear prepared.

The drag shows sometimes seem to drag in the time sense; the length is sometimes a bit too much. The choreography is very good; some performers who do solos don't know how to sell the number.

2) How do you feel about the quantity of presentations over the past two years? Was it too much, too little or Just Right!

Seemed okay in my limited experience.

3) What types of shows/entertainments do you feel work best in terms of A) Fundraising, B) Audience appeal, C) Personal Enjoyment?

- A) Fundraising - probably the hotel shows.
- B) Audience appeal - plays + hotel shows.
- C) Personal enjoyment - same as above.

4) What would be the ideal show/entertainment/event to do if you could put the whole thing together start to finish?

?!  
o o

- 5) What have we done that in your opinion, was our most successful event? What made it so successful? What was our worst or most disappointing event? Why was it so? (Please consider all the aspects - type of show, style, audience reaction as well as funds raised)

"Hysteria of the World acc. to Lily" (as I didn't see last year's hotel show) - well-produced, choreographed, <sup>planned</sup> coordinated and integrated. The atmosphere was great - high + with infectious enthusiasm. Only drawback was the length - about 1/2 hr. too long.

Most disappointing -  $\rightarrow$  probably fables, as it was poorly attended and contained several pointless numbers.

- 6) What can we do that would attract new performers to the Company?

Put audition info. into the Patriot weekend calendar; provide notice in advance of auditions via a flyer at the bars.

Also, for plays - in addition to the above, try radio public service announcements.

- 7) What can we do that will attract new audiences to our events?

Broader outreach to straight community through free radio + TV time (public service announcements, community calendar, etc.). Emphasize the charitable aspects of the events.

- 8) What suggestions/ideas do you have to increase our general Supporting Membership?

Put notices into SCAN publications; work with hospices and hospital AIDS units to provide notice of the organization + its goals.

- 9) It has been proposed to rework and restage BROADWAY ANGEL for this Christmas. How do you feel about this idea?

This was overall a very effective show, but serious commitments should be obtained from performers + crew, along with a clear notice of expectations and penalties for those who ~~fail~~ fail to fulfill them.

- 10) It has been suggested that we are too overextended for our size and our wisest course of action would be to restrict ourselves to one major event or at most two large events in any season. How do you feel about this idea?

I'm not sure - this would certainly focus and simplify efforts. It could also mean more concentrated rehearsals.

- 11) It has been suggested that a greater diversity of project is needed to stimulate the Performing Company's growth - projects like a prom night, celebrity auction, live music reviews etc. How do you feel about this idea? Is there a pet project that you have always wanted the Performing Company to do? Give us the details!

I think a mix of such events with two or so performing productions per year could attract wider participation due to the variety of options.

- 12) What do you perceive are the biggest problems/difficulties/challenges facing Lily White & Co. at present? How can these areas be addressed? What insights can you offer for the development of our next two year calendar? What should definitely be included and what excluded? Please add any particular gripes you may have and suggest solutions for them so the situation(s) will not recur. Feel free to say anything! I left you the whole back of this page for your answer

Definitely include: at least one major  
hotel show and one play.

Problem/challenge: developing a mission  
statement for the performing company:  
should it be open to everyone, regardless  
of talent, who wants to be on stage, or should  
it be selective in order to present a  
more polished appearance, and attract  
more audiences? Could a prom night  
or holiday ball fill the need of some  
to "show their stuff" rather than participation  
in the shows?

Fund raisers ~~at~~ beyond the shows should be  
programmed into the 2-year plan, along with  
set annual events (yard sale, pride booth, etc.)  
for continuity.

- 1) How do you feel about the overall quality of presentations over the past two years?

What were our strongest points? Weakest points?

Best quality: "A Quiet End."

Great number: "One Day More" at Hbg. Hotel show.

These will never be forgotten.

Of course, anything that Lily White does personally, is superior.

Weakest points: When the drags mess up their lip sync (or do not do it at all) and mess up their choreography.

- 2) How do you feel about the quantity of presentations over the past two years? Was it too much, too little or Just Right!

I think there were too many drag shows; however, if the public demand is there, go for it!

- 3) What types of shows/entertainments do you feel work best in terms of A) Fundraising, B) Audience appeal, C) Personal Enjoyment?

A) The cabaret drag shows in the bars--they are inexpensive to produce. (I also enjoy the dinners at the Paper Moon.)

B) The cabaret drag shows in the bars. These seem to be the only shows the "bar gays" will attend. We go to them; they do not have to come to us, and they can booze it up, be loud & silly.

C) I like good theater--great drag shows, good theater pieces, good choreography, great costumes, the whole ball of wax.

- 4) What would be the ideal show/entertainment/event to do if you could put the whole thing together start to finish?

I'm not sure. Perhaps have Lily White do "Victor/Victoria"?\*

Some kind of really good drag show (oops, female illusionist show) where the lip sync is perfect and the dance steps are precision! Then I could brag to all my straight friends about how we are as good as New York or Atlantic City.

\* Victoria/Victor?

- 5) What have we done that in your opinion, was our most successful event? What made it so successful? What was our worst or most disappointing event? Why was it so? (Please consider all the aspects - type of show, style, audience reaction as well as funds raised)

The hotel shows (as they are one show only) seem to draw well; however, they are tech nightmares.

Lily White & Company is still best known for the drag shows, as these are escapes from reality.

The attendance for "A Quiet End" was disappointing...Some gays said that it was too sad a show. However, those who did attend the play told me they thought it was great.

- 6) What can we do that would attract new performers to the Company?

Talk to prospective performers. Use a positive attitude. Tell them about our mission, our purpose, how much fun they can be to do.\* In other words, we all need to keep up the good PR in all areas.

We need to seek out more responsible, reliable company members. This is very difficult, as past years have shown. There is never an easy solution.

\* How much fun the shows can be to do.

- 7) What can we do that will attract new audiences to our events?

Continue to broaden the repertoire. If we maintain our professionalism, word will get around and more people will wish tickets. Straights will buy tickets to good drag shows.

Some of our present performers seem to think that, no matter how sloppy they do their numbers, their friends will still buy tickets, as they are beautiful!

NOTE: I did not see one black person in the audience at "A Quiet End." Why? I wonder.

- 8) What suggestions/ideas do you have to increase our general Supporting Membership?

Again, talk Lily White & Company up, ask people if they would like to be a member and/or help with shows. (\$15 is cheap.) I think good PR in all areas is vital. The PR needs to go beyond the gay bars.

The membership list as well as the mailing list should be kept up-to-date.

- 9) It has been proposed to rework and restage BROADWAY ANGEL for this Christmas. How do you feel about this idea?

I must apologize, I did not see it last time. I am not a good one to comment on this; however, I did hear some of the performing members say that they did not care for the show.

- 10) It has been suggested that we are too overextended for our size and our wisest course of action would be to restrict ourselves to one major event or at most two large events in any season. How do you feel about this idea?

I agree.

- 11) It has been suggested that a greater diversity of project is needed to stimulate the Performing Company's growth - projects like a prom night, celebrity auction, live music reviews etc. How do you feel about this idea? Is there a pet project that you have always wanted the Performing Company to do? Give us the details!

I'm not keen on a prom night or a celebrity auction. A live music review, if we could pull it off, would be fun. I love the plays and the drag shows, if they are quality.

A live cabaret would be great, but, at the present time, I don't think we have enough talent.

Could a prom night really be profitable?

- 12) What do you perceive are the biggest problems/difficulties/challenges facing Lily White & Co. at present? How can these areas be addressed? What insights can you offer for the development of our next two year calendar? What should definitely be included and what excluded? Please add any particular gripes you may have and suggest solutions for them so the situation(s) will not recur. Feel free to say anything! I left you the whole back of this page for your answer

Biggest problem: We are a mobile company. We must cart, usually, all our lights and sound equipment. We must constantly be looking for a place to do a show--not tacky or cramped. It's just a shame we cannot find a room that seats about 100 where people can drink. (I know, this is Harrisburg, Pa., not NYC.)

Difficulties: We need to seek out more qualified performers and more good tech people. (I know, this is Harrisburg, Pa., not NYC.)

Challenges: After "A Quiet End," to try to top this. When you are good, people always expect you to be good. We should not slide backward. We have a reputation to uphold. Everyone associated with Lily White & Company should be very proud of "A Quiet End," and we need to keep this incentive going! A huge challenge would be to find vehicles--plays, shows--quality vehicles, with audience appeal.

I have no quick fixes or magic solutions for the company, except to continue to plug away, do your absolute best (you do, Paul, but so should everybody else) keep your wits about you and use some common sense; then, have fun with it.

(I know, this is Harrisburg, Pa., not NYC.)

What did someone once say? "Give 'em what they want!" But, be damn good at it. Get off the stage, making them want more. Then start planning the next show.



- 1) How do you feel about the overall quality of presentations over the past two years?  
What were our strongest points? Weakest points?

I think the overall quality was good. The stronger points being in the performance of the major shows. The weak points being the performance in the smaller shows and in the technical aspects. More time should be used for tech rehearsals for all shows, and more time used in performance rehearsals for the smaller shows.

- 2) How do you feel about the quantity of presentations over the past two years? Was it too much, too little or Just Right!

I feel no show can ever be too good. All shows can stand a little, better quality in some points. But for overall it was just right.

- 3) What types of shows/entertainments do you feel work best in terms of A) Fundraising, B) Audience appeal, C) Personal Enjoyment?

The large shows like the Hotel shows and plays.

I think that doing a play to re-enact the movie "Philadelphia" would be an excellent show and would bring in lots of patrons.

- 4) What would be the ideal show/entertainment/event to do if you could put the whole thing together start to finish? ~~None~~ N/A

- 5) What have we done that in your opinion, was our most successful event? What made it so successful? What was our worst or most disappointing event? Why was it so? (Please consider all the aspects - type of show, style, audience reaction as well as funds raised)

The Hotel show. The time and effort each Performer has put into it, unsure of last two questions

- 6) What can we do that would attract new performers to the Company? For our present performers to solicit.

- 7) What can we do that will attract new audiences to our events?

A wider range of advertising. Eg. - ~~at~~ other areas such as Phila., Balt., & D.C.

- 8) What suggestions/ideas do you have to increase our general Supporting Membership?

Unsure.

- 9) It has been proposed to rework and restage BROADWAY ANGEL for this Christmas. How do you feel about this idea?

*I feel we should get into something different. It will attract more of a crowd!*

- 10) It has been suggested that we are too overextended for our size and our wisest course of action would be to restrict ourselves to one major event or at most two large events in any season. How do you feel about this idea?

*This would probably help. Why not try it for a season and see.*

- 11) It has been suggested that a greater diversity of project is needed to stimulate the Performing Company's growth - projects like a prom night, celebrity auction, live music reviews etc. How do you feel about this idea? Is there a pet project that you have always wanted the Performing Company to do? Give us the details!

*I think that projects like this would help. After all anything will help.*

- 12) What do you perceive are the biggest problems/difficulties/challenges facing Lily White & Co. at present? How can these areas be addressed? What insights can you offer for the development of our next two year calendar? What should definitely be included and what excluded? Please add any particular gripes you may have and suggest solutions for them so the situation(s) will not recur. Feel free to say anything! I left you the whole back of this page for your answer

*Frequent contact with members so that they still feel apart of the company.*

1) How do you feel about the overall quality of presentations over the past two years?

What were our strongest points? Weakest points?

- Very Good
- Strongest was the Hotel show + A Sweet End
- Weakest was April Carriage Show - 1995

2) How do you feel about the quantity of presentations over the past two years? Was it too much, too little or Just Right!

to much

3) What types of shows/entertainments do you feel work best in terms of A) Fundraising, B) Audience appeal, C) Personal Enjoyment?

- A) Hotel Show
- B) Bar Night - Show
- C) Carriage House

4) What would be the ideal show/entertainment/event to do if you could put the whole thing together start to finish?

- Put on play (1 Act) then a drag show  
in one evening

- 5) What have we done that in your opinion, was our most successful event? What made it so successful? What was our worst or most disappointing event? Why was it so? (Please consider all the aspects - type of show, style, audience reaction as well as funds raised)

Most successful? - Hotel Show - plenty of advertising  
 Disappointing - A Sweet End - a lot of people  
 thought the "girls were putting on a  
 show (play) not the general public.

- 6) What can we do that would attract new performers to the Company?

Word of Mouth

- 7) What can we do that will attract new audiences to our events?

Don't over saturate the public

- 8) What suggestions/ideas do you have to increase our general Supporting Membership?

- 9) It has been proposed to rework and restage BROADWAY ANGEL for this Christmas. How do you feel about this idea?

*I never saw Broadway Angel*

- 10) It has been suggested that we are too overextended for our size and our wisest course of action would be to restrict ourselves to one major event or at most two large events in any season. How do you feel about this idea?

*I agree - 2 major productions a year  
- a play + a review -  
Lots of Advertising*

- 11) It has been suggested that a greater diversity of project is needed to stimulate the Performing Company's growth - projects like a prom night, celebrity auction, live music reviews etc. How do you feel about this idea? Is there a pet project that you have always wanted the Performing Company to do? Give us the details!

*Greater diversity is a good thing if  
you have the membership to do so. I don't  
think we do.*

- 12) What do you perceive are the biggest problems/difficulties/challenges facing Lily White & Co. at present? How can these areas be addressed? What insights can you offer for the development of our next two year calendar? What should definitely be included and what excluded? Please add any particular gripes you may have and suggest solutions for them so the situation(s) will not recur. Feel free to say anything! I left you the whole back of this page for your answer

1) How do you feel about the overall quality of presentations over the past two years?

What were our strongest points? Weakest points? I think the quality of our shows has been consistent the past two years and that is one of our strongest points. One of the biggest difficulties seems to be convincing people that the commitment for "Lily" is not like Monday Nite at Stallions, but rather as legitimate theatre! The members who do commit burn out because they have to shoulder the weight of those who don't. It's work!

2) How do you feel about the quantity of presentations over the past two years? Was it

too much, too little or Just Right!

I think we were all kept Steppin' the past two years with the Calendar and all the things not on it (Pride Festival, Touring Shows, etc) I like the idea of some diversity AS in QUESTION 11

3) What types of shows/entertainments do you feel work best in terms of A) Fundraising,

B) Audience appeal, C) Personal Enjoyment?

FUNDRAISING - THE HOTEL SHOW SEEMS TO BE THE TICKET, ALSO FOR AUDIENCE APPEAL, AND THE CARRIAGE HOUSE SHOWS WOULD BE SECOND. FOR PERSONAL ENJOYMENT, I like the BAR NITES - generally because of the more loose structure.

4) What would be the ideal show/entertainment/event to do if you could put the whole thing together start to finish?

See page #1 - EXTRA SHEET

5) What have we done that in your opinion, was our most successful event? What made it so successful? What was our worst or most disappointing event? Why was it so?

(Please consider all the aspects - type of show, style, audience reaction as well as funds raised)

Most successful - Probably the Hotel Show. It's always hyped as a sort of "show-of-shows" and seems to generate that sort of interest. Most disappointing - See page #1 number 5b

6) What can we do that would attract new performers to the Company?

Good question - a number of people have expressed an interest in performing, but would be incapable of working under the regimen required. IE they want their 5 minutes of fame on stage, but could never do backup to make someone else look good.

7) What can we do that will attract new audiences to our events?

Perhaps more shows in non-threatening environments - like the Hotel Show, or shows in a more neutral-non bar environment

8) What suggestions/ideas do you have to increase our general Supporting Membership?

We are the only organization whose express purpose is to raise funds for others, and as such, I think we need to maintain some active involvement with what the other groups are doing, and how we can be of help. That interest and involvement in those groups might generate the same interest and involvement for us.



- 9) It has been proposed to rework and restage BROADWAY ANGEL for this Christmas. How do you feel about this idea?

Great idea - good shows can always be improved upon and "B. Angel" was a good show. New ideas might be fun to revamp.

- 10) It has been suggested that we are too overextended for our size and our wisest course of action would be to restrict ourselves to one major event or at most two large events in any season. How do you feel about this idea?

It would be frustrating to think that we're overextended when we're the only group that extends ourselves anyway. Our purpose, tho, is to make a difference, and without pressing onward, I don't see how that can happen.

- 11) It has been suggested that a greater diversity of project is needed to stimulate the Performing Company's growth - projects like a prom night, celebrity auction, live music reviews etc. How do you feel about this idea? Is there a pet project that you have always wanted the Performing Company to do? Give us the details!

All of the above ideas are great - I think any of them would stimulate not only the Performing Company, but would also generate a diversity of interest in the company as well.

- 12) What do you perceive are the biggest problems/difficulties/challenges facing Lily White & Co. at present? How can these areas be addressed? What insights can you offer for the development of our next two year calendar? What should definitely be included and what excluded? Please add any particular gripes you may have and suggest solutions for them so the situation(s) will not recur. Feel free to say anything! I left you the whole back of this page for your answer

#4 The show I would design would be a cabaret show - small cast of 4 women and 3 men - the men in tuxedos, the women in black gowns of their own choice. The stage is empty except 7 identical stools and a large trunk that contains props for musical numbers. Props would include things like top hats, canes, feather boas - add-ons that the actors and actresses would take from the trunk to do their numbers and then return them. The musical numbers would include solos, duets, full group numbers (after the performers are all seated on stage) both lip-synch and live music - and blues, jazz, musical theater in nature. The second Act would start with all 7 performers on stage and by the end as they did their final numbers they would exit the stage to leave 1 woman to do one final number "Somewhere". A group finale would be done after curtain call.

#5: My initial reaction to this question was "Quiet End", but have since changed my way of thinking. I realize that my disappointment was just that, and that "Quiet End", in spite of the small turnout of the people we expected to see, generated exactly its intent — to prove that Lily and Co Inc has capabilities far above just that of Drag Troup, and to reach out beyond the Gay community to provide good, quality theatre for the public at large.

The play was exemplary from all aspects except one — I think the audience we expected to see felt it was too close to home. But what isn't?

I don't feel qualified, nor have insider info to answer all these questions but as a faithful audience member for the past four years here are my observations -

- ① First of all, a sincere Bravo to the two "straight" shows at Open Stage. - excellent quality in direction, design + performances.
- ② Regrettably, I must say the quality of the drag shows over the past 4 yrs. has generally declined. Regardless of the fact that the cause is a worthy one - no one wants to see a bad show -  $\frac{1}{2}$  it's an insult to the company  $\frac{1}{2}$  to the audience to see performers who haven't even bothered to learn the words. A man in a dress does not a "female illusionist" make! I would suspect that like any Theatrical or volunteer group the culprit would be spreading yourself too thin. I would suggest fewer + better  $\frac{1}{2}$  only cast those willing to make the professional commitment necessary.
- ③ A very important business note. The mailings take a lot of money and time - and they are appreciated. However many - most - of the times I get them quite late. I will receive something after the "patron in the program" deadline which I would have been glad to over  $\rightarrow$

- 9) It has been proposed to rework and restage BROADWAY ANGEL for this Christmas. How do you feel about this idea?
- 10) It has been suggested that we are too overextended for our size and our wisest course of action would be to restrict ourselves to one major event or at most two large events in any season. How do you feel about this idea?
- 11) It has been suggested that a greater diversity of project is needed to stimulate the Performing Company's growth - projects like a prom night, celebrity auction, live music reviews etc. How do you feel about this idea? Is there a pet project that you have always wanted the Performing Company to do? Give us the details!

Contribute to ! I can't be alone in this.

I will never stop being a Lily supporter. You are friends of mine. But I do want to get back to the feeling of several years ago - when I would "drag" along 5 or 6 friends + know they would be in for an eye-opening, laugh-filled, warm and wonderful show!!

Love,  
Anne

- 12) What do you perceive are the biggest problems/difficulties/challenges facing Lily White & Co. at present? How can these areas be addressed? What insights can you offer for the development of our next two year calendar? What should definitely be included and what excluded? Please add any particular gripes you may have and suggest solutions for them so the situation(s) will not recur. Feel free to say anything! I left you the whole back of this page for your answer