

STARLIGHT

Blue Star

AWARDS

Adjudicator Comment Form

School: **Olathe East High School**

Production: ***All Shook Up***

For each of the technical and performance categories below, please find the commentary provided by the adjudicators that recently attended your school's musical.

Technical Categories

Artistic Contribution by a Student: ***(Direction, Music Direction, and/or Choreography)***

Direction

Adjudicators considered—

- Believability and clarity of story and plot
- Dialogue interpretation
- Dynamics between performers
- Animation and energy of performers
- Performance level consistency
- Character consistency
- Physical pictures
- Effective use of space
- Effective use of performers

Name of Student Director: No student was considered for this category.

Music Direction

Adjudicators considered—

- Clarity and diction
- Animation and energy of performers
- Pitch and tonality
- Rhythm
- Vocal balance (i.e. chorus to principals)
- Overall balance (i.e. orchestra to stage performers)
- Consistency of musical elements

Name of Student Music Director: **Olivia Hollan**

Adjudicator #1 Comments:

The overall musical sound was very good, and it was obvious that detailed instruction was in place. There were a few times that diction was weak, especially runs or when the tempo was faster. Some characters suffered from lack of consistency and ending a phrase. They would have benefited from understanding that singing for the consonants makes for a less muddy sound, along with opening the sound with facial mechanics. The company vocal blend was very good and that happens with good instruction. The company numbers were very well done and generally well delivered vocally.

Adjudicator #2 Comments:

“Blue Suede Shoes” was the strongest of the songs you directed. The balance and harmonies sounded good. The tone on “Roustabout” sounded good, but we were lacking some enunciation. There were also some tone issues on “I Don’t Want To” - watch the “e” and the “you.” Overall, the vocals were good, but there were a few moments that could be tighter.

Adjudicator #3 Comments:

Olivia, I can tell that you worked hard on the numbers you directed. The overall sound of the ensemble in the numbers you worked on was impressive. The vocal harmonies were tight, and the numbers were performed very stylistically. I noticed this the most in “All Shook Up,” “Blue Suede Shoes,” and “There’s Always Me.” The dynamics in “There’s Always Me” were also very well done and supported the emotional context of the story. That is SO important. In Chad’s number, “I Don’t Want To,” it felt as if he was reaching for quite a few of his notes, which also caused him to be a bit pitchy. This can be caused by one of a few things - what I believe it was, was a combination of breath support and register changing. I think he was trying to carry too much of his chest voice up into his higher notes and, with a lack of breath support, was unable to support them. There are many exercises you can have your cast members do to help this kind of situation. I also felt diction could have been stronger. There were times when I really had to think to understand what was being said. You did really wonderful work in this show and have a great foundation to grow from.

Choreography

Adjudicators considered -

- Appropriate for period and location of the show
- Inventive and creative
- Use of effective patterns
- Variety of movement
- Execution
- Animation and energy
- Level of difficulty
- Visual consistency of choreographic elements

Name of Student Choreographer: **Caila Cibrian and Kira Foster**

Adjudicator #1 Comments:

It is obvious that a lot of research went into the production. There were times that one could see the more adept actors using their dance skill and those not as trained using creative movement to the best of their abilities to blend. That takes skilled concern and a lot of rehearsal, which makes all the difference. Use of the entire stage was well-orchestrated and never became muddy. The one element that was added, but seemed a bit out of place, was the gymnastics. They seemed to pull too much attention and, literally, changed the essence of the dance number away from the musical interpretation. Overall, the numbers were exciting, expected, appropriate and quite entertaining.

Adjudicator #2 Comments:

At times, I think you were doing too many things at once when there could have been more focus on the main action of the song. Examples were “Let Yourself Go” and “Devil In Disguise.” I would have liked to see a more simplified version of “Let Yourself Go” with focus a more on the statues and Sandra doing complementary choreography. It seemed a little disconnected. Additionally, during “Devil In Disguise,” the vocals and the Mayor's performance were overshadowed by all of the movement and theming of the choreography. Watch that the movement doesn't overtake the number but instead complements it. There were some cute moments within the choreography that we need to be able to focus on and appreciate. Overall, I'd say simplify, make sure the movement works for everyone on stage (not just the top-level dancers) and clean, clean, clean!

Adjudicator #3 Comments:

Caila, there were some wonderful moments with the choreography throughout the show, and your contributions were a joy to watch. Some of your strongest moments were with the leading characters and their solo movements, especially with Chad. I think the moves you provided him in the songs you worked on were strong and effective; they were of the time period and added to the character. With “Devil In Disguise,” the choreography was not as clean; it felt somewhat blocky, and the lines weren't matched as a group. There was also a moment where some of the dancers walked off stage with what I call the “dancer walk,” which didn't fit the style of the show. When you're rehearsing with your cast, I recommend being very detail-oriented from the very beginning. Everything from hand and arm positions to legs and feet, if you begin with

details, your cast will be less likely to develop bad habits that are harder to fix down the road. Something else I recommend is to really dive into the music and listen to every layer. This will help find other beats and hits that you can work with. Your group work in “Teddy Bear/Hound Dog,” though simple, was clean and together. I enjoyed this one the most. You have such a wonderful foundation to grow from as a choreographer! Kira, you had some great moments of choreography in the numbers that you worked on. I enjoyed the choices you made for “It Hurts Me.” They were of the period and worked well with the cast. Something that would have made it stronger is if it were a bit cleaner. With such a mixed level of dance experience in the cast, sometimes it’s necessary to REALLY break things down. When you begin teaching something, don’t be afraid to do each part separately (feet movements, arm movements, hand movements, head movements, etc.). Then, start piecing them together. Do arms and hands together, then feet and legs, then arms/hands/feet/legs, and then add the head. Once it’s learned piece by piece (and very detailed), it will be easier to clean moving forward. I also felt the choreography for “Let Yourself Go” was too high of a difficulty level for the cast. My favorite number of yours was “Don’t Be Cruel.” It was smooth, charming, funny, of the period, and very clean. While it was simple, it was very effective. Overall, a job well done!

Orchestra

Adjudicators considered—

- Balance with stage performers
- Balance between orchestral parts
- Pitch and tonality
- Appropriate tempi
- Rhythm
- Execution
- Elements of professionalism (i.e. dress, deportment, etiquette)

Adjudicator #1 Comments:

Overall the music was very well done and exciting. During “Jailhouse Rock,” the soloists were off-key and late. The woodwinds seemed to drag at times, drawing attention to the gaps. The balance was also odd at times, perhaps because the instruments were staged laterally; I wondered if everyone had a clear visual of the conductor. There was obvious skill, but some of the execution was lacking.

Adjudicator #2 Comments:

Overall, everything sounded good. Nice balance between parts and the vocalists. There were a few songs where there seemed to be a mismatch of tempo between the pit and vocalists. Might have been a fluke that night; it was definitely noticeable but nothing that derailed entire songs. Nicely done.

Adjudicator #3 Comments:

The orchestra was a very strong element of this production. I was impressed with the balance, intonation and stylistic elements the orchestra provided. There was not a moment during the show that stuck out to me as being off or out of tune. At times, I forgot that a live orchestra was present as the precision was spot-on. The orchestra was a highlight for this show!

Scenic Design and Construction

Adjudicators considered—

- Established and maintained mood
- Established and maintained time period
- Established and maintained location
- Ease of movement
- Appeared sturdy and safe
- Functional
- Complete and finished
- Size appropriate
- Well-executed

Adjudicator #1 Comments:

It was very exciting to see the open stage upon entry to the auditorium. It was just what was expected and set the mood for the show. Most of the pieces seemed appropriate and lent a nice atmosphere to the show. The bar was lacking some detail to establish it - bottles, glasses, peanuts and the like. The carnival could have had more identifiable pieces; the merry-go-round was an odd size, and it was challenging to determine what the seats were supposed to be.

Adjudicator #2 Comments:

I really enjoyed the set for the fairgrounds. There was a lot of detail, a lot of different pieces to look at, and I thought the music theme of the rides was a cute detail. The guitar doors were a nice touch as well. I also enjoyed the dual use of the garage. Overall, everything looked sturdy, finished and nicely to scale.

Adjudicator #3 Comments:

There were some really wonderful set pieces designed/built for this production. The first act set pieces that created the shop front, bar and garage were built well and dressed perfectly. All of the details were strong and added to the atmosphere. I loved that some pieces turned around to reveal another location. It was a job well done with color schemes on these pieces as well. While the second act set pieces were constructed well, the stage felt a bit cluttered and distracting. I loved the guitars in the middle of the stage, but the bright lights that accompanied them were distracting throughout much of the scene work. I would have enjoyed seeing them as the sides of the proscenium perhaps. Another element that I felt didn't add to the production was the front and back legs with the music notes/symbols on them. The projections used during the bus scene were especially effective, and that was a highlight for me!

Lighting Design

Adjudicators considered—

- Established and maintained mood
- Established and maintained time period
- Established and maintained location
- Helped to focus the attention of the audience
- Well-executed

Adjudicator #1 Comments:

All elements were spot-on and offered appropriate atmosphere. The use of pin spots during the "freeze" interludes was quite ingenious and well-executed. The décor was greatly enhanced throughout the show and especially brought the set's completeness from the very entry to the auditorium.

Adjudicator #2 Comments:

Adjudication provided without commentary.

Adjudicator #3 Comments:

The lighting design was consistent and supported the action of the production throughout the show.

Costume Design and Construction

Adjudicators considered—

- Established and maintained mood
- Established and maintained time period
- Established and maintained character
- Established and maintained location
- Gave performers full range of motion
- Well-executed (fit, neatness, attention to detail, etc...)

Adjudicator #1 Comments:

It was obvious that research had gone into the design and creation for each costume. The detail and attention to body type was well-designed and appropriate. Each character and ensemble member had a distinct identity, which exhibited a keen eye for detail of the whole, creating good pictures throughout the show.

Adjudicator #2 Comments:

There seemed to be era/decade misplacement at times. Some of the wedding costumes and a majority of the specialized dance number costumes seemed to be off-decade, particularly the "It Hurts Me" girls. I would have liked the featured dancer costumes to be a little more intentional to the show rather than a one-off for specific numbers - it tended to distract from the plot from song to song. I thought the lead costumes were well-fitting to both the actors and the roles. I enjoyed the more specific color palette at the beginning of act

two; it seemed to have an overall look of pastel, pink, coral, lavender, etc. My largest distraction was Natalie's final look. It didn't seem to fit her character and was too large of a swing toward a "Sandy" moment.

Adjudicator #3 Comments:

I enjoyed a majority of the costumes throughout the show. They were of the period, well-constructed and cohesive. The three Greek chorus-like girls had a moment where they were up center on a platform and were wearing three different colored dresses in the second act; these dresses did not seem to have a proper fit. Other than this instance, I felt the overall production was strong with the costume design and construction.

Hair and Makeup Design

Adjudicators considered—

- Established and maintained mood
- Established and maintained time period
- Established and maintained location
- Established and maintained character
- Well-executed (fit, neatness, attention to detail, etc...)

Adjudicator #1 Comments:

The design was well-researched and appropriate for each character. The use of wigs was well done, except the last one for Natalie; I understand that she had a very quick change, but it wasn't quite set. The makeup was very well done, especially to age the few who needed that look. The two who could have had more attention for aging were Matilda and Sheriff Earl. While they were dressed differently, they looked the same age as the "kids."

Adjudicator #2 Comments:

Adjudication provided without commentary.

Adjudicator #3 Comments:

Most of the makeup was well done and in the style of the show. I did feel that Lorraine could have used a little more makeup as she seemed a little washed-out under the stage lights. There was a drastic difference between those wearing wigs and those not. I would have liked to see more consistency between hairstyles in the period of the show.

Lighting Crew

Adjudicators considered-

- Helped to maintain the design elements
- Maintained the world of the play
- Executed cues with accuracy
- Completed their tasks with no performance interruptions
- Transitioned smoothly between cues

Adjudicator #1 Comments:

There seemed to be no attention drawn to the lights, which is a great indicator that the crew is doing its job appropriately. The scenes were enhanced by the lights, another indicator that all is well in hand.

Adjudicator #2 Comments:

Adjudication provided without commentary.

Adjudicator #3 Comments:

The lighting cues were spot-on and supported the action of the show. All of the follow spots did a great job as well.

Sound Crew

Adjudicators considered-

- Helped to maintain the design elements
- Maintained the world of the play
- Executed cues with accuracy
- Maintained balance between performers and orchestra
- Maintained balance among performers
- Provided clarity

Adjudicator #1 Comments:

For the overall production, there was good work; however, there were a few times that the volume was off balance between characters. Most of the problems arose with squeals in the system, as well as with softer speaking moments overpowered by belters.

Adjudicator #2 Comments:

Overall, sound cues were executed well. We had a few moments of offstage noise where mics weren't turned off quickly enough. We also had some balance issues on a few numbers where vocals felt overly loud. Watch the vocal mix when there are competing vocals, like in "Teddy Bear/Hound Dog."

Adjudicator #3 Comments:

The sound throughout the show was consistent and well run. I especially enjoyed the mix between the vocalists and the orchestra. Everything was adjusted as needed and the sound was balanced. Each sound cue seemed to be hit spot-on.

Deck/Set Crew

Adjudicators considered-

- Helped to maintain the design elements
- Maintained the world of the play
- Moved quickly and effectively
- Completed their tasks with no performance interruptions

Adjudicator #1 Comments:

The large set pieces seemed to hinder the crew a few times, especially the stage right pieces. It was obvious they were consistently behind and trying to locate the brakes. The stage left pieces were not set consistently in the same place, so the important redundancy was lost. It looked like the crew was trying to hustle and that may have caused some of the problems.

Adjudicator #2 Comments:

There seemed to be some mobility and speed issues at times. Perhaps the pieces were too bulky? The largest issue seemed to be the motorcycle. At the beginning of the show, we had an extended blackout while the crew struggled to get it off the stage. The crew moved quickly and efficiently, but they had a few bulky pieces that were tough to move.

Adjudicator #3 Comments:

The set changes were really smooth and did not distract from the action of the show. Everything was done inconspicuously and without interruption to the story line. A job well done with the efficiency of the set crew.

Flying Effects Crew (re: flying of performers only)

Adjudicators considered-

- Helped to maintain the design elements
- Maintained the world of the play
- Moved quickly and effectively
- Completed tasks with no performance interruptions
- Appeared to be safely executed

No adjudication provided for this category.

Costume Crew

Adjudicators considered-

- Helped to maintain the design elements
- Maintained the world of the play
- Moved quickly and effectively
- Completed their tasks within a timely manner
- Accuracy and completion of the performer's look

Adjudicator #1 Comments:

The overall look and functionality of the costumes was very good, however, some of the quick changes were not complete. A few issues: Natalie's petticoat vanished from one scene to the next, Jim's final dress shirt was not buttoned correctly, several petticoats were hanging, and the military uniform jacket was missing a belt. These details may seem nitpicking, but for a production so well put together, these details matter.

Adjudicator #2 Comments:

Adjudication provided without commentary.

Adjudicator #3 Comments:

There was a fantastic quick change that happened in the second act into the wedding scene - superb job! I was impressed! All other quick changes were well-executed. The only thing I'd be aware of in the future is wrinkles on certain costumes. They were few and far between, though the number where the men wear solid blue button-up shirts is where I noticed it the most. Overall, a great job!

Hair and Makeup Crew

Adjudicators considered-

- Helped to maintain the design elements
- Maintained the world of the play
- Moved quickly and effectively
- Completed their tasks within a timely manner
- Accuracy and completion of the performer's look

Adjudicator #1 Comments:

Everyone seemed well-coiffed and had appropriate makeup for the era, except the final wig for Natalie. It was not well fitted. Her Ed makeup was a bit too dark and distracting. Overall, the cast looked well done.

Adjudicator #2 Comments:

Watch those wigs! Maybe a retouch at intermission? We want to make sure that everything stays clean and orderly!

Adjudicator #3 Comments:

I would have liked to see more makeup on Lorraine as she looked washed out under the stage lights. Many of the hairdos that were not wigs were not consistent. There was a large gap between the wigs and the hairstyles. I would have liked to see more consistent hairstyles across the board (and within the period of the show).

Performance Categories

Adjudicators considered the following for each performance category:

Singing:

- Pitch and tonality
- Rhythm
- Diction
- Phrasing and interpretation
- Expression and artistry

Acting:

- Animation and energy
- Believability
- Dialogue interpretation
- Relationship to other performers
- Character consistency
- Elements of poise and ease on stage
- Stage presence

Stage Movement:

- Accuracy
- Character consistency
- Fluidity
- Motivation of movement
- Animation and energy
- Spatial awareness

Dancing:

- Precision
- Animation and energy
- Execution of choreography
- Expression and artistry
- Spatial awareness

In addition to the above elements, adjudicators considered the following for the Ensemble:

Singing

- Vocal balance
- Balance of harmonic parts

Acting

- Dynamics between performers

Actress in a Lead Role

Student's Name: **Maddie Bragg**

Role: **Natalie/Ed**

Adjudicator #1 Comments:

Miss Bragg was a true delight to watch on the stage. She exhibited a strong understanding of her role and was consistent from beginning to end. Her character was well-developed, and she was never disconnected from the other actors nor the storyline. It was a challenge to be staged so far downstage right during the last scenes, but she never disengaged with the scene, a true test of mature acting. Well done.

Adjudicator #2 Comments:

Your comedy as Ed was funny and believable, and your singing voice throughout was solid and reliable. I would have loved to see a little more character and comedy to the Natalie portion of the show. Make sure you watch your speaking voice as Ed. We want to hear the pitch difference but need to hear all the words clearly.

Adjudicator #3 Comments:

Your portrayal of Natalie/Ed was vocally strong and exciting to watch. I felt that your strongest moments in the role were when you were singing, as your acting flourished in these moments. You had beautiful nuances during your singing that were perfect for the style of music/show, and they added great emotion to your lines. I didn't always feel the connection to the story in your scene work. Be careful with emotional lines as you have a tendency to crack/break your voice when delivering them. While this can be effective at times, it's not necessary to do it consistently for each line. There was also a point in the show where you have a line that is supposed to be interrupted, and you anticipated that interruption rather than continuing your line until being interrupted. Because of this, it felt as if you didn't quite understand the subtext of what you were saying. I recommend doing some exercises to help you connect to your scene work. When you're learning/memorizing your lines, I would ask questions like "What is my goal in this scene?" and "What's in my way of getting this goal?" I'd also ask things like "What is my scene partner's goal?" and "How can I get what I want before they get what they want?" These questions can help you develop some groundwork for understanding what's happening in each scene, and then you can take the answers to these questions and correlate the answers to real emotions that you have experienced in your life. Understanding the base emotion of characters can really help you see how similar you are to them. When you do this underlying work, you begin to deliver lines in a more natural way and much of your body language/movement becomes motivated by emotion rather than the mind. A big highlight in both acting and singing was your performance in "Fools Fall in Love."

Actor in a Lead Role

Student's Name: **Blake Spencer**

Role: **Chad**

Adjudicator #1 Comments:

Mr. Spencer for the most part had a good look but fell short of character interpretation. He would be stronger if he didn't seem to be trying to recreate a cliché persona. His tonality was pitchy, and he didn't end words cleanly, which made him difficult to understand at times. There is potential, but his charisma was not there, and that was essential for the role. Playing more roles will help him to develop into a stronger actor.

Adjudicator #2 Comments:

Overall, your portrayal of Chad was to the book and solid - your voice was good, you had very smooth movement and you controlled the stage well. I think your smoothness and your control of the stage were your strongest points. Your kiss with Ed was definitely believable. I would have liked to see a little more focus at times. Watch your pitch at the top of your range, particularly in "I Don't Want To."

Adjudicator #3 Comments:

When you walked out onstage for the first time, there was no doubt that you were Chad. You carried yourself perfectly for the role, and your body language was spot-on. That can be difficult, especially in a role that is very particular in that regard. I would have liked to hear more dynamics during your singing moments to add more emotion to your interpretation of the character. You have a strong singing voice that fit the style of the show well. What I did notice is that it felt as if your voice grew a little tired throughout the show because some of your later songs were not performed at the same level as some of the openers. Vocal stamina is something that I recommend working on, as well as breathing exercises to help support your voice. A great exercise for breathing that you can do at home is to lay on the floor, put a heavy book or two on your stomach, and then take a breath in (being sure to engage the lower part of your torso, raising the books) for 4 counts, and then blow out through an "ooh" vowel for 4 counts (imagine that you're blowing on a pinwheel). Then repeat for 8 counts, then 16 counts. If you can do 32, do 32 counts. Over time, this will help to develop healthier breathing for better vocal support. I also recommend doing vocal warm-ups every morning/afternoon to help develop a stronger vocal stamina. Simple things like lip buzzes are really effective on a 5-note scale pattern working your way up. After lip buzzes, I recommend sticking with vowels like "ooh" and "ee" with an air-moving consonant like "f" or "s" - doing this consistently can really benefit you. You have a wonderful talent, and it was a joy to watch you in this role.

Actress in a Supporting Role

Student's Name: **Brillian Kina**

Role: **Sylvia**

Adjudicator #1 Comments:

Miss Kina has so much going for her with wonderful singing chops and an obvious comfort on stage. She did play her character all on one level, which became mundane after a while. Until Act II, it seemed as if there was no depth to her character. There were many opportunities to show levels, but those became near misses. She has great potential and, with developed character work, will grow into a dynamic actress.

Adjudicator #2 Comments:

You have a very powerful voice! It was mature and well-fitting for your role. It helped in making your portrayal believable. My main critique for you is to watch your dynamics. Along with your power comes a lot of volume, and that seems to transition into your speaking voice as well. It can start to feel shouty, and we want to see/hear soft moments as well.

Adjudicator #3 Comments:

Brillian, you had some really wonderful comedic and singing moments in the show. Throughout the show, you maintained a consistent character posture and body language that gave us a little more insight into who Sylvia was. Be aware of your line delivery and how quickly you're speaking, as some of your lines felt rushed. A large majority of your lines were delivered in a very similar manner, and I would have liked to see a bigger vocal variety to show the many facets that make your character. While she may be extremely blunt and honest, she

still has a soft and caring side. When we see small glimpses of the opposite emotion or feeling, we are better able to connect and understand characters as an audience. Something that might help you find a better vocal variety is to study each line and the scene work, and then determine your main goal. I'd also recommend finding the subtext of each line and writing it down in your script underneath the line. When you understand the underlying meaning of your scene, your vocal delivery of each line becomes filled with its own story. A line that stood out to me that I felt needed the subtext was, "... you reach a certain age and figure out it's better to be alone." While she is very clearly stating that it's better to be alone, underneath it all she really wishes she had someone to hold close and love. All I felt in your delivery, however, was exactly what the line says. When you're able to understand all of the subtext, it will add so much specificity to your character. I especially enjoyed your acting and singing at the end of "There's Always Me," as it felt extremely connected and full of emotion.

Student's Name: **Willa Walberg**

Role: **Sandra**

Adjudicator #1 Comments:

Ms. Walberg owned the stage; she was the absolute interpretation of the "blond bombshell with a brain." Her interpretation of the character was spot-on, and she kept the audience engaged with every one of her scenes. Her engagement with the cast was so real that one could forget they were watching a play. She will be one to watch.

Adjudicator #2 Comments:

A very nice and enjoyable portrayal of Sandra. I thought you played the role with a solid amount of sultry, feminine energy without going overboard. I have seen over-played versions of Sandra that make the role a little overbearing. I did not feel that way with your version of Sandra. I thought it was understated in a great way. You had a great voice and delivery, and you acted through every moment. Overall, well done!

Adjudicator #3 Comments:

Adjudication provided without commentary.

Actor in a Supporting Role

Student's Name: **Justin Cooley**

Role: **Dennis**

Adjudicator #1 Comments:

Mr. Cooley was delightful to watch, and he did not disappoint. His interpretation of the awkward, love-sick "nerd" was the exact counterpoint to the masculine lead; he never once took his role as a cliché. His understanding of selling the comedy was obvious. It was a much-waited-for metamorphosis in Act II when he wins Sandra, and he did not disappoint. His vocals were on point.

Adjudicator #2 Comments:

I really enjoyed your portrayal of Dennis. You had great delivery throughout. It was very cute and timid with funny delivery. Your singing voice sounded good, and your speaking voice was very cute. Overall, a believable portrayal. You were easy to root for!

Adjudicator #3 Comments:

It was a complete joy watching you perform the role of Dennis. You had many standout moments in the show with your acting choices and believability. Almost every line was delivered with great energy and intention. You seemed to have a strong understanding of the subtext, which made your acting interesting, real and multi-faceted. Something that I think can benefit you is exercises for the voice that focus on vocal resonance and breath support. You have a lovely voice that is very expressive, and these exercises will help to strengthen and give it more dimension. One exercise that can be really helpful for resonance is to sing a very nasally “nya” on a descending five-note pattern. Work your way up the scale with that one and then back down. You want to feel for a buzz in the front of your face while doing this exercise. Imagine that the sound is flowing through the roof of your mouth and buzzing through your top teeth. I recommend doing other simple warm-ups like lip buzzes or hums before you move to this exercise. A great exercise for breathing that you can do at home is to lay on the floor, put a heavy book or two on your stomach, and then take a breath in (being sure to engage the lower part of your torso, raising the books) for 4 counts, and then blow out through an “ooh” vowel for 4 counts (imagine that you’re blowing on a pinwheel). Then repeat for 8 counts, then 16 counts. If you can do 32, do 32 counts. It’s important to make exercises like these part of your daily routine to help you grow as a vocalist. As an actor, you are really instinctive on stage, and it made your acting feel so natural. A few highlights for me included your acting and singing in “It Hurts Me,” your acting during the scene where you tell Natalie you love her, and your acting in the scene after “Devil in Disguise.”

Actress in a Featured Role

Student's Name: **Jessica Chitwood**

Role: **Mayor Matilda Hyde**

Adjudicator #1 Comments:

No adjudication provided.

Adjudicator #2 Comments:

Your portrayal of the Mayor was funny and enjoyable. Your singing voice was lovely, and you had a very precise energy. Your high notes were very reliable, and your delivery was on point for the character. I would urge you to watch your physicality at times. Don't let physical comedy overshadow your natural talents!

Adjudicator #3 Comments:

What a fun role this was to watch! I especially loved your voice and the almost perfect intonation you had. Along with that, your diction was very strong. This role is somewhat of a melodramatic role, and melodrama can be difficult to portray. You did a great job in capturing the essence of Matilda Hyde. There were a couple of times that the acting didn't quite feel real or connect, and I think that understanding melodrama a little more might help. Something to think about when acting in a role like this is to understand why things get melodramatic in real life. We do it all the time! It's usually caused by a strong emotion that we don't want to budge on and we get caught up in it. Then, what we typically do is recognize that we are being melodramatic and have that opposite awareness ("oh wow, that was ridiculous"), which brings a self-deprecating humor to it. What I'm getting at is that melodrama IS real life, and you have to find ways to bring it to life while having moments of awareness that you're being melodramatic. This makes it all the more real to the audience and takes away the sense of disconnect or overacting. You brought such a fun dynamic to the show with this character and were a joy to watch, especially in the song "Devil in Disguise."

Student's Name: **Maddie Wayne**

Role: **Lorraine**

Adjudicator #1 Comments:

Ms. Wayne seemed to be working hard to find her character, but she was almost overpowered at times with her male counterparts. She gave Lorraine a nice interpretation, but there was no obvious depth to the character. She was a lot stronger in the relationship with Sylvia, but it was difficult to realize that she was the daughter and not a member of the ensemble. More character development work will help to anchor her characters, and she will have a nice future on stage.

Adjudicator #2 Comments:

No adjudication provided.

Adjudicator #3 Comments:

No adjudication provided.

Actor in a Featured Role

Student's Name: **Jeremiah Valenzuela**

Role: **Jim Haller**

Adjudicator #1 Comments:

Mr. Valenzuela is the whole package and such a thrill to see on the stage. His total commitment to the character was amazing, and it was easy to forget we were watching a play. His "transformation" to a

Roustabout was exact and not a cliché. Playing an adult while still a teen is challenging, but we were totally convinced with his character. He will be one to follow in his theatre career, if he so chooses, and we hope so.

Adjudicator #2 Comments:

I thoroughly enjoyed your portrayal of Jim. You were very funny and so cute. I loved your walk when you were playing it "cool." Your dancing was very endearing but not overdone. Additionally, your voice was solid and you were believable. I was definitely rooting for you! Overall, a really good job. You were easy and fun to watch.

Adjudicator #3 Comments:

Jeremiah, you seemed very comfortable on the stage, like it's a place you love to be. It can be difficult portraying a character that is supposed to be much older than you, and you did a great job doing it. You have a great singing voice, and some of your strongest acting moments came during your songs. Something I noticed that didn't feel quite fleshed out was your body awareness. At times, it felt as if you had arm/hand movements that didn't make sense. This is really easy to do on stage as it sometimes feels necessary to be moving some part of the body when talking. If you think about everyday life, many people do tend to talk with their hands; however, when they do it, it's typically because what they are feeling or talking about makes them compelled to use their hands - in other words, there is intention behind it. When you're on stage, if you're going to walk somewhere or move your hands or move your arms, it's important to know WHY you're doing it. When you're able to give it a reason, it then has intention. Intention will allow you to move more naturally, which will make you more believable to the audience. It's also OK not to move your arms/hands too much if there is no reason to. One other thing that I think will benefit you is to be aware of how you react to your scene partners in your scene work. At times, your reactions felt "staged" as opposed to being more natural. It can be easy on stage to be thinking so much about your lines and what comes next that you're not present and in the moment. When you do this, this can make your reactions feel somewhat fake. Take the time to know your lines and scene work inside and out so you can truly listen to your scene partners on stage and have genuine reactions with them. You have such wonderful talents, and I enjoyed watching you play the role of Jim.

Student's Name: **Zach Billings**

Role: **Dean Hyde**

Adjudicator #1 Comments:

Mr. Billings' interpretation of his character was very believable, and it was enjoyable to see him finally stand toe to toe with Matilda. His vocals were spot-on, and he stole those scenes. It will help as he does more theatre to listen more honestly; at times, it seemed he was waiting for a cue instead of "being" the character. As Act II progressed, he became a stronger actor and gave a very believable look.

Adjudicator #2 Comments:

I loved your energy. You were manic and timid, yet excited, and it was very fitting. Your posture worked great for the role. Your bar entrance was so cute and funny. Overall, you were very consistent and believable. Nicely done!

Adjudicator #3 Comments:

Zach, your portrayal of Dean Hyde was a joy to watch. You had strong moments, especially with your comedic lines and in your stage relationship to Lorraine. There were several moments where you had me laughing with your well-delivered comedic lines. I also enjoyed listening to you sing, and I feel that you have such a great foundation to grow from. Something that I might recommend to you is to do daily vocal exercises. Doing daily exercises can help continue the development of your singing voice in many ways. Here are a couple of exercises that will help you with both breath support and tone. The first exercise I recommend is a lip buzz warm-up, which includes doing a lip buzz on a fast 5-note scale pattern ascending and descending. Keeping this warm-up fast is vital as it forces you to keep a solid breath support while developing vocal agility. The next warm-up I recommend doing is a simple “soo” on a slide from 1-3-1 (or do-mi-do). Think of this as a complete circle. From the moment you start singing, you slide up to the next note and then slide back down, not resting on any specific note until the very last one. Then you will continue moving up the scale. Keep it rather light as you go up. You can switch to “see” as well or switch back and forth between the two. When you switch to “see,” try to keep the rounded lips of the “soo.” This is a great tone development exercise that will begin to help you move between the registers of your voice as well. Developing your voice even more will add to the wonderful acting skills you have and brought to this character. You seemed very aware of your body in relationship to the character that you played. All of your acting felt very in the moment and believable.

Actress in an Ensemble Role

Student's Name: **Jade Belden**

Role: **Sarah/Barfly Trio**

Adjudicator #1 Comments:

No adjudication provided.

Adjudicator #2 Comments:

No adjudication provided.

Adjudicator #3 Comments:

All of your choreography was full of energy and executed with great precision. You had wonderful facial expressions that were fun and entertaining! I always felt that you were fully invested in each scene and number.

Student's Name: **Kira Foster**
Role: **Featured Dancer/Prisoner/Blue Dude/Statue**

Adjudicator #1 Comments:

No adjudication provided.

Adjudicator #2 Comments:

You were a stand-out ensemble member. You were very fun to watch and were an asset to the show. You were very consistent and energetic, and your movement was clean. Your face was always on, and you consistently reacted to the scene happening around you. Nicely done!

Adjudicator #3 Comments:

No adjudication provided.

Student's Name: **Jessie Fish**
Role: **Townsperson/Bus Passenger**

Adjudicator #1 Comments:

This young lady was solid all the way through the show. She was always engaged with the other actors and never lost character.

Adjudicator #2 Comments:

No adjudication provided.

Adjudicator #3 Comments:

No adjudication provided.

Actor in an Ensemble Role

Student's Name: **Ben Pond**
Role: **Sheriff Earl**

Adjudicator #1 Comments:

No adjudication provided.

Adjudicator #2 Comments:

No adjudication provided.

Adjudicator #3 Comments:

You had some wonderful comedic moments in this show. I commend you for not trying to “play” the comedy but rather just letting it happen naturally. Be careful not to rush the music when singing. You really have to internalize the beat so that you can stay right with it. Your character posture and body language were spot-on. Something I think that would benefit you is to work on both your breath support and resonance when singing. Doing daily exercises that focus on these areas can help improve these areas. One exercise that can be really helpful for resonance is to sing a very nasally “nya” on a descending five-note pattern. Work your way up the scale with that one and then back down. You want to feel for a buzz in the front of your face while doing this exercise. Imagine that the sound is flowing through the roof of your mouth and buzzing through your top teeth. I recommend doing other simple warm-ups like lip buzzes or hums before you move to this exercise. A great exercise for breathing that you can do at home is to lay on the floor, put a heavy book or two on your stomach, and then take a breath in (being sure to engage the lower part of your torso, raising the books) for 4 counts, and then blow out through an “ooh” vowel for 4 counts (imagine that you’re blowing on a pinwheel). Then repeat for 8 counts, then 16 counts. If you can do 32, do 32 counts.

Student's Name: **Myles Benenfield**

Role: **Featured Dancer/Prisoner/Barfly/Blue Dude**

Adjudicator #1 Comments:

No adjudication provided.

Adjudicator #2 Comments:

You were a very solid ensemble member. I really enjoyed watching you during dance numbers. You were consistent and clean. Your movement was solid and smooth, and you seemed very comfortable and confident. Nicely done! You were a definite asset to the ensemble.

Adjudicator #3 Comments:

No adjudication provided.

Student's Name: **Michael Bell**

Role: **Featured Dancer/Prisoner/Barfly/Blue Dude**

Adjudicator #1 Comments:

Mr. Bell was fun to watch; he neither stuck out nor was hidden in the ensemble. He did take attention as always being engaged with the other actors and instituted many of the interactions within the ensemble. His energy was noted.

Adjudicator #2 Comments:

No adjudication provided.

Adjudicator #3 Comments:

No adjudication provided.

Ensemble

Adjudicator #1 Comments:

It was obvious that the strong points of the ensemble as a whole were their unified sound and dancing chops. Sadly, there didn't seem to be any genuine relationships between characters, with a few exceptions. A few times there was obvious "watching" for the next dance or music cue, which pulled the reality of the scene apart. When they were dancing or singing, there was "magic" on stage, but that is only part of the whole. Each member of the ensemble must have a distinguishable character; with more individual character work, this would greatly improve the situation.

Adjudicator #2 Comments:

As a whole, the ensemble had good energy and solid commitment to the show. Throughout, I noticed some creative things happening in the background of scenes. I would urge stronger attention to some of the details within formations and choreography. Overall, the ensemble performance was endearing, but could use some tightening.

Adjudicator #3 Comments:

I was especially impressed with the ensemble vocals throughout the production. The parts were clean, harmonies were tight, and the music felt polished. These characteristics combined made for a strong ensemble performance in the show. The choreography did not feel as precise and clean. There were many details in the choreography that felt missed, especially with hands and arms. It felt like a little more time could have been spent rehearsing the choreography as a group. During scene work, a majority of the ensemble looked present and in the moment. Their reactions to the action of the show were strong and added to the story.

Additional Comments:

No additional comments provided.