



**VISTA Productions/Theatre Department of Visitation  
School and Saint Thomas Academy**

**The Curious Incident of the Dog in the Night-time**

**2020-2021**

**Ensemble Comments**

**[Performance] Comments:**

The ensemble in Curious Incident did a phenomenal job of bringing us through Christopher's story, taking on all sorts of characters, from train passengers to police officers to neighbors. What I loved is that so many of these unique characters felt fleshed out and honest, particularly the various neighbors. They also vacillated between realistic characters and more stylistic representations of people or experiences, like on the spaceship in act one, or in the train station in act two. These more metaphorical representations of Christopher's experiences created beautiful images on stage, and the ensemble understood how their bodies could tell a story, even when they weren't representing realistic characters. It brought the story into a dreamlike tapestry at times, which was entrancing to watch in the audience.

It could be fun to take a look into Viewpoints work, which is a way to think about acting and movement through concepts of space, story, time, emotion, movement, and shape. Exercises in Viewpoints could create some interesting new threads of story throughout this show! There was a lot of great dialect work throughout the ensemble as well, and I would generally just say to pump up that diction with each dialect, because it can be tougher for the audience to catch each word when the dialect isn't familiar!

**[Performance] Comments:**

This group seemed to work well together, even with all the pandemic creating issues there was no stiltedness between the characters. This was very evident during the scenes in the train station they had great timing, everyone kept the movements precise. This was the greatest example of "together" I saw this group create. It felt seamless.

This group really seems to work as a team this makes all the background pieces really stand out. Good job! LOVED the use of a real dog at the end.

**[Performance] Comments:**

I really enjoyed watching the ensemble of this show work together. There were so many moments in the show that relied on the ensemble being sharp, driven, and focused. I thought that this ensemble really showed up to the task. I think my favorite moments from the ensemble were when you all had synchronized movements. I liked them so much that I almost wish there were more of those moments! I also really liked that you all worked together as part of a cohesive team. Everyone knew that their task at hand was part of a bigger picture and that really showed. I'd also like to give some props to Grace Richardson. I really liked your characterization and the relationship that you developed with Christopher. I really liked your performance.



## Set Construction Comments

### [Technical] Comments:

What a beautifully built set, it was simple but effective and the student crew that worked on it was on their game. Rachel mentioned that many of the blocks were built in the shop, I missed whether or not that was a strictly props crew or if it was set crew that built them. They were very specific and necessary pieces to run the production and looked great. The added difficulty of camera distance made the props/set crew work even harder, so the details were definitely important and were carefully considered.

Props were intricate and detailed to accommodate the camera distance, ordinarily I might mention how hard they were to see from where I was sitting, but it's different when you are working on camera. Seeing the details up close, I could tell they would read well on camera.

I'm not sure who organizes the prop table, but I'll just mention that I might suggest a bigger table or maybe clearing some of the other items around it. It would help when actors have less time to grab things if there isn't a lot of extra things that they have to dig around. There's space issue, those wings are small, so consider how to maximize the space you do have available.

Special shout out to Amaia Walsh for that scenic painting, I just really loved all the detailed painting and those crisp floor lines. Maybe others were involved, but it definitely needs a mention for all for those really lovely details.

## Run Crew Comments

### [Technical] Comments:

Each scene had a lot of moving pieces, the actors who functioned as run crew drove the transitions between the scenes and filming moments. Being that it was filmed, not having to always be on top of moving the boxes was helpful but it was obvious that when needed, there was a plan and bodies to get it done quickly and efficiently.

So many boxes can almost be trickier to manage than having set pieces, each transition landed properly mostly without spikes and only occasionally were there questions about who needed to do what and that made sense with the nature of how they were running the show out of sequence. Knowing which box needed to be where when the show was run out of order was so smooth, it was impressive to see how well each actor/run crew knew and was on top of getting things right.

## Tech Crew Comments

### [Performance] Comments:

Such a clean run with tech crew, I barely noticed changes in the scenery and boxes, and yet they were constantly transformed throughout the show. They became a part of this beautiful dance of creating each new location and scene seamlessly.



## [Performance] Comments:

Loved the set. The math boards really added to the idea we were inside his head. The minimal set and props worked well with this production. As you work with minimal it becomes even more necessary to have seamless transitions. Placement, landing, speed all come into play. When things go well, they aren't noticed, when things don't always go well, it could be noticed, but nothing felt distracting from the story. I thought the rhythm this this group was nice.

## [Performance] Comments:

I really liked this set design. Not only was it safe but it was engaging and it helped build the world of eyes looking on Christopher. I thought that every transition was so smooth and even. It's hard to tell because of the way it was filmed when transitions were happening. But when I did see rushes of people moving the set, I thought it was swift and artistic.

## Lighting and Sound Comments

### [Performance] Comments:

The sound and lighting were impeccable. The sound design was so impressive in this show. One of my favorite moments of the whole show was when Christopher was in the train station, and the loud, overlapping dialogue helped the audience understand how overwhelming this environment would be for Christopher. There were so many other great sound cues that brought us into Christopher's mind and helped guide us through this dream of a play.

### [Performance] Comments:

Not sure if it was the sound or the recording but the sound cut in and out a bit making it hard to hear all the lines. The scene with the confusion in the train station showed the voices overwhelming him well. I would have dropped the volume down a bit more during the speaking times, in the video it is hard to hear them speak. The sound with the train coming and going was amazing, it really lent itself to the scene.

Lighting was well used. The style of lighting used in the opening number really brought home the tension in dog scene. The lighting choices through out the play helped bring out the confusion of the main character. During the mom's letters, having a dim spot on her and the narrator would have been helpful. These are small choices that will make the audience see the full scene. Another scene that the lighting really helped with was the address recitation of the mother. Overall, really impressive work.

### [Performance] Comments:

The lighting of this show was lovely. It really drove the plot forward and always helped with focus. From my vantage point, all of the cues were right on time and really well placed. I loved the sound effects that were chosen to help build this world. There were a few dings that felt cut off but I think that might have been just from filming. I also felt like there was one moment when the loud low noise was a little too loud to hear the actors and I couldn't tell if that was intentional or not. I really liked the sound design and I felt like every sound fit so perfectly into the world.



## **[Technical] Comments:**

For this section I will include feedback for the camera switcher, Adele, and her three camera operators (Carolyn, Daniel, and Oliver) as well as Lizzie operating her own sound cues and mics and Thomas on the light board. Each operator was on top of what they needed to do at any moment, there never seemed to be long pauses for them to keep up despite how much they needed to jump around to different scenes. Someone was late to rehearsal but they kept moving forward without much hindrance. When I arrived, everything was set up and I was not sure what checks were done ahead of time but it was clear to me that operators had done what they needed to be ready for filming that day.

They communicated to actors or the stage manager when they had questions or things to be worked out within scenes. One area that could have been improved would be communicating about those camera angles and which actor was being focused on, an additional layer of talking through those in the moment might have helped to make it clearer so that Adele did not need to think about that as much.

The camera work is new to many of the operators, so my comments are definitely prefaced with "it did genuinely look great and here is where you could improve if you keep doing it." Make sure to keep practicing those camera moves, we talked about it being similar to spotlighting and the same principle applies here. You are juggling that focus, the smoothness of the movement, and zooming; so make sure to spend time each day on making it look seamless before you are recording or before the show starts. Maybe practice bits with people running around onstage, adjust the tightness of your stands if it is too loose or too tight. Try out how you can get that focus to snap quicker if it goes out.

Part of Adele and Thomas' job involved supporting the lighting designer and film editor, the professionalism of each student operator contributed to how those designers and editors could do their own jobs effectively as well. They took direction well and immediately corrected or worked through notes that were given to them. Nice job Thomas on knowing when you needed to run cues and when Tony was taking over. Adele, keeping Marco up to speed on that video call was another added layer to your role and it was impressive how much you were managing all that together.

## **Front of the House Comments**

*(Ushers, Playbills, Ticketing Process, Intermission Elements)*

### **[Performance] Comments:**

This virtual platform was so easy to use! If you need to do digital again, this was one of the easier platforms I've seen!

## **Costume Crew Comments**

### **[Performance] Comments:**



All the costume work appeared to be flawlessly executed! Even the work with masks coming on and off felt so deliberate, which was great.

### **[Performance] Comments:**

No real feedback for this as there was minimal costume choices. Which is not a bad thing, in a modern play the costuming is very basic. This was true for your play this means the costumes also did not seem out of place or distracting.

### **[Performance] Comments:**

I liked the costumes. They fit the world that you were building and they were functional for what the story called for. I felt like actors that played multiple parts were costumed well and in a way that I couldn't immediately tell it was the same person. Nice work!

### **[Technical] Comments:**

The small, intimate details of the costume pieces were well-executed, patches and hats were handmade (or altered) and told the story of who the characters were with details that read from the camera. In an ordinary theater production, those details might have been too small but I think you were working within the filming needs.

What I also enjoyed was the color story happening onstage. With Christopher as the most colorfully dressed, my eye was usually drawn to him and that makes sense for telling his story. Everyone else seemed to fit within themes of color and it was a great choice for furthering an overall sense of aesthetic for the show.

## Overall Tech Team Comments

### **[Performance] Comments:**

Overall, the tech team felt like they worked so well together to create this dream-like show. I never noticed a hitch, I never noticed a miss cue, and it transported the audience into Christopher's world.

### **[Performance] Comments:**

Great job all of you. When you have cast members out and people filling in its hard to get the sound and lighting just right, you guys did great with what you had to work with. I am not sure if it was the recording or in house but my biggest take away would be to not get over zealous with the sound effects. They were well timed and matched the scene sometimes they were just to loud and over powered the vocals. But that is so easily corrected that I don't foresee it being an issue in your future. I also understand the nature of the show, so this could have been a choice, but was jarring coming from my computer.

### **[Performance] Comments:**

This tech team had to work with a lot of variables including knowing that their work was going to be filmed. I don't know if any students were involved in the filming of the production, but if they were I'd like to commend them, all of the shots were set up well and the story was very clear and



easy to watch in this format. The whole tech team clearly put a lot of work into building this cohesive world and it really showed. Everything felt like it could've been designed by the same person because all of the elements worked so well together.

### **[Technical] Comments:**

Wow, I was impressed by how tightly that rehearsal ship ran. It is a beast to do what you are doing and you should definitely be proud of all that you have learned and accomplished throughout this process of filming a show instead of doing a performance.

There was verbal confirmation that the areas were ready for each filmed section and any necessary waiting was quickly remedied. Because of the clear system of communication that was established by the stage manager, the show was able to work efficiently within the constraints of the filming. It isn't the same as doing a live show in order, so just having clear language and the process of staying engaged and on task is important.

You are working hard and supporting the actors and the process of the production with self-motivation and professional attitudes. What I was most impressed with was your exploring of independently working through the creative needs of the show, nearly everyone I saw had a moment in which they spoke up about what they wanted to work out or try again. That is working as a collective part of a production. The next level really is keeping on it, that might sound a little vague but really can be the most effective when you consider the end product. How can you keep your eyes or ears on upping the artistry of your job, you have a great foundation for success and the end product is really gonna shine when you have everyone working toward their individual best within the team.

## **Final Remarks Team Comments**

### **[Performance] Comments:**

This play felt so impactful for so many reasons. From how you all represented people who experience the world differently, to how well you showcased the very complex conflict amongst a family. It all felt so deliberate and well thought out, and it transported the audience into Christopher's world. I felt like I left the show as a more understanding person, and isn't that what theatre is all about? Bringing the audience into another world to help they see others more empathetically? Phenomenal job, through so many obstacles this year.

You all did great work with dialect, and I would just say....keep going! Bring up that diction to help the audience on the dialect journey, and keep studying to create honest dialect. As mentioned earlier as well, I think some work with Viewpoints could be really interesting in a show like this, to inspire each actor even more with how your body can tell a story without a word every being said!

### **[Performance] Comments:**

Well done!! The lighting truly added to the feel and tension of the show. All of you took a play with a hard main character and handled it well. Each of you took their character and developed it well in response to the main character. Congrats on putting together a worthy performance in this time of COVID.



This is so hard to come up with some things this group could improve on in the future as I know the issues you all had to deal with in this year of crazy. When actors are out it is hard on them and the tech crew. Keep up the hard work and the determination to provide arts to the community. I would encourage this group to reflect on this process and take stock of their accomplishments. A Pandemic show is no small feat, and a lot can be learned from these trying times. Reflect on the character development process, what steps did or could you have taken to better understand the world of the show?

### **[Performance] Comments:**

I really enjoyed the ensemble focus of this performance. I loved that the ensemble was an active part of the show at any given moment and that everyone was there to support everyone else. I also loved how clear the relationships between characters were. Everyone had defined a relationship and it made it so much more fun to watch people change over the course of the play.

For future consideration: I almost wished there was more movement from the ensemble. Every time that they had synchronized movement, I felt like the idea was driven home more clearly and in an engaging way to watch. I would also encourage all of you to continue working on your diction. I know the masks made it even harder but keep chewing on those consonants.

### **[Technical] Comments:**

Your show is cohesive, every piece of the production fits together and is executed with an attention to detail and quality which should be commended. I could point to so many specific callouts which fit within the picture of the story (the actor blocks, the patches on the train costumes, the interesting static/feedback noise, the crisp lines on the floor, and the camera angles capturing all the actors expressions) but the strongest piece is that cohesion. You could not have had that without the communication and dedication within your team, managed by Edie but fully implemented by all the students and adults involved. Every student committed to detail and artistry to create a production which really features so many good elements. They were even kind and positive to each other, which is so helpful when you've probably had a long hard road to get to where you are.

I think one success that is not as obvious during the filming will be Adele learning to pick creative and effective camera angles. Marco will be editing all of it, I know, but she clearly was making some great choices about how to tell that story with film.

Another successful element was sound design, never too much and another full character in the story at the same time. Ethan was lucky to work alongside those effects, because they do feel important to his character's journey.

In an ordinary year I might say transitions is something this crew can continue to streamline, but I have a feeling those kind of came down to knowing you were filming and settling on figuring it out as you went. Sometimes they ran different lengths and it felt like it wanted to either be identical (like the sound effect that was always the same) or more integrated into the scene. If I had seen it as a whole, I would probably have more about the transitions between scenes, but the jumping around made it a little hard to tell how each of those feels. It could do with a rehearsal devoted to how to integrate those transitions effectively, but that is me being a little nitpicky and more about how it might run as a performance.



## Individual Performance

**Student Name:** Christopher Peters

**Character Name:** Ed Boone

### **[Performance] Comments:**

You made good vocal and movement choices during the argument scenes. The voice and tension in your arm movements really let the audience feel the emotions. Your physicality was lovely and nuanced, it is clear great care went into building this character. I would as you about your tension throughout the show, what arc do you think you could better build out with Ed? How do you hold yourself in moments of anger? How to you let some of that go in other moments? Play with the varies levels of this, I think there is more there that could be teased out physically.

Plays having accents for the characters are much more difficult than others. Choosing a voice is hard enough then picking a voice and adding the accent complicates it. As you progress with accent development your accent will stay more consistent.

You really showed the care and frustration this character felt throughout the play. I never questioned his love or anger. You really showed these emotions well. Continue to fill out the levels between those two and I think you will feel a huge transformation.

### **[Performance] Comments:**

Christopher's role as Ed created a lovely juxtaposition to the role of Christopher. The highly emotional, uncontrolled energy that Ed embodied contrasted Christopher's stillness and logical nature. I could sense that this character was exhausted, stressed, and dealing with a crisis in his life, all while trying to do best by his son. He lived within the complexity of the character, and didn't let his character read as angry or dismissive.

I would love to see him playing more with bigger gestures and more freedom in his physicality. There were times when he would make small gestures that felt motivated, but felt held in--try working on these gestures but making them huge, just to feel what it's like to let all that energy out. It can feel vulnerable at first, but once we experience that follow through, we can find that honesty in each gesture as we pull back the energy. Essentially, if you feel an impulse, follow it to the end! I would also give some thought to the juxtaposition of what Ed wants, and what stands in the way of that? I could feel so deeply that Ed wanted Christopher to be okay, to be happy, to be fulfilled. What stands in the way of that? How does Ed work to overcome that? And how does Ed transform because of that work? It can be fun to think of this intention and conflict as a tide coming in and out of the ocean, a give and take. Something pulls him in, something pushes him out. He wants something, something pushes back against him. This sort of give and take was so present within the character of Ed, and I think it would be interesting to take a look at how he balances that tide.

### **[Performance] Comments:**

This was such a dynamic performance. I really loved how tired you made Ed seem. Everything he did was shrouded by exhaustion and I feel like that layer made all of your other acting moments



really shine. Because even though Ed is able to balance talking with the neighbors, talking with Christopher, grieving his marriage, it makes it all the more heartbreaking to see him do all of that while completely exhausted. I also really loved Ed's relationship with Christopher.

I loved how strong that bond was in the first half and I felt like your acting and interacting with Ethan really sold that bond. There were a few moments that I think could have benefited from adjusting the tempo. For example, the monologue where you explain to Christopher what really happened, I think that could have moved a little quicker. It's easy to feel like the most dramatic choice is to slow everything down but I think that this scene could have benefited from being a little more energized. I also would encourage you to engage your body more in your gestures. Even a point engages your full core. This was a lovely performance.

**Student Name:** Edie Weinstein

### **[Technical] Comments:**

Edie, you are really running a great rehearsal/tech process. You are clear and consistent in your communication and that is probably keeping those long filming days from becoming unmanageable. You call cues well and have all the notes you need to keep it moving through the jumping around to different scenes. Taking direction in the moment from Tony never seemed to phase you. Good work. If it were a show you were calling in performance, I might suggest a fresh script for just your cues but I think it helped for this process that you did not have to flip between different scripts.

Just think about how you can organize your prompt book so that you could pass it on to someone else to use if something happens and someone else needs to take over. Not that it would ever happen, but that attention to organization will up your stage managing level. Maybe think about moving all your cues to the outside edge of your pages so they are easy to see apart from the lines. All these are nitpicky details and I'm offering them because I think you are mastering what you are doing and I can tell that you care about how you work. Incredible job overall, congrats on getting everything pulled together in the final days!

**Student Name:** Ethan Hiew  
**Character Name:** Christopher Boone

### **[Performance] Comments:**

You did a nice job staying consistent in your vocal choices. The character is stiff in movement which you managed well with still showing that character was feeling different emotions at each scene. Paired with your father, this brought really interesting dynamics to the space physically.

When playing a character that has disabilities it is important to play the role without being disrespectful, I was impressed with your ability to do this. You never over acted or flippant in your portrayal. For your next role keep those same ideas in place, as it can apply to any type of character. You always want to portray a character with honesty and sophistication, as well as restraining from falling into stereotypes, which you showed nicely here.



At the end you chose great voice inflection as your character started to see hope for his future. I really loved this choice. Finding different voice in a character that struggles to find one is so difficult and you did this so well.

### **[Performance] Comments:**

Ethan created an incredibly complex and compelling character in Christopher. What was most impressive to me was his use of physicality to tell a story. It truly felt that he was living within Christopher's body, with slightly hunched shoulders, tight gestures, and heavy steps. This meant that while he was on stage (for the entire play!) he never dropped his character physically. That alone was so impressive as an audience member, because it kept us engaged constantly. In many parts of the play, he didn't have lines, and yet his body told an immense story. He also had a unique rhythm to his speaking that felt honest, and really gave us a window into Christopher's mind.

We could feel, through all of this physicality and work with speech, how very full and alive Christopher's mind is. I was also very impressed with his diction and the energy of his voice, which carried beautifully through the video. It is clear to me that Ethan did a lot of research on his character, and he never made the character feel like a caricature. I would still love to suggest some ways to dig into challenging characters, in case it inspires you in your future work!

I recommend, no matter who the character is, to come back to intention always. What do they want? If anything could happen by the end of the play, what do they hope happens? How does every action play into that? From there, I recommend taking a look at the conflict, and what stands in the way of that goal? This is the main give and take of the character, and can help us relate deeply to people who are unlike ourselves. This may be work you already dug into with this character, but I wanted to suggest it in case it inspires you in your character work!

### **[Performance] Comments:**

This was such a tour de force performance! I really felt like you were engaged and energized this entire performance which lead to it being so cohesive. It was wonderful to see how you moved through the world with the ensemble swirling around you. You took a lot of command of the stage and it really grounded your performance and the performance of those around you. I think that you did a really great job of physically engaging your movements and being consistent with the behaviors that you set for Christopher.

I also think you did a great job of establishing relationships between you and all of the other characters on stage. There were a few moments that your diction fell out and it will a little tricky to understand you so I encourage you to keep working on diction - even in quiet moments. This performance was so engaging and consistent. Wonderful work.

**Student Name:** Laura Breyen  
**Character Name:** Judy Boone

### **[Performance] Comments:**

Your thoughtful reflective voice was spot on. As you develop a character think through all their emotional responses. When you transition into more emotional content add more passion to



your voice. During the more aggressive parts adding that passion will really showcase your character.

Your character movement choices in being tentative with Christopher was a good choice it really showed her lack of interaction with him. Push that same tentativeness into your voice choices, this will really establish an overall feel for your character. Your big movements were well rehearsed and in character. Now that you have those so in hand, start developing the small movements that make the character's reactions more natural.

Your range of emotion in this play was vast congrats on being able to manage those well. Also great job on coming back recording week and jumping right back into the part after a break.

### **[Performance] Comments:**

Laura's role of Judy was incredibly interesting, because it felt like a combination of the actual character and Christopher's memory of the character. In the first act, she created this version of Judy that felt like a photograph--somewhat idealized, somewhat heightened, not quite grounded in reality. In the second act, it was fascinating to watch her small adjustments in her movement and intention that made her feel more realistic, less of a dream version of her character. Through both of these iterations of her character, she had a way of making each gesture feel immensely natural, which can be very difficult on stage! I loved how each cross across stage, each glance, each gesture felt like they were honest and motivated.

Her dialect was incredibly strong, and I think that a little extra work on diction could be helpful just to make sure we can understand every word through that dialect. Because she is so strong at her dialect, I would highly recommend taking a look at Paul Meier's dialect books to continue developing that skill. Learning how to find variance in pitch and lilt in different dialects will bring all that work to the next level! I would love you to think about how Judy gets worked up into explosions of emotion throughout the show. The script calls for very quick ramp ups in energy, where the character has to explode with emotion in a very short period of time. When this challenge arises, think of what the catalyst is, what is the light bulb that lights up that triggers this quick change in demeanor? Is it a word, an expression, the environment, another character? What is going on in the character's world that makes this trigger so impactful? This kind of specificity will help to make big explosions of emotion feel like they grow out of a particular trigger, like a tree that grows from a seed.

### **[Performance] Comments:**

I was really impressed by this performance. I felt like every moment was well motivated and well lived in. This performance was a wonderful example of living in your character's shoes moment to moment. Every single emotion and reaction was connected from one to the next. Because of this, it allowed the character to really breath through the episodes and give a really honest performance.

I did notice that the farther you went in your acting work, your accent would slip up ever so slightly. Accent work is so tricky but that is something I would encourage you to continue practicing - how to make lively, engaged choices and keep the accent in tact. I felt like every moment of physical engagement was so hyper realistic. Every movement felt extremely natural and what a real person would do. There was one moment that I think could have used a little



more realistic movement was the moment in the water. You're reaction to it being cold was perfect but the playing in the water was a little muddled physically. Really commit to that physicalization no matter how ridiculous you feel because it will pay off. I really loved this performance and I think all of your hard work really paid off.

**Student Name:** Lizzie Nelson

## **[Technical] Comments:**

Hearing how engaged you were with the art you were creating was the best, you clearly have ideas and a vision for the sounds you are creating. Learning how to manage levels of mics and sfx for filming is an added layer to your job that I can't comment specifically about since I couldn't hear the end product but we talked about how you were working through that and being aware of those details usually translates to successful outcomes. It is different from mixing a live show and you were considering how it was recorded as part of your design.

Your sound effects matched and encouraged the action onstage, a mark of thought and attention to detail which makes for good design. Recording and mixing those train sequences helped to elevate the tension of those scenes specifically. Careful of the voices over the effects though, it can be easy to drown out words. One thing I was missing was the specific ding transition sound and how it sounded as a whole with the show, does it change throughout the play with Christopher's inner journey? Not sure that changing it is necessary, but I want to keep you thinking about how you can further consider sound design within the character's journey, especially because the story is told from his perspective.

General suggestion, not coming from having a full picture of it, so take that with a grain of salt. You had some really effective sound effects and I think next I would encourage you to play with the dynamics of how you are using your designs. When is silence important? When does the effect change with the action onstage? How can you keep supporting the intensity of the action? I noticed the static sounds for Christopher were similar each time, consider how you can create different moods with similar sounds like in those moments. The tube sounds was a real genius moment in your design, I would point to that as great supporting of action.

Also, loved that moment when you were trying to work through the curtain call and applause. The director did not agree with what you had in mind and you pivoted to work with her direction. Sometimes we have ideas that don't get chosen and we are all better for having options and voicing them whether they are used or not. I'll just throw out there that the canned/live applause thing is such a headache right now for everyone. Turns out a full audience of applause just can't be replicated and I'm not sure any live event has that part figured out.



**Student Name:** Noelle Wang

**Character Name:** Siobhan

**[Performance] Comments:**

Your transitions were well done. You had a lot of ins and outs on stage these never distracted from what was going on in the scene. I loved when you followed his movements. I wish that happened more, it really added to the story, I know this was not in your decision making but wanted you to know it was great when it happened. Your movements were perfectly timed and mimicking of him was well done.

Your voice choice was so soothing during the times she was working Christopher. This really showed her care for her student. It also showed a difference from when you were in his head and when you in person.

Your character was a different style than most characters so choosing movements had to have been difficult. Your timing was well done throughout the play. Developing more nuanced movements throughout will add to your character. I truly don't know if you could have for this role but just something to work on in the future.

**[Performance] Comments:**

Noelle's work as teacher and narrator was wonderful. I loved seeing how she created a maturity of age, to help us see the contrast between her and Christopher. She did this through her speech and diction, which had a calmness and confidence to it, and through her physicality and posture. I knew from the first moment I saw her that she was an older character in a position of authority.

And yet I also could feel that she was in a unique position of authority that approached Christopher with great empathy and patience, which contrasted the policeman and dismissive train station employees. I do feel that her gestures and posture were honest and genuine and represented the character well, and I would have loved to see more variance in that physicality.

Keep challenging yourself to live in that character's body and find the many ways they express physically! It could be a fun project to observe someone in a position of authority in your life that you respect in a similar way that Christopher respects Siobhan--how do they move? What kind of gestures do they use? How can you tell they're understanding or empathetic? How can you tell they're an educator? This could help inspire you in expanding on your gestures and physicality. I also wanted to mention that she did a great job with her dialect, and I could understand every word she said!

**[Performance] Comments:**

I thought that you made really clear choices throughout the performance. Particularly I really loved how clear it was when you would switch from being a narrator to interacting direct with Christopher. I also thought you did really lovely work with your physical movement. You walked, gestured, and carried yourself like a teacher and it felt really calming and natural to have that presence onstage. I thought your accent was lovely and consistent so really good work there. Even though it is tricky to balance the narrator/character, I would encourage you to use more vocal variation as a character. I felt like the choice was made as a narrator to be a little more even toned, like Christopher, which I really liked. But when you move into the scene, I think you could



use more variances, because I always felt like your physicality made the switch not your tone of voice. Lovely work!

**Student Name:** Adele Varley

**Character Name:**

**[Technical] Comments:**

Adele, a large piece of the production funneled through your eyes and creative decisions as the audience's eyes, knowing that what you were doing would be what audiences end up seeing on this show is a heavy job for you. Learning a whole new system is challenging, you rose to that challenge and it will show with the end product. The moments when they were waiting for you were usually only related to asking questions of the video editor and you facilitated that really well. There's so many pieces that need to be considered when filming (continuity, scene transitions, camera moves, camera settings, etc.) and through the process you continued to stay on top of and ahead of all of those. You never seemed overwhelmed or confused despite all the pieces you were monitoring. Keep thinking about how to stay on top of elements, don't be afraid to advocate for your piece in the production. I noticed a few communication barriers related to what shots the camera operators were giving you, it might have helped to give them notes after a run if there was something you were missing that they could do differently the next time. I'm thinking about moments in which they might have been too close up and you knew that the video editor wanted a wider shot or if you wanted them to focus on a different character. I heard it a couple times, but you are managing what was needed and I encourage you to speak up more.

You have an eye and ear for the creative decisions involved with directing action onstage, you planned and implemented those decisions through the cameras' eyes and the end result will be a piece of filmed theater which is cohesive with the vision of the production. Your prompt book was detailed but I could also see you were making calls that 'moved' with the action onstage on the fly. One prompt book note in general I like to give out, if you are making notes, make them in a way that someone else could take your book and use it to run the switcher if they need to. Don't be afraid to print it out again and clean it up. The nitpicky cue-r in me always thinks that implementing a specific system of notation is infinitely easier to find than if you are working with scratched out notes, and allows for a better flow when you are watching action. Film is a different language from live theater, I'm sure you figured out some of that as you were going. I hope that you took some mental notes on what you learned because it can translate to how you manage action even in a live theater production. You were very passionate about what you were creating and that translates to your work.



## Director Eyes Comments

### [Performance] Comments:

Great work with these students. The focus they had in this show was astounding, and they really made something beautiful in a time of hardship. It's something I won't soon forget seeing!

Thank you for creating in this time. It is brave and very needed.

### [Technical] Comments:

You did it! You made it this far! And not only that, but the show is truly beautiful and thoughtful and highlighting so much good work. The opportunities students had to learn and grow will stay with them, just your dedication to doing it no matter the challenges is so heartwarming. They are getting to experience really high quality production expectations and results, even within the constraints. I was particularly excited each time a student wanted to show or talk about the work they are doing because it was always well-executed, and they were proud of it. You are inviting that artistic growth in them and they will take that wherever they end up. I know I've not had a lot of negatives, but I think this is a year and a production to celebrate for all the positives. And also, there truly were not many growth areas I could find even if this was a regular year. Your program is not going to suffer in this period of doing it differently, I think all educational theater makers need to be told that when it is true. Keep it up (but take your break after this one, because theater is way more work now, and you deserve it!)