



## 13-14 Tommy Awards Final Critique

**Name of School:** Divine Savior Holy Angels High School

**Name of Show:** *Urinetown*

Congratulations on your production and thank you for participating in the 2013-2014 Tommy Awards! The following critique includes the comments from the reviewers who attended your performance. Each category separates the comments by reviewer. Reviewer's followed a rubric for each category. This commentary is meant to serve as constructive criticism. You may share with your students and production team as you see fit.

### PERFORMANCE

#### ENSEMBLE

The reviewers felt the selected box best describes the overall quality of the ensemble work in the production:

- Did not meet basic requirements.
- No evidence of nerves or distraction. Everyone participated.
- In addition, ensemble seemed relaxed, focused, in the moment and performed with energy.
- In addition, ensemble had strong characterization which added to the scenes, they stayed engaged and in character throughout.
- In addition, ensemble worked together as a strong ensemble, enhanced and added value to the production, supporting the action verbally and physically.

## The reviewers had this to say about the ensemble work in your production:

### Reviewer 1

The ensemble was a vital part of this production. The ensemble was adept at creating a cohesive point of view. Each company member made distinct choices about who they were and they were consistent throughout the piece. They also managed to pull and throw focus at the right times. Jokes were not played out too long to distract from the main focal points and they did not let other moments fall flat by letting their energy drop. I found myself looking forward to looking at them in key moments to see how the action onstage affected their characters.

### Reviewer 2

The ensemble was a highlight of this show. The teamwork evident in the poor ensemble was incredible. Each move, expression, and lyric was together and had the same motivation. The opening of Act two was a great showcase of this group and the energy they bring to the stage. The business ensemble was efficient in their delivery of the scenes. Continue to match the energy and stage presence of the poor ensemble to limit the contrast for the audience. Other highlights were the "Cop Song" and "Urinetown" for their excellence in dancing and musicality, respectively. Continue to find the balance between breathing and dancing for the "Cop Song" as the vocal support sometimes was sacrificed for intense physical movement. Overall, this ensemble was a prime example of commitment to a show by a group of performers.

### Reviewer 3

This isn't an easy show to stage with high school students as the subject material and presentational style (that of a heightened sense of theatricality and cheeky humor) can be foreign to them. Here however the ensemble rose to the occasion capturing the style and essence of the show. From the opening welcome by Officer Lockstock to the closing "I See A River," the ensemble was working as a team. The ensemble as a whole worked well with each other - the give and take was nicely delivered. They did not steal focus from one another, but rather balanced each other whenever they were on stage. They demonstrated they were a true ensemble and were having a great time delivering their material that blended the serious with the humorous. They remained strong and consistent throughout the whole production; they were well-rehearsed and an extremely talented group. Their work elicited many emotional responses from the audience, a true sign the performers were invested in their work. What was entertaining throughout the production was to watch the different configurations of characters interact, both in terms of musicality and physicality of lines. They were certainly having fun with the melodramatic banter and physicality. The large group numbers were always impressively energetic, entertaining and error-free.

## SINGING

### The reviewers felt the selected box best describes the overall quality of the singing in the production:

- Did not meet basic requirements.
- Performers knew their material and accurately executed the rhythmic requirements of the music.
- In addition, performers included elements of phrasing & interpretation, had a pleasant sound, accurate harmonies and were mostly on pitch.
- In addition, performers maintained their characters while singing, effectively enunciated, had proper

vocal technique and were on pitch.

- In addition, performers understood and correctly executed the musical style of show, expressed character through song, had excellent vocal technique, tone and interpretation.

## ACTING

**The reviewers felt the selected box best describes the overall quality of the acting in the production:**

- Did not meet basic requirements.
- Performers had basic understanding of character, could be heard and were understood.
- In addition, performers understood character objectives, remained in character throughout even when not in focus, and made some character choices.
- In addition, performers were able to react in character and had an understanding of their role within the larger production, interacted well with other characters, and made strong character choices.
- In addition, performers showed a complete and consistent absorption of the character and were able to fully communicate that to the audience. They took risks and made very strong choices and possessed strong stage presence.

**The reviewers had this to say about the singing and acting by the lead performers in your production:**

Lead roles are defined by the National High School Musical Theater Awards. A full list of the lead performers as well as their definition of a Qualifying Lead Role can be found here: <http://nhsmta.com/pages/qualifying-lead-roles>

### Reviewer 1

The acting in this production was superb with the charming Jon Turner (Bobby Strong) delivering a stand out performance. He played a wonderfully complex protagonist with comedic chops and a great sense of physicality. Both Teresa Linn as Hope and Sam Pickert as Cladwell were well cast for their roles as their vocal ranges and abilities suited the characters.

### Reviewer 2

**Bobby Strong:** Jon Turner was perfect in this role. Vocally he demonstrated the most superior control that I have ever heard in a high school performer. Although Bobby is a powerful, revolutionary-leading role, the control with which the songs were performed added the emotions of passion and love to the character. Other highlights were diction, expression, and volume. The character was shaped through the vocal technique. The acting followed in suit. The physicalization was the most impressive - each movement seemed natural and convincing when interacting with Hope and Cladwell. Overall, congratulations on a superb performance. **Hope Cladwell:** Teresa Linn was lovely in this role. Vocally, she demonstrated a beautiful vibrato and a sweet musicality. Her vocal choices were a great asset to her character. Her acting was solid during most scenes as her technique with diction and volume was spot-on. The character of Hope needs to have a little more power and drive. She had the sweetness and the joy, but needed more of the revolutionary spirit and defiance. **Caldwell B. Cladwell:** Sam Pickart was a good fit for this iconic character. Vocally he was on pitch and accurate with each of his solo lines. Each lyric was delivered confidently and in character. His characterization was boosted through his great facial expressions. The condescending look that filled his face was

perfect. Continue to work on posture as an important aspect of physical characterization. The occasional slouch in posture took away from the age and power that you needed to convey.

### Reviewer 3

At the heart of the work is a boy-meets-girl romance centering on the rabble-rousing leader of the revolution, Bobby Strong (an exuberant boy wonder of a performance by Jon Turner) and the object of his affection, the daughter from the upper-crust corporate owner, Hope Cladwell (the pertly sweet Teresa Linn). Turner was energetic, had a masterful command of the melodramatic style both physically and emotionally, and sang with perfection. From the lovely, heartfelt duet with Linn "Follow Your Heart" – a number so emotionally earnest it brought tears to your eyes – to the rousing gospel rendition of "Run Freedom Run," to the heroic "Look at the Sky," Turner was consistently a bright spot in the show – a triple threat as an actor, singer and dancer. He's a star in the making. Linn had the voice of an angel. She had a charming presence on stage as the winsome ingénue. She too played the style to perfection. Sam Pickart as Caldwell B. Cladwell, corporate evil villain, played the role to unctuous and oily perfection. Besides his comic talents, he could definitely sing and dance while maintaining character, especially potent in the hilarious "Don't Be the Bunny."

### The reviewers had this to say about the singing and acting by the supporting performers in your production:

#### Reviewer 1

While balancing the requirements of the show's satirical style a great deal of genuine collaboration was happening. Calynn Klohn (Little Sally) was a perfect depiction of this. She was wonderfully aware of her role as she helped the slick Ali Walton (Lockstock) narrate key show moments. And as a member of the town Ali fit in wonderfully. Her specific choices in "Tell Her I Love Her" were clever and poised. She never played the obvious "child-like" choices and showed a depth and wittiness. Anne Lococo (Little Becky Two-Shoes) and Nick Reit (Hot Blades Harry) did a marvelous job of filling out the 2nd act as the interim leaders of the revolution. They seemed to be very confident physically and appeared to be strong dancers. Their acting choices displayed their comfortability with a more physical interpretation of the material. It was a welcome approach.

#### Reviewer 2

Officer Lockstock: Ali Walton was ready for this challenging character. Vocally, her vibrato and vocal power was phenomenal. The vocal power translated into character power for each musical number as well. The diction and volume also was an asset as the narrator lines were essential to the plot and needed to be easily heard. The acting was an example of full commitment to a character. The audience thoroughly enjoyed your over the top physicalization. One suggestion would be to ease the audience into the character choice. For example, at the top of the show, it would have been useful to let your diction and volume carry the exposition and lay the ground work for the absurdity and energy to follow. Overall, good work as the narrator. Ms. Pennywise: Emily Matt was primed for success in this role. Vocally, she demonstrated a vibrato not common to many high school performers. In addition, she had a perfect balance of power and control which boosted the spitfire portrayal of Ms. Pennywise. Her physicality was another asset. The crisp, yet natural movement of the character was spot-on. Specifically, the stiffness of her neck and elbows during powerful lines truly was an example of understanding physical characterization. I was also impressed with the ability to demand attention and gain control of a scene through vocalization although not possessing a natural dominating physical stature. Great work taking on a challenge and becoming a character. Little Sally: Calynn Klohn was refreshing in her portrayal of this character. Vocally, she kept her character voice in "Tell Her I Love Her" and it was heart-warming. Her acting was a highlight of the show. Through her contrasting physicality and vocal changes, she was able to create a character that

embodied innocence, determination, and a lovability that not many high school performers can create with an audience. Congratulations on moving a plot while encapsulating an audience.

### Reviewer 3

The leads were surrounded by a cast of eccentric characters well-conceived by this multitalented ensemble of performers who not only made the pair shine in the spotlight, but forced the attention on themselves as well with their unending commitment to the material. This was a well-cast group of students who knew how to sell the score and the pathos and humor embedded in it. Emily Matt as the vigorous Penelope Pennywise had a commanding presence with her strong physicality. She humorously invoked images of Rosie the Riveter – a girl with a mission. She took charge when she was in focus, but never pulled focus away from the main action when she was not in focus. She was fearless as a strong character actor. Matt showed us powerful chops with her rousing “It’s A Privilege to Pee” as well as her sensitive side in “Why Did I Listen to That Man?” Particularly striking was the pairing of Ali Walton as the narrator, Officer Lockstock, and Calynn Klohn as the attention-grabbing Little Sally. The onstage chemistry between them was unparalleled. Walton was particularly droll delivering some of the biggest yucks of the night in her interactions with the audience. Klohn with that squeaky clean voice was constantly hilarious – always knowing how to milk the most from her audience. These two characters have the difficult job of serving both as narrator and characters in the main action. They have to shift between breaking the fourth wall and pretending it’s not there. The two did this with ease. This is not your typical musical, and most likely was somewhat confusing at first for a first time audience member, but Walton and Klohn had such a rapport with each other that the audience’s trust was immediately established. Jake Lubenow as Senator Fipp, Emma Rhyner as Ms. McQueen and Thomas Kindler as Officer Barrel handled the physical and vocal comedy with skill. What could have been forgettable characters came to life through their portrayals. Rhyner was particularly deft with handling the comedic elements - loved her improved lines that would spurt out such as “I would marry him.” She has strong comic timing. The second act of the show ignited with three production numbers in a row. The ensemble numbers were ably assisted by two performers who were prominently featured in these numbers: Nick Reit as Hot Blades Harry and Anne LoCoco as Little Becky Two Shoes. Reit with his lanky body and sinuous moves was all threat and menace in a cheeky sort of way and LoCoco with her big voice and commanding presence took charge. As Bobby’s parents, Elodie Demmon and Joey Hoffman were convincing as the more mature characters. Demmon is a spunky little thing on stage. She brought a fiery energy to the role.

## CHOREOGRAPHY & DANCING

### Choreography

The reviewers felt the selected box best describes the overall quality of the choreography in the production:

- Did not meet basic requirements.
- Choreography was present and basic.
- In addition, the choreography used the space effectively, and fit the time period of the production.
- In addition, some of the choreography varied in pattern and style, matched the overall mood and style of the production, transitions into the choreography were completed well and added to the scenes.
- In addition, choreographed numbers varied in pattern and style, conveyed character, transitions into the choreography were seamless, complimented the staging and enhanced the overall production.

## Dancing

The reviewers felt the selected box best describes the overall quality of the dancing in the production:

- Did not meet basic requirements.
- Performers were able to execute the movement/choreography.
- In addition, performers moved with ease, had better than average execution of movement, and good technique.
- In addition, performers moved with precision and animation and reflected character.
- In addition, performer's movements enhanced their characters, was strong and consistent, execution of the movement was flawless, and was the strongest of ensemble work.

The reviewers had this to say about the choreography and dancing in your production:

### Reviewer 1

I loved the choices made in "The Cop Song." The retro dance styles and the staging that utilized the upper walkway during this number were great. The homage to *Fiddler on A Roof* in "What is Urinetown" was brilliant. Equally as refreshing was the "Snuff the Girl" using key Jerome Robbins like choreography from "Cool". The execution of said choreography was met with mixed skill level but was overall energetic and specific. I specifically enjoyed watching Sabrina Treacy who managed to dance exceptionally but most importantly in character. Her characterization of the strange and mostly confused poor street urchin was incredibly entertaining.

### Reviewer 2

The choreography for the production was functional and effective in each scene. Some highlights were "Mr. Cladwell" and "Cop Song". The movement of the stage in "Mr. Cladwell" was paralleled with the upbeat, rejoicing feel of the song. The use of flashlights in the "Cop Song" was an entertainment highlight of the show. The choreography was on the beat and fit each part of the song whether the daunting death list or the masculine march at the beginning. Overall, the choreography was suitable for this cast. Continue to push the performers with more challenging choreography in every scene. The dancing was energetic and stylistic. Each performer bought into the choreography that was given for each scene. This commitment turned into energy and entertainment value for the flow of the show. The "Cop Song" was a dancing and movement highlight for the production. Make sure, however, to never sacrifice singing pitch for dancing energy. There should always be a good balance. Overall, the ensemble is at a high level, but continue to push even further when polishing a dance to ensure each movement is crisp and uniform.

### Reviewer 3

*Urinetown* has some ambitious dance numbers and the cast pulled them off impeccably. Act II required endurance and energy from the entire ensemble. It was impressive that they were not only able to make it through those tough songs, but sing and move in character as well. The choreography was inventive and drew on a variety of styles from the inspired militaristic movements with working flashlights in "Cop Song" to quirky and animalist in "Don't Be the Bunny." The choreography was integral to the staging of all the musical numbers and this was well integrated within each scene. Each number was full of energy as Christal Wagner challenged her cast while keeping within their abilities. The variety of the

dance routines from physical-athleticism of “Act One Finale” to the frantic-fun running in place of “Run Freedom Run” (conceived by Stephanie Staszak) was performed with skill, precision confidence and most of all fun. This cast was certainly up for the challenge.

## MATERIAL

**Considering the difficulty of the material (theme of show, complexity of material, show selection), the reviewers had this to say:**

### Reviewer 1

This is a difficult style to master. Satire can easily fall flat. This production was exceptional in its consistency. It was evident that the students had a profound knowledge of what their intension should be. I was also impressed with their varying takes on how to achieve this. Each character had a few distinct mannerisms that were perfectly crafted for them. Timing in comedy is everything and it was also evident that the students had an open awareness of the audience. They rode the laughs, waited for the physical bits to land, and never sped through the harder moments. The company showed a great deal of integrity for the material.

### Reviewer 2

*Urinetown* presents performers with a dichotomy between comedic entertainment for the audience while daunting government oppression, love, revolution, and death. These topics are all serious, yet the show is so well written as to present a audiences with two and half hours of laughter and smiles. This dichotomy can be challenging for some ensembles. However, this production’s material was completely grasped in this case. The performers conveyed the material in such a way to make the audience smile for the love, laugh at the great comedic timing, pull for the revolution, and even feel sadness for the loss of Bobby. Congratulations to fully committing to a challenging production filled with complicated music and many themes.

### Reviewer 3

This was such a great piece to choose for high school students. The production not only works as a great piece of musical theater, but as an educational tool as well – musical theater history, plot development, environmentalism, politics – yet in the midst of all this “schooling” students perhaps learned the most about themselves and what they are capable of achieving. Playing satire with a heightened sense of theatricality isn’t an easy feat for young performers to wrap their brains around. The students got it and were having fun.

# DIRECTION

The reviewers felt the selected box best describes the overall quality of the direction in the production:

- Did not meet basic requirements.
- Performers knew their material and were staged. Design elements were appropriate for the production.
- In addition performers had an understanding of their material, the staging filled the space and the action was focused. Design elements defined place and time.
- In addition performers had a strong understanding of their material there was evidence of character development, the staging created fine stage pictures, most transitions were smooth and there was a clear vision. Design elements worked together to create a unified atmosphere.
- In addition, performers had fully realized characters, staging was complex, and created strong stage pictures while maintaining a "natural" look and feel. All transitions were smooth and clean. The production was conceived and executed with a strong vision and all production elements came together to create an outstanding production.

The reviewers had this to say about the direction of your production:

## Reviewer 1

It is a truth that all performers are not created equal. The director's ability to play to each of the performers' strength was his crowning achievement. There was an overall understanding of the piece from the last chorus person on the right to the person standing in the spotlight. Also, the staging was rather inventive. I loved the slow-motion section in the fight sequence, the complete usage of the drainpipes, and the use of the staircase in 'Follow Your Heart'. I also felt the stage pictures in 'Look at the Sky' were moving. Keeping the town people in a compact group during most of their scenes created clarity.

## Reviewer 2

The direction of this production was an enormous asset. The stage blocking was superb as each scene flowed and the transitions were efficient. The revolutionaries and poor ensemble was some of my favorite blocking on a high school stage. Each performer was completely prepared for each sharp movement and understood the energy needed to make a stage come to life. The scenes with the poor ensemble and Pennywise were unbelievably solid and put the show on a new level. One area to look at would be the contrast between the poor ensemble and the business ensemble. There was a moderate separation between the two as the poor ensemble was so well done. The business ensemble sometimes fell flat in comparison due to energy, diction, and blocking differences. Both ensembles were well prepared and committed, but the poor ensemble was just that much better in all aspects. The casting of each role made sense to the audience. Each performer was suited for the challenges of the role and embodied the look and feel of the show. The choice to cast Lockstock as a female was interesting and took some getting used to as the show started. There were some elements that inevitably were lost such as the creepy tension between the normally male Lockstock and Little Sally. However, the older sibling and bullying feel that was created between the two characters made up for the initial loss. The communication between the design team was fantastic and evident. Each cue, costume, and microphone was used effectively and raised the overall production quality of the show.

### Reviewer 3

When great material is placed in the hands of a skilled directors and designers, the result can only be victorious. This is surely the case with this production. Kotis and Hollmann pen a thoughtful work, astute with its politically timeless subject material and social satire, Brechtian-inspired elements, self-conscious heightened sense of theatricality and overabundance of musical-comedy parody – the references to the tried-and-true such as *Les Misérables*, *West Side Story* and *Fiddler on the Roof* makes you feel you're getting a plethora of musical theatre experiences all in one evening, not to mention the constant flow of physical comic bedlam, verbal puns and sight gags. Michael Stoddard recognized all of this in his rapid-fire staging, creating an entertaining and politically potent production. Every last gesture, evil cackle and ragged costume was meticulously accounted for in this production, but most importantly the story shone through clearly, hilariously, sweetly and darkly in all of its ironic and satirical glory. The cast had an exceptional understanding of the material given to them and worked well together as an ensemble. It was evident that Stoddard took the time to work with the young actors on the show's satirical tone and creating believable and honest characters as this was accomplished by the full ensemble. The interpretation of this production from all technical, theatrical and musical aspects was excellent. The coordination between company members was very apparent by the flawless movement scene-to-scene, musical number to musical number, and character dilemma to character dilemma. Subtlety in a not so subtle show was truly appreciated. Stoddard had a very clear vision for the show. Often directors build a show around one particular type or character because a member of the cast may have seemed born to play a certain role. This effort was far more collaborative – you could have seen certain cast members being interchangeable. That's not to say that each actor wasn't personally placed. It just speaks more to the ensemble and the director's work. There were too many directorial choices to mention that worked effectively at conveying the shows mood and advancing the action. From the synchronized head turnings to set-up a joke, to the placement of Turner and Linn on the moving stair unit to sing "Follow Your Heart" to all the personalized character expressions the attention to detail, tone, theme, style and its integration into the story was unbeatable.

## ORCHESTRA & MUSICAL DIRECTION

### Musical Direction

**The reviewers felt the selected box best describes the overall quality of the musical direction in the production:**

- Did not meet basic requirements.
- Performers knew their music and were comfortable singing on stage.
- In addition, the tempos and phrasing were good and the leads displayed good vocal control and the performers understood the musical style.
- In addition, music was performed in the appropriate musical style, and was accurate lyrically and rhythmically. Performers were mostly pitch accurate, enunciated well and for the most part maintained character while singing. There was evidence of harmonies and a good balance between the orchestra and the ensemble.
- In addition, performers were pitch perfect, clearly enunciated throughout, harmonies were distinct, and a fully developed character was apparent in each song. The direction provided a solid foundation to the production, and it was obvious there was communication between the leads, chorus and musicians.

## Orchestra

The reviewers felt the selected box best describes the overall quality of the orchestra in the production:

- NA - Musical was performed without an orchestra (or some configuration of an orchestra/band).
- Did not meet basic requirements.
- Instruments played together and watched the conductor.
- In addition, orchestra did not overpower stage performers, had no false entrances, and stayed focused during scenes.
- In addition, score was performed with minimal wrong notes; players were alert and played with attention to dynamics and phrasing.
- In addition, players had solid pitch and intonation throughout the show, created a pleasing sound quality and balanced with stage performers; score was performed with variety and nuance without mistakes.

The reviewers had this to say about the musical direction and orchestration of your production:

### Reviewer 1

The musical execution of the company was outstanding. They were tonally accurate and diction overall was impeccable. They were skilled chorally and obviously spent a good deal of time with the score. I did however find that the intro music for some numbers was a few bars too long.

### Reviewer 2

Musical Direction was a phenomenal asset in this production. Each performer was prepared and accurate with each harmony, rhythm, and pitch. Some highlights were the opening number, finale of Act 1, and "Run Freedom Run". The balance between leads and soloists was always spot-on, allowing for the audience to follow the plot through the lyrics. The a cappella section of "Run Freedom Run" was in tune and high in energy which can always be difficult. Congratulations completely preparing the performers for the intense, challenging music. The orchestra was prepared, balanced, and understood the style of the show. Never did the orchestra detract from the performers on stage. Rather, this ensemble of musicians worked as a cohesive unit to keep the energy high and the flow of the show running smoothly. The teamwork and professionalism sets this orchestra apart.

### Reviewer 3

Overall, musical direction was very strong. Tricky rhythms, patter song, quintets, a capella numbers – the students seemed unfazed, a sure sign they were prepared by an excellent teacher. The balance between leads and chorus was nicely orchestrated. The ensemble understood the musical style, capturing both its essence and spirit. Performers knew their pieces, both lyrically and rhythmically, and performed them well. The tempos, pitch and harmonies throughout the production were solid and thoughtfully constructed. The musical teamwork with all the different combinations of solo work, duets, small and large ensembles were consistently strong. The vocal harmonies were crisp and powerful in all the

numbers including "Urinetown," "Act One Finale" and "I See a River." Tone and mood was always present ranging from the softer "Follow Your Heart," to the humorous "Don't Be the Bunny," to the outlandish "Snuff That Girl." The orchestra was of a high quality. The instruments were balanced within the ensemble, in tune throughout the production and maintained appropriate volume during musical numbers and underscore moments. The tempos chosen by the conductor were very appropriate in terms of style and there was clarity within the instrumentation as it related to instrumental timbre. They provided rousing accompaniment.

## DESIGN ELEMENTS

### Scenic Design

The reviewers felt the selected box best describes the overall quality of the production's scenic design:

- Did not meet basic requirements.
- The design was practical/functional and was efficient in its design and execution.
- In addition, the design appropriately established time and place.
- In addition, the design somewhat captured the mood and flavor of the musical, there were obvious signs of detail that accurately reflected the period, culture or theme, of good quality, conveyed effective use of the space.
- In addition the design fully captured the flavor of the musical, included acute attention to detail that accurately reflected the period, culture or theme, was creative and innovative in its design and was executed at the highest quality.

### Costume Design

The reviewers felt the selected box best describes the overall quality of the production's costume design:

- Did not meet basic requirements.
- The design was practical/functional and was efficient in its design and execution.
- In addition, the design appropriately established time and place.
- In addition, the design somewhat captured the mood and flavor of the musical, there were obvious signs of detail that accurately reflected the period, culture or theme, of good quality, conveyed effective use of the space.
- In addition the design fully captured the flavor of the musical, included acute attention to detail that accurately reflected the period, culture or theme, was creative and innovative in its design and was executed at the highest quality.

## Lighting Design

The reviewers felt the selected box best describes the overall quality of the production's lighting design:

- Did not meet basic requirements.
- The design was practical/functional and was efficient in its design and execution.
- In addition, the design appropriately established time and place.
- In addition, the design somewhat captured the mood and flavor of the musical, there were obvious signs of detail that accurately reflected the period, culture or theme, of good quality, conveyed effective use of the space.
- In addition the design fully captured the flavor of the musical, included acute attention to detail that accurately reflected the period, culture or theme, was creative and innovative in its design and was executed at the highest quality.

## Sound Design

The reviewers felt the selected box best describes the overall quality of the production's sound design:

- No microphones or sound effects used.
- Did not meet basic requirements.
- Performers were, for the most audible although missed cues and balance issues detracted from the performance.
- In addition, the design was practical, functional and executed well despite missed cues and occasional balance issues.
- In addition, performers were audible, for the most part the overall balance between performers with microphones and performers was executed well, sound effects were present and appropriate and the cues were accurately placed.
- In addition, performers were clearly audible and the overall balance between performers with microphones and performers without was executed well and sound effects were appropriate and effective and the cues were accurately placed.

## Design Comments

Reviewers had the following comments about the design elements in your production:

### Reviewer 1

The scenic design was functional and mysterious. Creating nooks and hidden spots for entrances and exits was a very clever way of filling the space. The sound was clear and well-balanced. In the 2nd Act there was an issue with Hot Blades Harry's mic but that was the only misstep. I loved the costumes. The color palette, style, and level of distress of the costumes were well executed. I liked the integration of the more modern dress styles for the staff members. This created a very distinct difference between the more Depression-era dress of the towns people.

### Reviewer 2

Sound- This design element was solid and efficient. Hardly ever did the microphones distract from the performers on stage. The only distraction was the occasional microphone pop. Besides that, each scene was easily heard and the balance of soloists and ensemble in the musical numbers was always right where it needed to be. The sound effects used in the reoccurring flashback of Bobby's dad were very useful and added to the comedy of that scene. Lights- The lighting design was a highlight of the production. The color choice was perfect as it interacted with the metal scaffolding and the piping. The greens, yellows, and blues were effectively used to provide great contrast between the business world and the oppressed world. One outstanding highlight was the lighting during Bobby's decent to the ground. The audience was surprised and intrigued while also completely understanding Bobby's fate. Overall, I was impressed at the mood and scene changes that were accomplished by the lighting design. The concepts truly painted the picture for the audience and allowed the performers on stage to excel. Costume- The costume design was appropriate and functioned well with the cast. The ensemble of poor people at the amenity was flawless. There were subtle differences, yet the colors and worn nature of the costumes contributed to the unified ideals of the group of revolutionaries. The business ensemble was a good distinction between the two ensembles. However, Cladwell's suit jacket was too long on his arms. This extra length took away from his power and inhibited the character in some scenes. I felt that the lighting design and costume design were completely on the same page. Each choice was communicated and functioned to make the stage pop with shock value and energy. Scenic- The set was a brilliant design. The levels on stage created great staging pictures and allowed for the director to stage complex blocking. The large pipes gave the stage another huge boost. Not only did the actors utilize the pipes, the mood of the show was created by the pipes along with the metallic feel of the scaffolding.

### Reviewer 3

This production was a good example of how the various elements worked together to create an evocative and visually pleasing look for the show. It's clear that the team working on the technical elements understood the importance of working together to create an entire world onstage through a careful balance of color, light, timing and space. Set - The multi-tiered unit was stunning with its attention to detail. It had an urban, gritty feel with its dingy painting, boarded up windows and metal stairs. It perfectly captured the world of the

musical and allowed for variety in the staging. It was particularly used well for musical dance numbers incorporating both the upper and lower levels. It was a smart choice to have the center wall unit revolve between Cladwell's headquarters and Public Amenity Number 9. This provided for swift scene changes. Costumes - The costuming design was thoughtfully conceived and executed. There was a rags to riches elegance to the full look with its stylish, well-rendered and tailored, and sophisticated visual appeal. The attention to detail was certainly noticed. From the polished look of Cladwell in gray suit to the matching police uniforms with hats and badges to the Poor Ensemble's rags, this design captured the diversity needed. Makeup and hair styles were appropriate. The poor ensemble wore ghoulish makeup straight out of Bertol Brecht play. Although the makeup had a slightly comic effect, it also highlighted the desperation of the users of the Public Facility. Lighting - From stark and bright to moody and intimate, the lighting captured the flavor of the show. Just like the costuming-makeup, there was definitely that eerie Brechtian feel. Performers were clearly illuminated or shadowed appropriately throughout the production. The follow spot operators were tight with their entrances and exits and stayed on the performers accurately. The lighting was always in tone with the show. In this show particularly the lightening helped to create stage magic. Loved the bright yellow lighting. Felt like it was signifying pee. Sound - Sound quality was good. There was a balance between the performers and the orchestra.

## STAGE MANAGEMENT

**The reviewers felt the selected box best describes the overall quality of the production's stage management:**

- Did not meet basic requirements.
- Scene changes came together but at times did detract from the performance. The stage crew displayed an average level of organization and technical problems that arose were addressed.
- In addition, scene changes were adequate and did not detract from the performance, for the most part the stage crew was organized and rehearsed. Any technical problems that arose were admirably troubleshot.
- In addition, cueing and scene changes were technically error free. Stage crew was well organized with only a few missteps and any technical problems that arose were troubleshot quickly and efficiently and almost unnoticeable.
- In addition, stage manager and crew created a seamless world on stage, conveyed complete control of the environment and were completely professional.

**Reviewers had the following comments about the stage management of your production:**

### Reviewer 1

The management of this production was very sleek. I did not witness any late cues or mishaps with the running of the show. Everything was very smooth.

## **Reviewer 2**

The stage was a functional, seamless unit. Each set piece was called and moved in a timely manner, adding to the overall flow of the production. Never did any transition or cue distract from the show, only functioning as an asset to the actors on stage. The constant changes from UGC to the Public Amenity were organized and smooth never giving the audience a moment to even think about not being engaged with the plot. One awkward moment was the opening of the show. There was a long pause between the house lights going down and the entrance of the police with the music director. Besides that one moment, the stage was under complete control adding to the wonderful work that was done.

## **Reviewer 3**

The entire production ran like a well-oiled machine. The demands on the stage manager Simone Tegge and the crew were herculean. The entrances and exits of the many performers were well navigated. Lighting, sound and other technical cues were constant. Scene transitions were top notch, had a thematic sense and flowed seamlessly. There was definitely synergy between the stage management, the lighting, the sound and the performers. The work kept the theatricality and the brisk pacing of the show front and center. The environment always seemed controlled. This was strength of the production.

# **THEATRICAL EXPERIENCE**

**Reviewers had the following comments about the overall theatrical experience at your production:**

## **Reviewer 1**

I enjoyed this production immensely. I was moved by the overall talent of these students and the professionalism that they all displayed. I would have paid to see this production. I was surprised at this school's ability to achieve professional-like performances. I look forward to seeing more shows at this school.

## **Reviewer 2**

Every aspect of my experience was spot-on. From the lobby displays to the ushers, a sense of professionalism was present. The playbill was filled with creativity, information, and was very successful at setting the audience up to enjoy the show. More than the physical attributes, it was very evident that the community and audience response was completely positive. The volunteering in the lobby and the overall audience support for the performers truly was an example of a theatre community. Thank you for letting me spend a day and experience your hard work and dedication to theatre.

## **Reviewer 3**

A professional experience to be sure from the playbill to the ticketing to the lobby displays. Audience is in full support from their participation in the silent auction and raffles to their rousing standing ovation.

# NOMINATIONS:

At our directors meeting this summer, it was suggested that we share the Tommy Award nominations with the schools when the final critique is sent, instead of at the end of the season with the award announcements. The reviewer team will meet at the end of the season to determine the 2014 Tommy Award recipients from the complete list of nominations from all participating schools. **We will be announcing the 2014 Tommy Award recipients in May 2014.**

If you were nominated for Outstanding Musical, Outstanding Musical Number(s), and Outstanding Lead Performer awards, we would like to collect your music at this time. We ask that piano-vocal, bass and percussion parts are sent for the following nominations:

Outstanding Musical: 5-minute medley (or number) from your production

Outstanding Musical Number: Music for each number you were nominated for

Outstanding Lead Performer: 1-minute solo (of their choosing) for each lead performer nominated

Please contact Karra Beach at [kbeach@overturecenter.com](mailto:kbeach@overturecenter.com) regarding your music.

Also at this time please send Karra the name of the student nominated by your cast and crew to receive the Spirit Award.

## Your production was nominated for the following Tommy Awards:

### Outstanding Musical

### Outstanding Ensemble

### Outstanding Orchestra

### Outstanding Musical Numbers:

“Privilege to Pee”

“Look at the Sky”

“Run Freedom Run”

“Why Did I Listen to That Man?”

### Outstanding Lead Performers:

Jon Turner (Bobby Strong)

Teresa Linn (Hope Cladwell)

Sam Pickart (Caldwell B Cladwell)

### Outstanding Supporting Performers:

Calynn Klohn (Little Sally)

Emily Matt (Pennywise)

Emma Rhyner (Ms. McQueen)

Ali Walton (Officer Lockstock)

Elodie Demmon (Josephine Ma Strong)

Anne Lococo (Little Becky Two-Shoes)

Nick Reit (Hot Blades Harry)

### Outstanding Dance Performer:

Sabrina Treacy

**Outstanding Direction:** Michael Stoddard

**Outstanding Musical Direction:** Rebekah Wickert

**Outstanding Choreography:** Christal Wagner & Stephanie Staszak

**Outstanding Stage Management:** Simone Tegge

**Outstanding Overall Design**

**Outstanding Scenic Design:** Amanda Marsala

**Outstanding Lighting Design:** Katie Esser & Amanda Marsala

**Outstanding Costume Design:** Aria Thornton

**Outstanding Sound Design:** David Wicket & Keith Anderson