

S T A R L I G H T  
**Blue Star**  
◆ A W A R D S ◆

## Adjudicator Comment Form

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School: **Oak Park High School**

Production: ***Bring It On: The Musical***

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: **No student was considered for this category.**

## ***Choreography***

Adjudicators considered—

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

Name of Student Choreographer: **Annie Gemmill and Kylie McLane**

### **Adjudicator #1 Comments:**

The choreography included all levels and showed commitment to present day and location of the scenes. I appreciated that during some of the group stunts there was plenty of support built into the choreography. You used the space effectively and everyone had ample room to move. In “Killer Instinct” there can be more variety and interactions between characters. The final gun pose was fun and gave them a chance to come together in strength. You can continue to work of the execution and timing of some of the more difficult moves in “Legendary,” so that you can create more cohesive patterns. Great work in communicating the importance of high energy and facial engagement!

### **Adjudicator #2 Comments:**

Without knowing the cheer experience of the cast, having anyone do standard cheer routines with stunts is always hard and challenging. The difficulty and variety of the choreography did seem on the simpler and repetitive side. However, if no one involved had cheer experience and they learned this all for the first time, then good job whipping them into shape!

### **Adjudicator #3 Comments:**

Excellent job coordinating numbers, keeping performers safe, and discovering new ways to tell the story! Continue to create in new ways and test limits! Congrats! “What I Was Born To Do”: Thank you for adequately spacing performers to ensure all are seen. You created elevated group and linear compositions on stage, utilizing the entire space. The specificity of movement appeared to be identical to cheerleading moves. During the bridge of the song, performers engaged their faces, yet their bodies told a different story. Sliding with an arm extended from the waist posed as a filler movement that did not necessary fit with the emotional context at that point in the number. Cheerleading movements worked in other areas of the number, yet I wanted something more complex or story driven to round out the scene. The intention to break students off from the center group one at a time at the end of the bridge was beautiful, yet finer execution would strengthen confidence in movement. I applaud the choreographer for ensuring the safety of performers and promoting positive facial expressions during the difficult stunts. “Legendary”: performers moved with precision and direct actions. The context of the number calls for direct, free, and quick movement with specific motivation. At times, it felt as though the performers added too much heaviness to the steps, making it feel grounded rather than being light on the feet (I encourage choreographers to consider Laban’s efforts when working.) I encourage the team to use a variety of shapes and formations as it adds fun geometric roadmaps for the audience. When prepping for major stunts, I appreciated the commitment and serious attitude of the cast to complete efforts safely. However, I wanted the action to continue, not pause. I enjoy seeing choreography that always keeps the action going, maybe by adding a featured soloist or a small group in front of the performers’ completing stunts. That final pose was spot on! The dedication and force of the number connected well with the given circumstances of the team. Continue to pursue and explore work with this in mind. “Killer Instinct”: The side group added spunk and energy to the numbers. Turning around Eva helped convey Eva’s self-possessed and villainous attitude. I would advise the team to keep the dancers moving throughout the space, rather than stay isolated on stage right. Could the devils have followed Eva around the stage? Could the devils have been staggered with two in front and two a step behind thus creating texture? I enjoyed the use of levels when they went down on their knees. In addition, at times the girls appeared uncertain of what to do next. I encourage the team to always keep the momentum of the song moving forward. The Charlie’s Angels Pose added a pleasant motif.

# ***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:**

The orchestra kept a quick tempo and maintained a clear tone throughout. They were overpowering the vocals at times and it seemed as though the performers were reaching and/or yelling, especially in their higher registers and at the completion of a few numbers.

## **Adjudicator #2 Comments:**

The orchestra played and blended well and did not overpower the performers on stage. They certainly did not take away from the show at all, and added a consistency throughout the show.

## **Adjudicator #3 Comments:**

Exceptional job keeping up with this tough score. The rhythmically challenging tempi combined with clever (and in some instances comical) harmonies make this show complex for the orchestra, but an earworm for the audience. “What I Was Born To Do,” the interlude for “Welcome To Jackson,” and “Cross The Line” carried perfect balance, as most other numbers in the show. You created a unified sound as one pit, rarely swaying from pitch. This score, for the percussion section, can pose a threat in terms of tempo and volume. The percussion seamlessly interwove into the orchestra, creating a steady pulse that drove the story forward. Wonderful job overall to execute a daunting score and doing so with great success and attention to detail.

# ***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:**

The scenic design for JHS looked complete and the various graffiti added dimension. These details also help us understand the location and tone of the new environment. We did not get a sense of Truman this way with the design as it was simply a blank stage for their scenes. There can be more variety in the scenes taking place in the gym and/or competition to communicate the different places. The use of the bed and the change from Campbell to Eva's bedroom worked perfectly to show her desire to be Campbell with the exact same bed, etc.

## **Adjudicator #2 Comments:**

I really enjoyed the variety of different set designs and how each scene was created. There were great differences between both schools. For such a large stage, there were designs that only took up a small portion of the space, leaving large open areas, but this was not a distraction at all, just a noticeable observation.

## **Adjudicator #3 Comments:**

The scenic design for the performance designated location well. The lockers at Jackson acted as the greatest "tell" in terms of location, creating a grungy school atmosphere for the characters circumstances and storytelling. The use of the cyc to display color was the only element needed at times, especially during physical cheer routines. At times, I wanted more features to distinguish when at Truman and other locations. The lockers were a bit distracting as we went back to Truman, Campbell's bedroom, and the cliff. I encourage a little more thought into how the set can change position or be used in a way to convey multiple locations with the shift of a set piece or with isolated lighting. I was confused by the sidewall panels next to the lockers as well. Other than adding some graffiti, I was unsure of the intent by having those there. I encourage the designers to engage the creativity already on display even more so the audience can shift seamlessly from scene to scene without disrupting the momentum. All items appeared sturdy and transportable, yet not entirely finished. The open space allowed performers much room to play. Excellent job creating an already unique world adding color, texture, and plenty of open space to it.

## ***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:**

The use of the scrim and color changes helped communicate mood and added variety into the scenes.

### **Adjudicator #2 Comments:**

I remember every scene being well lit and no distractions at all by the design of the lights.

### **Adjudicator #3 Comments:**

The use of the spotlight served to differentiate reality versus moments of soliloquy. The intention to create separation between dialogue and song was on point, yet I wanted more front light or a faint backlight on the cyc to “round out” the world and see a bit more of the performers. The use of blackouts created distinct moments for transition. I encourage the design team to work with the director to find seamless ways to keep the action going and the lights on. I want to see more of the stellar work you are doing. One of the highlights in the show was at the end of “It’s All Happening.” The use of the cyc with green and front yellow light gave off a depleted look to the circumstances, and it contrasted perfectly with the optimism of the performers. The top light cue at the final beat of the song highlighted the bright future for Jackson. Through a simple cue, you conveyed so much. I encourage you to keep searching for ways the story can be accentuated through the design. Color, location, texture (gobos), and cue placement can come together to make a comprehensive, action driven design.

## ***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:**

The costume design focused on highlighting each character’s personality and there was a large variety. Of course, the cheerleading uniforms for both Truman and LHS all fit well and created the unison we are looking for. The male cheer uniforms could be more tailored for Truman to show their professionalism. The students

at JHS wore modern and flattering teen clothes that were mood and time appropriate. A few choices such as really short shorts and/or the tinier crop tops, although flattering and most likely what kids are wearing today, can be distracting for a stage if it seems as though they are hindering mobility. You want every costume to give performers full range of motion. Specifically, Danielle's pieces worked extremely well. They established her character's unique expression while also giving the performer range. They also provided a lot of color and texture. I appreciated that her JHS cheer uniform also had sparkle to it – just as her character would want.

#### **Adjudicator #2 Comments:**

Great job on costumes, establishing different characters and locations. Very real and believable, easy to determine who was who as soon as they entered. Well done.

#### **Adjudicator #3 Comments:**

The costumes filled the stage with color and personality. The contrast between the Truman squad and the Jackson crew carried throughout the show, showing difference in socio-economic status, school spirit, and engagement in the sport. The Jackson school outfits, especially those of the Jackson Trio (Danielle, La Cienega, and Nautica), provided a mosaic of color variance with soft dark undertones. Having this explosion of color, especially from the trio heightened the personalities and served to show the power of authenticity. Clothing never appeared like costumes, but elements the characters would wear daily. Costumes fit well and never hindered choreography. I commend the design team for creating a show where performers “popped” on stage, partially because of the smart, vibrant costumes comprised of unique colors and textures. I encourage the team to continue searching for ways to spread the message of the show through costumes in future productions.

## ***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 use of the hair extensions was fun and helped with the unity of the cheer squad. The huge bows helped establish their squad and remind us that they are Truman girls. Danielle's various hairstyles also complemented her character and gave her more range. There can be more playful makeup used on the ensemble cheerleaders, as well as with Bridget, to highlight their cheeks, lips, and eyes.

#### **Adjudicator #2 Comments:**

Good job at making the cheer teams very uniform and the giving the school kids variety to change things up. It looked like many performers had natural hair, no wigs for the most part etc. Great job combining with costumes for high believability.

### **Adjudicator #3 Comments:**

The hair design displayed character just as effectively as the costume design. Both worked seamlessly to convey the personalities of Truman and Jackson. The uniformity of Truman hairstyles with the ponytail versus the bold array of hairstyles from the Jackson crew differentiated the attributes of both teams. If any wigs were used, I did not notice. The Jackson trio had matching styles amplifying their ferocious energy. Makeup appeared natural and fluid throughout the performance. I might encourage a little more foundation, as a few performers appeared washed out at times. Otherwise, I advise the team to continue allowing the hair to show character.

## ***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:**

Adjudication provided without commentary.

### **Adjudicator #2 Comments:**

I remember all cues were hit, no major disasters occurred, and nothing distracting happened to take away the focus of the audience.

### **Adjudicator #3 Comments:**

Good work executing cues with accuracy most of the time. You kept the show moving. I encourage you to implement faster fades up and down. *Bring It On* is a fast-paced show with a distinct beat. The lighting crew has a challenging role, ensuring that performers are lit from various stage positions and that cues are executed with sharp consistency. Lovely job executing cues throughout, especially at the final beat of "It's All Happening," which created a beautiful picture worthy moment.

## ***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:**

We could hear the performers clearly during their scene work and the sound crew worked efficiently to maintain balance between the orchestra and the vocals throughout. During the ensemble moments where everyone is singing, it can be helpful to lower the mics of the principal performers so we do not get one louder voice over others when it is meant to blend.

### **Adjudicator #2 Comments:**

I do not remember many microphones that cut out, and I could understand the performers for the most part throughout the entirety of the show.

### **Adjudicator #3 Comments:**

I appreciated the work of the sound crew to create a balanced performance. Performers were heard clearly most of the time with an occasional microphone going out from either Skylar or Kylar. Balancing a rhythmically challenging and percussion heavy show such as this requires the team to expect entrances and for the team to know cast member levels. The crew executed cues with professionalism and worked quickly and unnoticeably to resolve errors. I applaud the performers as well for instantly projecting if a microphone did go out.

## ***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 crew took care of the tumbling mats efficiently and transitioned between scenes in a timely manner.

### **Adjudicator #2 Comments:**

Great job maneuvering such a diverse grouping of set pieces throughout the many scene changes in the show. Only noticeable a few times, but even then, they were not taking away from the show or causing a distraction.

### **Adjudicator #3 Comments:**

The set crew did a fine job ensuring pieces were on and off stage in an appropriate amount of time. If backstage crew assisted in onstage transitions, the blackouts covered them well. The crew did an adequate job ensuring correct placement of scenery. At times, I noticed members of the cast moving scenery when a spotlight was on a performer. I encourage greater awareness when this happens, maybe including a soft blue top light to assist in transitions.

## ***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 costume crew moved efficiently and were able to take care of many quick changes as the days in the script moved by. The performers looked complete entering the stage and their uniforms always looked professional.

### **Adjudicator #2 Comments:**

All performers appeared well dressed and on time for each entrance. I do not remember any costume malfunctions or pieces looking out of place. Good job.

### **Adjudicator #3 Comments:**

The costume crew did exceptional work to ensure performers came on stage prepared and ready to engage with others. What amazed me was the speed to which transitions happened, especially for principal characters. Although members of the Jackson ensemble changed a few times, the principals, especially the Jackson trio, changed multiple times. Costumes looked appropriate and in good shape throughout the performance and performers never appeared out of place or disheveled. I advise the team to continue this exceptional attention to detail, especially for musicals with greater costume maintenance required. Excellent work to this crew!

## ***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:**

Great work keeping all of those hair extensions in throughout. Be sure and check the ponytails are not caught or drooping, as they can tend to do that after tumbling.

### **Adjudicator #2 Comments:**

All performers' looks came across appropriate, done well, and on time. No one seemed out of place or had a distracting look.

### **Adjudicator #3 Comments:**

The hair and makeup design, especially for the Jackson crew, delivered and then some. Hair design served to accentuate the vivacious personalities of the characters. The longer or taller the style, the better. Plus, performers used their hairstyle to their advantage, including as an extension of themselves during choreographic numbers. As performers transitioned from costumes, no noticeable issues occurred to take the audience out of the world. I encourage the team to continue working toward blended, cohesive, and character driven looks with appropriate makeup application and styling. Well done!

# *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
- Comfort 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: **Katherine Robbins**

Role: **Campbell**

## **Adjudicator #1 Comments:**

You brought a lot of energy to the character of Campbell and were able to move through the discoveries that she has smoothly. There was clear understanding of relationships and you were able to be conversational with your dialogue, avoiding vocal patterns. Keep working on allowing the emotions to drive the reactions. In the song "One Perfect Moment", there was room for more emotional connection as to why this character needed this so badly. This need fuels the rest of the behaviors in the story. At the new school, allow yourself to play more with physicality and facial engagement in your reactions to what you are seeing for the first time.

**Adjudicator #2 Comments:**

You brought great energy and focus to the role, very believable from the audience. Great execution and skill on choreography. Acting choices made sense and had great chemistry with fellow performers; one room for improvement would be to watch how often you grab the hands of others. Singing was good, and had up and down moments depending on the song.

**Adjudicator #3 Comments:**

You have the makings of an impressive belt with nice breath control and extended range. I encourage you to breath from the diaphragm and sing as if the sound is lifting from the back of the head over you rather than forward and from the throat. This creates a strain overtime that is difficult to recover from. For example, in "What I Was Born To Do," you gave it all on the high notes with strong power behind the voice, and I could tell you used the softer parts of the bridge to recover. Continue to discover the connection between the head, chest, and diaphragm. During "One Perfect Moment," you captured the push and pull of "yearning for perfection." The emotional intent behind the song was truthful, and this feeling carried into your physical movement. I encourage you to ground yourself and trust your instincts. You have the courage mastered as Campbell, and I wanted that courage to build and ground you even deeper as the show progressed. By not finding a foundation, it can appear as if you are questioning where to go on stage; bringing your feet closer together might help rather spreading them wider than the shoulders. You served as a valuable, humble, and cognizant leader for the show, displaying growth over time as a character. I encourage you to work toward finer execution in terms of precise choreography, comfortability on stage, and chemistry with fellow performers. You carry a natural stage presence, and over time, with growth in line intention, character motivation, and onstage connection, you will be able to serve as a stronger, more believable addition to the story. Fabulous work and continue to grow!

Student's Name: **Alexyus Johnson**

Role: **Danielle**

**Adjudicator #1 Comments:**

You had a strong understanding of this character and played her moments with intelligence. The scene work was natural and you were able to make your points with clarity. You have an outstanding stage presence that fit well with the character's sense of leadership. Be careful not to use your arms too much. That flowing motion is fine to use every once in a while if it is her "signature" way of talking but when it is used too much, it loses its effectiveness and creates a habit that effects fluidity on stage. Keep relaxing into that strength and command you carry in the dialogue work and use that throughout the dances too. Keep finding variety for your characters in the physical expression of intention and emotional life.

**Adjudicator #2 Comments:**

I loved the stage presence and focus you brought to Danielle; it was evident how much fun you were having. Wonderful vocals throughout the show. Unsure if my questions on choreography come more from what you were doing, or the choreography that was given to you, but I felt as if you could have done more. Great acting, believability, and line delivery. Solid performance.

### **Adjudicator #3 Comments:**

The thing that drew me in was your ability to deliver the full emotional and intellectual arc of the character. You expounded on each relationship with your impressive line delivery and stage presence. The role came naturally to you, and you expressed her truth without conforming to the ideas of others – a universal trait we can all learn from. Your power and intelligence carried in each scene. For future performances, I encourage you to engage your fellow performers with more eye contact, especially when singing. This allows the audience to connect with you and see who Danielle is with others. In “We’re Not Done,” your vocal prowess resonated. You have impressive control of pitch and phrasing. I encourage you to incorporate a little more breath to really elevate and round out your tone. Your movement was fairly consistent through the performance. I encourage you to consider where you are going and seek out that destination (planting yourself exudes more confidence), and I also suggest working on keeping your hands at a natural place, using them only to emphasize key phrases or realizations. Congratulations on delivering a fierce performance! You have a knack for this, and further development in vocals and movement will accentuate your talent even more.

## ***Actor in a Lead Role***

No student was considered for this category.

## ***Actress in a Supporting Role***

Student's Name: **Kylie McLane**

Role: **Eva**

### **Adjudicator #1 Comments:**

Great vocal projection and enunciation work. We were able to hear and understand all the scene work. You showed a clear understanding of Eva’s hidden agenda and successfully created an enemy in this character with your blunt and hyper-driven line delivery. You brought energy to your vocals and can continue to work on settling into the rhythm of the choreography so that it can be more fluid. Keep working the breath support to avoid pitch issues.

### **Adjudicator #2 Comments:**

A spectacular job with your arc of going from new girl, to fitting in, to playing innocent, and then revealing the truth at the end. Very believable, great focus, and wonderful singing voice. Keep working on the motivation of the choreography to aid in believability, as it was not as realistic as the singing and acting.

**Adjudicator #3 Comments:**

Congrats on a good show of optimism, with an unexpected bite. You took to heart her character traits of being a hard worker, even if it was for the wrong reasons. During “Something Isn’t Right Here,” you displayed an innocence that scared me. Your vocal control on “Killer Instinct” consisted of sustained breath support. The balance between belt and head voice swerved effortlessly, with nice vibrato and runs. All the while, you pushed the intention of the lyrics forward, allowing her bitter jealousy to shine. You entered the stage with bubbly confidence and carried this through the performance. I encourage you to continue working on rooting yourself when on stage as it shows more confidence. Alongside your fellow team members, you engaged with the onstage action and kept momentum. Continue to work on high-energy choreography to deliver bold movement that is synchronous with your other cast mates. Well done!

Student's Name: **Olivia Robbins**

Role: **Bridget**

**Adjudicator #1 Comments:**

Great understanding of this character. You managed to bring her humility, self-struggles, and kindness out in a natural way. She was extremely believable and had a strong sense of purposeful movement. You showed understanding of her inner emotional life and allowed her discovery of self-value to happen gradually but consistently. Your scene work was clear and you had strong diction as well as vocal variety. The song, “It Ain’t No Thing” was a highlight of the show in the way you allowed this character to find her rhythm. Keep working the breath support to avoid pitch issues and relax in your body more to build command on stage.

**Adjudicator #2 Comments:**

Really enjoyed watching this character grow in personality and confidence throughout the show. It was a relief when Campbell switched schools knowing a friendly face would be there. Really great acting, focus, and character arc. Good job with your personal choreography and good job singing as well. Acting was very solid.

**Adjudicator #3 Comments:**

You displayed great commitment to character and story. You embraced her meek quality when in large settings, yet you brought out her caring ability. You delivered comedic timing gracefully, almost as an afterthought. The subtlety of your approach to the dialogue showed enhanced understanding of comedic acting and delivery, especially in Act I and in scenes with Campbell or Twig. During “It Ain’t No Thing,” you sustained adequate pitch and fair tone. Throughout the number, I wanted more energy and animated facial expressions. At this point in the show, Bridget should be at her most confident, yet it fell flat compared to the energy of your scene partners. I encourage you to commit to the movement and use the full range of movement. By the end of the number, I wanted a big pose to display this bold new persona. I advise you to give it 100% at all times, because the audience is good at noticing if a performer becomes tired. Continue to hone those stellar comedic skills and work to add even more energy and accuracy to your vocal and physical performance.

## ***Actor in a Supporting Role***

Student's Name: **Dominic Carrera**

Role: **Randall**

### **Adjudicator #1 Comments:**

You brought an ease and chill tone to the character of Randall. The headphones and relaxed costume worked well for the energy and fluidity you moved with. Be careful not to turn upstage too often especially when speaking to a scene partner and/or singing. There was a moment in "Enjoy The Trip" where you were singing to Campbell but we could only see your back and you had good facial engagement so we want to see the way this character looks at her.

### **Adjudicator #2 Comments:**

Excellent job acting, very realistic and believable choices made throughout the show. Solid all-around performance as well as highly consistent from scene to scene. Always was in character and interacting with others even if not focal point of scene. Wonderful singing voice and great job in "Enjoy The Trip."

### **Adjudicator #3 Comments:**

Congrats on delivering a solid performance as Randall. You conveyed his quirks and brought a vibrant quality to the role as opposed to making him relaxed. Throughout the performance, I felt this energy come through your movement. For example, during "Enjoy The Trip" and most scenes at Jackson, you shuffled your feet. I advise you to ground yourself to the floor. Stillness allows you to create deeper emotional connections with other characters and yourself. Plus, it helps sightlines so the audience can see your face (I encourage you to face out more. We want to see the good work you are doing.) You gave a fine vocal performance, achieving pitch accuracy the majority of the time. During "Enjoy The Trip," you exhibited good tone. I encourage you to engage the lower abdomen for breath support and avoid straining to reach the high notes. Over time, this could cause some damage to the vocal cords. You brought out his joking, child-like, adventurous qualities. Continue to hone in stage movement accuracy, find a firm foundation, and exhibit a tad more confidence in your abilities. I was impressed by your optimism throughout the performance, and I want to see more shine through.

## ***Actress in a Featured Role***

Student's Name: **Jenna Holland**

Role: **Skylar**

### **Adjudicator #1 Comments:**

Skylar showed a great deal of confidence and this was driven by your strong stage presence. Clearly, you are comfortable on stage and have excellent projection/diction. Careful not to shout when the character gets

emotional. You can trust your natural projection and allow the emotion to bring vocal variety rather than volume.

**Adjudicator #2 Comments:**

One of the most solid acting performances of the show. It was very obvious from the opening scene how much fun you were having, how strong and confident your stage presence was, and how comfortable you were on stage. Very good voice. Great and believable dancing throughout. Great job!

**Adjudicator #3 Comments:**

As the outlandishly rude Skylar, you delivered a powerful performance with fire in your eyes. You played the sarcasm of the line in the soft delivery. At times, you overcompensated and gave too much power that it gave away the punch line, such as when telling Bridget she is the Parrot for the 4th year in a row. Your vocal delivery was impressive. Your belt resonated well with strong breath support. At times, it sounded like you were pushing the sound out, including at the top of the show. Then again, you were giving your all emotionally to the moment. I encourage you to always reign it back in and find the perfect balance between vocal delivery and emotion. Your facial expressions and grounded walk exuded confidence like no other. Occasionally, the dancing felt a little flat with little animation, but this lack of energy counteracted your emotional commitment to the situational circumstances of the narrative. Well done in delivering a focused and controlled performance.

Student's Name: **Alexah Willhoite**

Role: **Nautica**

**Adjudicator #1 Comments:**

The basketball moment was excellent and you carried this character's sense of rhythm throughout the show. The song "Ain't No Thing" was a highlight and your playfulness contributed to the great energy of this number as well as the larger numbers. You showed understanding of where this character was coming from and delivered your lines with well thought out purpose. Keep relaxing in your body and follow the actions of the story during moments when you are not speaking to maintain that strength of command on stage.

**Adjudicator #2 Comments:**

No adjudication provided.

**Adjudicator #3 Comments:**

What a way to stand out! Your facial expressions slayed me. You managed to form a bond with your sisters, Danielle and La Cienega. The playful interaction, side-glances, and vocal balance is difficult to come across in scene partners. I encourage you to continue working on choreographic specificity and memory. During "It's All Happening," it appeared like you were questioning the next steps. Having a solid knowledge of movement will propel you forward and unite your cast further. Those basketball moves came out of left field, and they should be added to your special skills list. During "It Aint No Thing," you successfully carried out the vocal

interpretation of the number. I encourage you to continue working on pitch accuracy and rounded tone. You are so close to achieving an ease of sound, and with a lifted soft palate and a bit more breath, you can execute the smooth jive of the song. Congrats on delivering a dedicated performance with an even stronger commitment to your fellow performers. This shows the heart of your character and of yourself as a performer. Very strong!

Student's Name: **Erin Jarman**

Role: **Kylar**

**Adjudicator #1 Comments:**

No adjudication provided.

**Adjudicator #2 Comments:**

No adjudication provided.

**Adjudicator #3 Comments:**

You followed Skylar's lead, acting as the ideal sidekick. The subtle glances and easily persuadable personality paved a clear path for contribution and change of heart. For a role that loses attention, you managed to bring a subtle energy to role. This ease of dialogue interpretation came across in the bedroom scenes and the regional competition. Your physicality conveyed that of a peppy teen cheerleader that is a tad oblivious. Your movement carried a similar energy to the rest of the ensemble. I encourage you to extend movements and add more energy when dancing. Finding full range of motion with movement and carrying out dances to the greatest extent will translate the circumstances and your character's place in it. Continue to seek heightened acting and explore the musicality of the story.

## ***Actor in a Featured Role***

Student's Name: **Tony Coronado**

Role: **La Cienega**

**Adjudicator #1 Comments:**

You showed great poise throughout this show and commanded the attention. You showed understanding of this character and played the struggles honestly. The song, "Aint No Thing" allowed La Cienega to come alive and you took full advantage of this from your clear wit and perfectly timed lines of understanding leading up to your gentle check-ins to make sure Bridget was getting it. Keep working the vocals to have your full breath support especially for the higher register and relax into your body to maintain purposeful movements. The more you relax into the character, the more precision you'll find in the choreography as well.

**Adjudicator #2 Comments:**

What a performance! Excellent acting choices, delivery of lines and overall stage presence. You really brought the attitude and set the environment for Jackson from first to last entrance. Great singing voice and really owned the stage in choreography moments. You did great with what you were given.

**Adjudicator #3 Comments:**

Everything about your physicality and emotional display was on point! Your vocal control was among the best in the company, and alongside Nautica and Danielle, you served as an unstoppable trio, delivering sass, quip, and heart. During "Ain't No Thing," your runs floated with a bit of effort and lots of soul. At times, vocal control was sacrificed for the intention of the lyrics, which I was perfectly fine with. Two strong attributes you brought to the company include your attentive listening and sparkle. Whether defending Danielle or demonstrating Jackson's potential in "It's All Happening," you were present and active in the surrounding world. Listening is one thing, but responding with honest vulnerability is another. By "sparkle," I mean an ability to dazzle and be a light to the audience and to your peers. When on stage, your peers lit up because they engaged with the energy you brought to the stage space. It was a pleasure to join you on the *Bring It On* journey and see La Cienega's confidence and heart thrive in the world. I encourage you to continue seeking accurate pitch, heightened characterization, and animated dancing. Congrats!

Student's Name: **Jacob Carter**

Role: **Steven**

**Adjudicator #1 Comments:**

Your entrances were always full of energy and you delivered your dialogue with understanding as well as clear phrasing. Watch your speed with the lines, as we lose some words if you move too fast.

**Adjudicator #2 Comments:**

I really enjoyed your commitment to your character and to the scenes you were in, especially since the song you sang over and over was on the humorous side. That song is not funny unless you take it seriously and you did a great job at that. Very consistent performance throughout the show, good presence, and good choreography execution.

**Adjudicator #3 Comments:**

As Campbell's childish boyfriend, you swooned your way into her heart, and your comic charm made me chuckle throughout ("Happy Kitty"). I encourage you to continue working on pitch accuracy, physical stage presence, and sightline awareness. Pitch accuracy during "What I Was Born To Do" varied, although I sensed nerves could be at play. You bounced on stage with simple sways or over exaggerated gestures. I encourage you to ease into the role, find a few stances or poses true to Steven when stationary, and stay planted. Finding a foundation shows more strength in your character. I enjoyed your fun facial expressions, especially when paired with Campbell. Occasionally, I was unable to see these great choices because your back was turned to the side or upstage. I encourage you to keep 3/4 of your body out to the audience at all times. We want to

engage with you as a performer. Congrats on an energetic showing! Continue to play with this level of animation and participation!

Student's Name: **Olin Spencer**

Role: **Twig**

**Adjudicator #1 Comments:**

No adjudication provided.

**Adjudicator #2 Comments:**

I really enjoyed your acting choices throughout. Very consistent and believable and your energy matched those around you to make for a very believable atmosphere. Loved how much fun it seemed you were having and all that you brought to this role.

**Adjudicator #3 Comments:**

Your solo in "It's All Happening" was spot on - earnest and impassioned! Congrats on playing it smooth throughout the show as the flattering and chill counterpart for Bridget and the Jackson crew. Your interactions with Bridget were beautifully awkward, helping her come into a newfound confidence and self-esteem. During large dances, you contributed to the ensemble's energy. I encourage you to retain this energy and be more precise in stage movement. The physical "swanker" of Twig allows you to bring an upbeat energy. When in Jackson High scenes, I lost the positive motivation from the character. I encourage more active participation and listening, especially when sitting, as it will keep you emotionally invested in the circumstances. A finer attention to stage movement includes stronger awareness of space and specific targeted movement. Well done in creating a well-rounded, caring friend and squad member.

Student's Name: **Noah Riggle**

Role: **Cameron**

**Adjudicator #1 Comments:**

No adjudication provided.

**Adjudicator #2 Comments:**

You always seemed to be in character and invested in the scene. It was easy to see that you were having a great time being in the show, and had a consistent presence and energy throughout. Nice work.

**Adjudicator #3 Comments:**

No adjudication provided.

## ***Actress in an Ensemble Role***

Student's Name: **Lily Tice**

Role: **Goth Girl**

### **Adjudicator #1 Comments:**

Great facial expression when interacting with classmates, especially the look of astonishment as she takes in what is important to them. Nice work.

### **Adjudicator #2 Comments:**

No adjudication provided.

### **Adjudicator #3 Comments:**

No adjudication provided.

Student's Name: **Jillian Ray**

Role: **Jackson Cheerleader**

### **Adjudicator #1 Comments:**

No adjudication provided.

### **Adjudicator #2 Comments:**

The dancing and choreography for you stood out amongst the rest in a large way. Dynamic presence and dancing ability, as well as energy and character. I wish there were more opportunities for you to be featured.

### **Adjudicator #3 Comments:**

Thank you for dancing full out with subtle, yet meaningful facial expressions. The simplest of choreography was completed with full extension of movement, especially during "Friday Night Jackson" and "Cross The Line." During "Cross the Line," you brought exceptional enthusiasm to the moment and used your full range of motion. Plus, your specificity of movement was some of the best in the show. Continue to enhance your dancing and movement skills along with your commitment to the onstage action. Well done!

## ***Actor in an Ensemble Role***

Student's Name: **Ben Droptiny**

Role: **Truman Cheerleader**

### **Adjudicator #1 Comments:**

You caught my eye because of your great energy and commitment in the larger scenes. This kind of investment is so important to aid in the believability of the world you're creating on stage. Nice work!

### **Adjudicator #2 Comments:**

No adjudication provided.

### **Adjudicator #3 Comments:**

No adjudication provided.

## ***Ensemble***

### **Adjudicator #1 Comments:**

There was a lot of energy and movement with this ensemble. Many engaged with appropriate reactions and during the cheer sequences, many had big smiles. Continue to work on vocal projection while moving so that we can hear the vocal parts more clearly. The male voices, especially since you were lower in number, need to sing out a lot to balance the various harmonic parts. Remember to give your character a full life and background so there can be stronger believability to your specific opinions about the actions taking place in the story. The Goth students were a highlight as they had such specific characters and naturally strong reactions providing more dynamic relationships throughout the ensemble.

### **Adjudicator #2 Comments:**

The ensemble was very believable, invested, and focused throughout the show. I do not recall one person who was out of character throughout the show and that is impressive. There was a clear camaraderie amongst this group, and it showed in the dancing and acting as the show carried on.

### **Adjudicator #3 Comments:**

The ensemble actively engaged with one another through lively facial expressions, committed interpretive dancing, and specific diction. Members communicated with one another in animated expressions and remained invested in their surroundings. They displayed consistent characterization, especially during large group scenes. During large group numbers including "It's All Happening," "Welcome To Jackson," and "Friday Night, Jackson," the company worked through the choreography and executed most movements well. While I suggest the company as a whole input more energy and passion into the dancing, they did well to carry on and

sing the difficult score. During any freestyle section, the dynamics of the group changed. I could tell they were living their best lives in those moments. I would stress to the ensemble that practice is critical to the overall success of the production. It is noticeable when someone does not remember or pick up on a dance sequence. The ensemble's sound resonated to a degree. Numbers including "Killer Instinct," "I Got You," and "Do Your Own Thing" had pleasant moments of 2-3-part harmonization. While pitch and tone were questionable, the power conveyed by the ensemble carried the lyrics of the show (a vital component of this piece). Diction was crisp and vocal energy flew through the audience. I encourage the company to think about vocal control and tonal balance for future productions. A very nice display by the ensemble of *Bring It On!* Continue to strive for excellence.

## ***Additional Comments:***

### **Adjudicator #1 Comments:**

No additional comments provided.

### **Adjudicator #2 Comments:**

Excellent commitment from the entire cast and crew into the energy and focus and drive behind this show. This show requires large amounts of energy and this cast knocked it out of the park. The choreography that was used was executed well, but it did seem as if this cast could have handled more challenging routines. Certain performers carried the vocals of the show, where it seemed a bit of a stretch for others to fulfill their vocal responsibilities. Overall a very enjoyable performance from a very dedicated group of individuals. Good job!

### **Adjudicator #3 Comments:**

The choreographic vision is there, yet I encourage more work on specificity of movement and more practice to create tight synchronous movement. For example, the kick line in "Better" appeared together, but it quickly turned into a fan of legs from SL to SR. Cheer routines, during "Cross the Line," contained symbolic movement representing community and unity. At times, both cheer routines did not appear to have a true centerline, making it appear a bit lopsided. I encourage more practice to keep company members in sync with one another. Congrats on coordinating a huge show with many moving parts and a strong physical presence. At times, the performers appeared as if they were unsure of where to go ("What I Was Born to Do"). At times, the ensemble would form a straight line or curved line ("Bring It On" at the end of Act I and near the beginning of Act II). I encourage leadership to find ways of grouping students into small 2-4 person clumps, focusing on depth, and helping actors become aware of their positioning in terms of leveled stage compositions. I appreciate the musical director's strong attention to vocals during "What I Was Born To Do" (Reprise). Like most numbers in the show, the work tended to fade away when completing strenuous movement. I appreciate the emphasis on projection, especially in "Do Your Own Thing." I heard them clearly throughout the performance, yet at times tone was sacrificed for projection. Also, during "It's All Happening," I heard varying range of tones, pitches, entrances and tempos. Although the number was a bit inconsistent, the cast delivered some really tight moments.