

VHSL Theatre Festival

Tabulation Results Sheet



IMPORTANT: Drop the low rank/score combination. That may not be the low score. The overall rating is an average of the 3 best ratings.

SCHOOL	JUDGE 1 RANK / SCORE	JUDGE 2 RANK / SCORE	JUDGE 3 RANK / SCORE	JUDGE 4 RANK / SCORE	TOTAL OF 3 BEST RANKS	TOTAL OF 3 BEST SCORES	AVERAGE OF 3 BEST RATINGS
Westfield	1 / 95 Rating:	1 / 88 Rating: S	4 / 84 Rating: G	3 / 84 Rating: G	5	267	E
Marshall	2 / 90 Rating:	3 / 84 Rating: E	1 / 98 Rating: S	1 / 91 Rating: E	4	279	E
MADISON	3 / 87 Rating:	4 / 82 Rating: E	3 / 92 Rating: E	4 / 81 Rating: G	10	261	E
CENTREVILLE	4 / 82 Rating:	2 / 85 Rating: E	2 / 96 Rating: E	2 / 90 Rating: E	6	271	E
	/ Rating:	/ Rating:	/ Rating:	/ Rating:			
	/ Rating:	/ Rating:	/ Rating:	/ Rating:			
	/ Rating:	/ Rating:	/ Rating:	/ Rating:			
	/ Rating:	/ Rating:	/ Rating:	/ Rating:			

VHSL State Theatre Festival Outstanding Actor Tabulation Form



INSTRUCTIONS: Transfer nominations and rankings from all judges to the grid below. Ensure rankings are as follows: ranked from 5 to 1 in descending order (best actor -- rank 5, 2nd best -- rank 4, 3rd best -- rank 3, 4th best -- rank 2, 5th best -- rank 1). Determine total rankings for all nominations in the far right column. The top four ranked individuals will receive Best Actor awards. Any ties shall be broken through judge's discussion, beginning from the highest ranks and proceeding down until the top four individuals have been determined. If the judges feel that a fifth, sixth, seventh or eighth actor should be recognized as Honorable Mention, they may do so, but these individuals must come from the rankings following those awarded best actor recognition. No more than four (eight in a festival containing eight schools) individuals shall be recognized, based on the highest cumulative ranking.

Actor	School	Play	Character	Judge 1	Judge 2	Judge 3	Judge 4	Total
1. Elli Vlattas	WFE	Look me in the eye	REN	5	2			7
2. Julia Manser	WF	Look me in the eye	TOR	4	5		4	13
3. Ryely Rogers	MAR	Edit Profile	Miss Britney	3				3
4. Rayna Berry	MAR	Edit Profile	Mattea	2	4			6
5. Stella Monner	MAD	Waiting on Trains	Verna	1		1		2
6. Anna Moritz	WFE	Look me in the eye	Rui		3			3
7. Benjamin English	MAD	Waiting on Trains	Ruth		1			1
8. Ramin Afif	MAR	Edit Profile	Charlotte/Finley			5	5	10
9. Ysanne Sterling	Cent	I was There	Becca			4		4
10. Nina Southern	MAR	Edit Profile	Whitney			3	1	4
11. Abbie Bailey	Cent	I was There	Kristen			2		2
12. Ashton Rauch	MAD	Waiting on Trains	Kirk				3	3
13. Alexander Caban	WFE	Look me in the eye	Vio				2	2
14.								
15.								

★

★

VHSL Theatre Festival Critic Judge's Evaluation Form



Title of Play: <u>WAITING ON TRAINS</u>	
School: <u>JAMES MADISON</u>	Director: <u>TALISSA UMAN (STUDENT)</u>

ACTING TECHNIQUE

35 to 50 points 44

Please check appropriate box:	Superior	Excellent	Good	Fair
Voice – Volume, Tempo/Rate, Articulation	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Vocal/Physical Character Development	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Appropriate Action/Reaction	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Use of Body/Movement (controlled to preclude injury)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Focus/Concentration	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Spontaneity (illusion of first time)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Interpretation/Motivation	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Timing	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Major Strengths: GOOD CHARACTERIZATIONS. GOOD VOCAL PROTECTION. EXCELLENT CHARACTER OF VERN. GREAT PHYSICAL COMEDY OF RUT. GOOD PACING & TIMING. NICE HARRIED BUSINESS MAN CHARACTER. EXECUTION OF DIRECTION IN KIRK PORTRAYAL.

In Need of Development: CHARACTERS COULD CHANGE TONE OF VOICES TO ADD EMOTION AND NUANCE TO LINES. SUE & KIRK COULD TALK TO EACH OTHER, NOT JUST SPEAK TOWARD AUDIENCE.

21 to 30 points 25

Please check appropriate box:	Superior	Excellent	Good	Fair
Interpretation of Play	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Clear Focus	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Imaginative Blocking/Stage Pictures	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Development of Key Plot Elements	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Attention to Details	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Major Strengths: GOOD BLOCKING. LOVED VERN'S CHARACTER & VOCAL CHOICES. GOOD PACING & TEMPO OF LINE DELIVERY. EXCELLENT PHYSICAL CHARACTER BLOCKING FOR RUT & JEAN. ENSEMBLE EFFECT

In Need of Development: WOULD HAVE LIKED SUE & KIRK TO TALK TO EACH OTHER, RATHER THAN SUE GIVE A "SPEECH." WOULD HAVE LIKED MORE EMOTIONAL LEVELS, EG, WHEN TALKING ABOUT PARENTS, GOALS, ETC.

14 to 20 points 18

Please check appropriate box:	Superior	Excellent	Good	Fair
Ensemble Performance	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Overall Impact of Performance	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Integration of Actors in Ensemble	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Clear Communication Among Actors	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Tempo/Pacing	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Major Strengths: EXCELLENT INTERACTION BETWEEN CHARACTERS. BELIEVED THEIR SITUATION AND REACTIONS. GOOD FOCUS ON MOVEMENT & TIMING OF LINES. GOOD SHOW PACING.

In Need of Development: WOULD HAVE LIKED MORE REAL INTERACTION BETWEEN KIRK & SUE. ALSO MORE FLIRTING BY VERN TO KIRK & HIS NOTICING & REACTING.

RANK (order of finish): 3

RATING (circle one): ☐ Superior / ☒ Excellent / ☐ Good / ☐ Fair

TOTAL POINTS (range 70-100): 87

NOTE: Total points and overall rating must follow same order/sequence as the judge's ranking of the plays.

FOR THE DIRECTOR: On the reverse, we invite comments specifically for the play director that address non-student issues affecting the overall quality of a production.

Signed: _____, Critic Judge

Morgan Fischer

Time 21 min

Judge 2

VHSL Theatre Festival Critic Judge's Evaluation Form



Title of Play: <u>Waiting on Trains</u>	
School: <u>James Madison HS</u>	Director: <u>Talissa Uman</u>

ACTING TECHNIQUE

35 to 50 points 40

Please check appropriate box:	Superior	Excellent	Good	Fair
Voice – Volume, Tempo/Rate, Articulation	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Vocal/Physical Character Development	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Appropriate Action/Reaction	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Use of Body/Movement (controlled to preclude injury)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Focus/Concentration	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Spontaneity (illusion of first time)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Interpretation/Motivation	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Timing	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Major Strengths: <u>Control & steadiness, ease of transitions, good use of space</u>	In Need of Development: <u>More flexibility in dialogue, watch timing back to audience, unless intent is to break 4th wall</u>			

EXECUTION OF DIRECTION

21 to 30 points 26

Please check appropriate box:	Superior	Excellent	Good	Fair
Interpretation of Play	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Clear Focus	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Imaginative Blocking/Stage Pictures	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Development of Key Plot Elements	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Attention to Details	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Major Strengths: <u>Creative use of space & levels</u>	In Need of Development: <u>a bit more character work individually</u>			

ENSEMBLE EFFECT

14 to 20 points 16

Please check appropriate box:	Superior	Excellent	Good	Fair
Ensemble Performance	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Overall Impact of Performance	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Integration of Actors in Ensemble	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Clear Communication Among Actors	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tempo/Pacing	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Major Strengths: <u>Good ensemble work</u>	In Need of Development:			

RANK (order of finish): 82

RATING (circle one): ☐ Superior / ☒ Excellent / ☐ Good / ☐ Fair

TOTAL POINTS (range 70-100): _____

NOTE: Total points and overall rating must follow same order/sequence as the judge's ranking of the plays.

FOR THE DIRECTOR: On the reverse, we invite comments specifically for the play director that address non-student issues affecting the overall quality of a production.

Signed: [Signature] Critic Judge

VHSL Theatre Festival

Critic Judge's Evaluation Form

Judge 3



Title of Play: Waiting on Trains (21:08)	
School: James Madison HS	Director: Talissa Uman

ACTING TECHNIQUE

35 to 50 points 46

Please check appropriate box:	Superior	Excellent	Good	Fair
Voice – Volume, Tempo/Rate, Articulation	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Vocal/Physical Character Development	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Appropriate Action/Reaction	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Use of Body/Movement (controlled to preclude injury)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Focus/Concentration	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Spontaneity (illusion of first time)	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Interpretation/Motivation	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Timing	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
<p>Major Strengths: Verna - you stood out, despite being trapped behind a desk for most of it. I noticed you immediately - well done.</p> <p>Other than the times I noted in need of development, I felt the volume and diction overall was VERY good</p> <p>Jean - good job on both the broom head falling off (if that wasn't planned, you handled it well and if it was, you made it look like it wasn't!) and your timing when realizing that Kirk had left his laptop - that storytelling was very clear</p> <p>Sue - good physicality when sitting, especially at first when talking/fighting with Verna and showing your dislike for the town</p>	<p>In Need of Development: watch volume when turning upstage - there's nothing back there for your voice to bounce off of, so you may actually need to speak louder when speaking in that direction</p> <p>Rut - if your hair distracts you, it distracts the audience, consider getting it out of your face or not worrying about it when it is</p> <p>Rut - revisit your diction - you have storytelling moments at the end that I couldn't understand, but your diction when you first woke up was great (and you were further US), so you can make yourself understood</p> <p>Sue - the apology after talking about men having kids felt odd as your passion or energy didn't amplify during that time - to feel the need to apologize, you need to have a reason (yelling, up on your soap box, unrestrained, whatever works for your character)</p> <p>Sue - keep your same straight-laced physicality when you're standing or walking around that you have when sitting</p> <p>Rut - watch anticipating the broom "jabs" and when you fall</p> <p>All - spontaneity was good throughout except during Sue's big monologue about her goals and anything vaguely violent (running offstage with your dying laptop, broom jabs, etc.) - keep the spontaneity you have in your lines in the physical movements as well</p>			

EXECUTION OF DIRECTION

21 to 30 points 27

Please check appropriate box:	Superior	Excellent	Good	Fair
Interpretation of Play	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Clear Focus	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Imaginative Blocking/Stage Pictures	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Development of Key Plot Elements	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Attention to Details	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
<p>Major Strengths: Good overall stage decisions - it could be tempting to put Verna at center and that would have been boring</p> <p>Clear decisions were made about the world outside of that room - well planned!</p> <p>Nice surprise with Rut, despite the ability to see him from the start</p>	<p>In Need of Development: The upper level felt a little neglected - could Kirk start out up there and move down? Is there a way to get Sue up there more often? I know it's tricky to have action happening US, but I would have liked to see more use of that level</p> <p>You need to decide if Rut is drunk/hungover/none of the above and then you and he need to work on his physicality. If this piece goes on, clarifying physicality</p>			

Judge 3

Overall, despite the level note in development, your stage pictures were interesting and kept my attention despite the necessary static sitting of the script You created a strong ensemble, which speaks well to a strong director!	that indicates drunk versus just clumsy will help clarify the story and his role in it as a whole
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ENSEMBLE EFFECT

14 to 20 points 19

Please check appropriate box:	Superior	Excellent	Good	Fair
Ensemble Performance	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Overall Impact of Performance	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Integration of Actors in Ensemble	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Clear Communication Among Actors	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Tempo/Pacing	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Major Strengths: strong work as an ensemble, including your cue pick-ups, ability to play off of each other, reactions, and matching of energy	In Need of Development: I would, as mentioned in acting, revisit the "violence" or "anxious" moments to make sure that, say, the person following someone doesn't run in front of them, etc.			

RANK (order of finish): 3

RATING (circle one): ☐ Superior / ☒ Excellent / ☐ Good / ☐ Fair

TOTAL POINTS (range 70-100): 92

NOTE: Total points and overall rating must follow same order/sequence as the judge's ranking of the plays.

FOR THE DIRECTOR: On the reverse, we invite comments specifically for the play director that address non-student issues affecting the overall quality of a production.

Signed: KM, Critic Judge

Judge 4

VHSL Theatre Festival Critic Judge's Evaluation Form



Title of Play:	Waiting on Trains		
School:	Madison HS	Director:	Talisa Uman

ACTING TECHNIQUE

35 to 50 points 41

<i>Please check appropriate box:</i>	Superior	Excellent	Good	Fair
Voice – Volume, Tempo/Rate, Articulation	<input type="checkbox"/>	x	<input type="checkbox"/>	<input type="checkbox"/>
Vocal/Physical Character Development	<input type="checkbox"/>	<input type="checkbox"/>	x	<input type="checkbox"/>
Appropriate Action/Reaction	<input type="checkbox"/>	<input type="checkbox"/>	x	<input type="checkbox"/>
Use of Body/Movement (controlled to preclude injury)	<input type="checkbox"/>	<input type="checkbox"/>	x	<input type="checkbox"/>
Focus/Concentration	<input type="checkbox"/>	x	<input type="checkbox"/>	<input type="checkbox"/>
Spontaneity (illusion of first time)	<input type="checkbox"/>	<input type="checkbox"/>	x	<input type="checkbox"/>
Interpretation/Motivation	<input type="checkbox"/>	<input type="checkbox"/>	x	<input type="checkbox"/>
Timing	<input type="checkbox"/>	<input type="checkbox"/>	x	<input type="checkbox"/>

Major Strengths: - great job on your vocals! working in this environment and masked can really create obstacles to clarity and projection and you all overcame those beautifully. - I appreciated your comfort with stillness. sometimes we feel the need to fill the space with extra gestures and movement and you all were comfortable enough in your bodies and your story to avoid that trap.	In Need of Development: - Careful with character voices. make sure they remain in service of the story and don't distract or make it more difficult to hear. - Use your physicality to show us more about time/place. It's the end of a hard day and there's frustration and exhaustion in your voices, let that carry over to your presence, posture, and gesture. - don't let any stage business become busy work - really find the purpose in each paper you move or bench you wipe or case you open. Find the truth in these actions
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EXECUTION OF DIRECTION

21 to 30 points 24

<i>Please check appropriate box:</i>	Superior	Excellent	Good	Fair
Interpretation of Play	<input type="checkbox"/>	<input type="checkbox"/>	x	<input type="checkbox"/>
Clear Focus	<input type="checkbox"/>	<input type="checkbox"/>	x	<input type="checkbox"/>
Imaginative Blocking/Stage Pictures	<input type="checkbox"/>	x	<input type="checkbox"/>	<input type="checkbox"/>
Development of Key Plot Elements	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	x
Attention to Details	<input type="checkbox"/>	<input type="checkbox"/>	x	<input type="checkbox"/>

Major Strengths: - great triangle picture with the three leads for the main conversation. really opened up to the audience and let us follow the story	In Need of Development: - don't let being seated trap you. there's so much character to find from a single position. - use space between to help tell stories about the growing relationships
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ENSEMBLE EFFECT

14 to 20 points 16

<i>Please check appropriate box:</i>	Superior	Excellent	Good	Fair
Ensemble Performance	<input type="checkbox"/>	<input type="checkbox"/>	x	<input type="checkbox"/>
Overall Impact of Performance	<input type="checkbox"/>	<input type="checkbox"/>	x	<input type="checkbox"/>
Integration of Actors in Ensemble	<input type="checkbox"/>	<input type="checkbox"/>	x	<input type="checkbox"/>
Clear Communication Among Actors	<input type="checkbox"/>	<input type="checkbox"/>	x	<input type="checkbox"/>
Tempo/Pacing	<input type="checkbox"/>	<input type="checkbox"/>	x	<input type="checkbox"/>

Major Strengths: - cue pick up! love the tempo of this piece	In Need of Development:
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Judge 4

- appreciated how you kept the station active and alive with characters even when they weren't the central focus

- focus on relationship building - we jump in pretty quickly with these characters - and how they connect with one another is key. It's hard to differentiate between character traits and how they feel about each other.

RANK (order of finish): 4

RATING (circle one): ☐ Superior / ☐ Excellent / ☒ Good / ☐ Fair

TOTAL POINTS (range 70-100): 81

NOTE: Total points and overall rating must follow same order/sequence as the judge's ranking of the plays.

FOR THE DIRECTOR: On the reverse, we invite comments specifically for the play director that address non-student issues affecting the overall quality of a production.

Signed: Carolyn Agan, Critic Judge