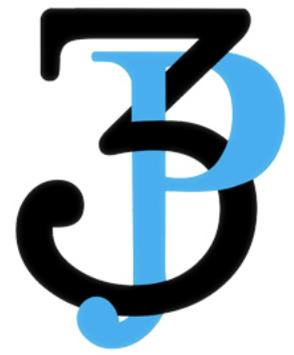


WINTER WARM UP



ROUND	Semifinals	RANK		OUT OF	
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EVENT	Dramatic Interp
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PERFORMER NAME	[REDACTED]
Judge Name	J. Wirsbinski

COMMENTS:

Nice job taking your time in those first few moments.

The arm-crossing works at first, but after awhile, you get kind of stuck there. The same thing goes for your hands being folded in front of you. It comes off as the insecurity of the performer, not the character. Be aware of this.

Poignant, intelligent introduction. We know exactly what we're in for. However, be careful not to bounce your arms on your sides like that without purpose. It only happens once or twice, but sucks some of the ever-present maturity out of your intro that makes it flow so well.

Too many lines are delivered where you bounce and bend your knees and use a two-handed hand gesture to the sides. I hope this makes sense. It's very put-on and problematic.

"[REDACTED]" Is this the truth? Worth thinking about, I would say. As is, it seems like too easy of an assertion. Perhaps the character never really realized how much they mean? Or didn't admit it to herself until now. I would revisit this line.

I've got a thing against digging for things in a cupboard that's directly in front of you because then it's like you're talking through an object that's in the room. This is an easy fix. Can it be off to the side? You can still cheat out and face us while you dig for things. Revisit this blocking.

Since you don't "[REDACTED]" look less confident putting it on. There's room for characterization and humor, I think.

When you talk about [REDACTED] for the first time, I'd like to see all of that happen "reflectively" in the mirror. Get lost within yourself instead of just telling that to us. Tell it to us like it's a confession along the lines of, "You know... I've never been to a party before..." or something like that. You're sort of inviting us to be a part of this uncommon experience with you, I think.

Pick up the pace at some point or other. You move along pretty slowly and then when you end up deliberately using pauses, they're less effective on lines like "[REDACTED]" If the pace picks up, and then slows back down for deliberate pauses, we'll hear them as pauses, instead of them being blurred together with earlier sections of the piece.

Drop your hands! You're closed off just about the entire time by arm crossing or hand folding and you make it difficult for us to connect with a character to whom we would otherwise have no trouble connecting.

Excellent groundedness and purposeful blocking throughout.

Need to be more profound when you ultimately [REDACTED]. Take a deliberate step towards the mirror.

“ [REDACTED] ” This is your punk rock middle finger vandalism, or something like that. This is the line where you confirm for us that your fear of what others may think is completely unmatched with your own confidence.

Hear the nurse call your name. Allow it to interrupt you and whatever it is you're in the middle of saying.

Summary:

You're very believable and very real. This sounds like a conversation with an actual human being, but there's room for depth and growth. I think a big part of this is that at the beginning of the performance, you're not troubled enough by the [REDACTED]. You don't have a strong enough opinion of, “ [REDACTED] [REDACTED] ” By the time you begin the piece, you've already accepted [REDACTED] incredibly highly. In order for us to see you overcome this attitude, we need to see you believe that first. There's some hurt that needs to come along with it, as well as confusion. Your finish with this piece is already very profound, but I think it will come off as much more of a victory if we watch you go through that psychological journey, instead of know it from the get-go.

**J. Wirsbinski,
3P Speech Coach
Eagan, MN**