

## EXAMPLES OF RESPONSES

by Sid Friedman

### I. Description

#### 1. Quality

1. Some starting place
2. Color
3. Temperature
4. Texture
5. Style

#### B. Where are we?

1. In a Fictive world?
2. Where -- Environment onstage and off
3. When -- Period, Year Month, Time
4. Who -- Age, Occupation, Social Class,  
Education
5. What -- Actions
6. Why -- Intentions

#### C. In This Theatre?

1. Character -- Audience Presentation
2. Actor -- Audience Presentation

### II. Appraisal

#### A. Believability

1. Clarity -- "I do/don't understand... "
2. Logic -- "I do/don't believe..."
3. Coherence

#### B. Structure -- "I was/wasn't interested."

1. Progression or building
2. Pace and timing
3. Focus and storytelling
4. Variety and imagination

### C. Performance Qualities

1. Ensemble -- contact with each other
2. Rapport -- contact with the audience
3. Ease "I was/wasn't interacting..."
4. Energy

### III. Alternative "If you... then I..."

*The following is a set of general notes taken during and from one of Sid Friedman's lectures:*

1. A production always has a bargain with the audience:
  - What is the contract with the audience? If the production has unity it adheres to the ground rules.
2. Difference between pace and tempo:
  - Tempo has to do with fast/slow.
  - Pace is frequency of order of significant events.
  - Rhythm has to do with changes in emotional quality.
  - Timing is the relationship of event to event.

**Respondents should develop individual methods of responding to productions depending on their training, experience, personalities, and souls.**

**The Problem Solving** method of responses has proven successful for many respondents because it is relatively non-threatening with respondents posing questions about the problems and traps solved and not solved in the production and together with the director and company, seeking and evaluating solutions. For example, responses may begin with a consideration of:

- The traps inherent in the script/theatre space
- What this company did to solve or avoid those traps
- Where the company stumbled
- The choices made by the company
- Were they enough?
- Were they clear?
- Why those choices?

- Whether or not the company took risks — "reached for the stars" -- or played safe.

**The Chronological Approach** is another method of responding. In this approach respondents detail what they experienced from the time they entered the theatre through the curtain call. This method can provide the company with an objective and thoughtful reflection of the work.