

Capitol City Theater's SPRING AWAKENING

This is a translation from the review that David Quang Pham wrote/sang up following the viewing, which was originally just: "Blah blah, blah blah blah blah blah." Well, it is in the spirit of it.

With no curtains and only the dissolve of video editing, the set is a familiar introductory immersion. With a glimpse at the minimalist set, we were transported to the teenage years. From the angle directly in front of the stage, we see the dynamics that the platforms in the back has, as we literally looked up to the cryptic background characters. The lighting design accompanied the atmosphere, especially with its blue and red shades. The blue indicates a peaceful demeanor and returns with a heartbreak, and the purple hit the spot in the reprise of "I Believe" and "The Word of Your Body."

The messy choreography, such as in "Totally Fucked," is desired. This could enhance the characterization of the student body if there were only more of that. "The Bitch of Living" attained that sentiment while utilizing prep school-esque chairs. The blocking in "The Mirror-Blue Night" drew me in for its spirit.

Each character fulfilled their potential for the arc of the story. "The Bitch of Living" started off solid with Moritz and I followed his journey beyond the end. I ponder what could have been, yet I know that it is the only way. Clearly, the authors workshopped rigorously, but it is the duty of the performer to do their due diligence. "The Dark I Know Well" drew me into Martha's conflicts. The viewing angle does not do justice for them, as the experience was made for Wendla and their mama, but Martha's social and vocal presence made up for it. As for the authority in the story, I may be an uptight person, but when the line: "I am speaking as you may know of a ten-page essay entitled, coyly enough, 'The Art of Sleeping With,' accompanied by, shall we say, lifelike illustrations" was delivered, I was absolutely empathetic to every adolescent.

We understand the sacrifices that were made to be video quality. When the viewpoint shifted to us being the mirror to Wendla in "Mama Who Bore Me," the feelings were perplexing. Every component of "I Believe" is haunting. The intimacy director did a sensational job on calibrating the levels of touch that go beyond the viewers' comfort, without the performers sacrificing their own comfort. The interactions between every lover is natural. In the context of sound engineering, it was difficult to understand what the ensemble is saying, particularly "Touch Me" and "The Guilty Ones." Instrumentally, the orchestra was memorable. It is necessarily synthesized for the time being. If a revamped recording was ever done without any audience, the instruments should occupy most of one audio channel while the lyrical dialogues should occupy the other in each musical number. In the credits, there is plenty of time to credit every personal with series of transitional graphics. The overall direction is remarkable.

The Capitol City Theater's Production is my introduction into SPRING AWAKENING. The responsible shift to a streaming platform curved the momentary loss of a broad live audience to a broadened accessibility in viewership. The theatre springs into innovation an eye-opening performance.