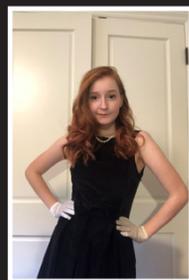


triple THREAT



MRS. WHITE
Anneke Salvadori ('22)

This fall, Paly Theatre presented a collection of three virtual shows simultaneously: *Clue*, *Murder by Poe*, and *She Kills Monsters*.



YVETTE
Mina Fry ('23)



MISS SCARLET
Sophie Dorosin ('21)



MR. GREEN
Xiaolei Yu ('21)



THE COP
Phoebe Berghout ('22)



COLONEL MUSTARD
Cole Sturino ('22)



MRS. PEACOCK
Lucia Chen ('22)

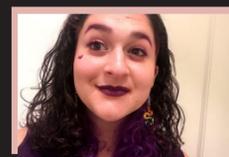
Let Paly Theatre take you into the virtual realm of *Mystery*, *Murder*, and *Monsters*," proclaims a flyer displayed on Paly Theatre's website. In November, flocks of students auditioned for the collection of three fall plays, namely *Clue*, *Murder by Poe*, and *She Kills Monsters*—all appropriately themed for the Halloween season. Each play was adapted to a virtual setting, meaning that the final performances were on live Zoom webinars. One *Clue* actor, Anneke Salvadori

('22), described the challenges of this new format. "Preparing for this show was quite a contrast to my usual preparation work for a play," she said. "Figuring out how [my character] would react primarily with their face and above-the-elbow gestures was foreign and a bit uncomfortable at first." Lucia Chen ('22), who played Ms. Peacock in *Clue*, prepared for her role by rewatching episodes of the show *Hollywood* to practice 40's and 50's mid-Atlantic accents and body language.

"I've learned to pay more attention to my facial expressions and to frame my camera so that I can stand, sit, and change virtual backgrounds as discreetly as possible," she said. For Salvadori, all the hard work finally paid off on performance day. "Even though I hadn't been in a room with the majority of the cast," Salvadori said, "the Paly Theatre community had been able to form a beautiful show." *Story and design by Ashley Qiu*

the STAGE IS SET

As the stage manager for *Murder by Poe*, Maya Mazor-Hoofien ('21) has learned to adapt.



"The digital theatre medium is really new and getting a chance to explore and create in ways that are really unprecedented was amazing. We had to come up with ideas and solutions that couldn't pull from much previous relevant experience."



1. EVERYONE'S GOT A DIFFERENT METHOD

"With theater, some people choose to think about characters and the plot, but others like to just jump in and see what fits best. Both work, but you can't force people to learn by one method."

2. STEP BACK AND THINK

"Every once in a while, try to remember if you're doing what you want to or what is best for you and everyone else."

3. IT'S OKAY TO MESS AROUND

Even though life gets serious, don't keep yourself from messing around with people you like. Of course, set [your priorities] straight, but for many people, things get strange when they [don't spend] time with someone.

DON'T FORGET his ADVICE

Kyle Vetter ('24), who played The Accent Actor in *Murder by Poe*, shares 3 pieces of valuable advice he has received as an actor.

TILLIUS EVANS
Olivia Wolfe ('21)



behind the COSTUME

with Elise Adamson

Elise Adamson ('21) talks about her experience designing costumes for *She Kills Monsters*.



What is *She Kills Monsters* about?

[*She Kills Monsters*] was rewritten for a virtual show and is about a high school girl that copes with the loss of her sister, Tilly, by playing a module for the tabletop game *Dungeons and Dragons* designed by her dead sister.

How did you get involved in designing costumes for *She Kills Monsters*?

I've been taking the stage tech class at school since freshman year, and I decided to be the costume designer and stage manager for "She Kills Monsters" because I really like designing fantasy costumes in particular.

What was the process like working on the costumes for *She Kills Monsters*?

The show is split between the real world and the fantasy D&D world, so the assistant costume designer Rae Sox-Harris took the realistic clothing and I took the fantasy clothing and she. After reading the script, I came to school to look through our costume storage above the Haymarket for anything that matched the designs I drew up. [I had] the actors pick up those pieces and [send] me pictures of their costumes; you need to see the actors wear the costumes to catch anything that you missed.

What were some of the challenges you faced during the process?

The hardest part was the amount of communication that we needed to do a show virtually. At school, I could find people in the theater classroom and knock out the fittings in an afternoon or two. Virtually, the process of emailing back and forth took about a week. Even though we have been virtual, people in our theater group are still managing to keep the sense of community together. We're talking through various methods: email for serious work, texting for urgent messages, Facebook for spreading memes and Discord for just hanging out.

What went into the costume design for the character of Tillius (Tilly) Evans?

I chose for each character to have a signature color, and Tillius' is gold, indicating her power and righteousness. The brocade pattern of her dress adds texture that furthers her regality. I added a brown and gold cloak because a hood is referenced early on in the script, and an added touch is the amethyst necklace around her neck; another character's colors are purple and silver, and I wanted to subtly indicate their romantic relationship.