

Orange Lutheran's "Still Life with Iris", a Great-Good Tale to Remember
written by Delaney Giraudi, a senior at Santa Margarita Catholic High School

Orange Lutheran's thought-provoking production of "Still Life with Iris" introduces the fantastical people of Nocturno, whose memories are woven into a coat that is worn at all times. When young Nocturno resident Iris is stripped of her coat, she must navigate islands, deserted tunnels, and power-hungry "parents" to find the one perfect thing she truly needs, her memory.

Iris (Reagan Larson) takes center stage, her every line accompanied by a wide-eyed gaze or sullen pout that humanizes her character. She displays a wide range of emotions, transitioning from a bright smile and head tilted in curiosity to bowing her shoulders and quickening her breaths, her eyebrows furrowed in panic. Her line delivery is clear and precise, with a bell-like tonal quality in her voice that emphasizes her character's youth and vulnerability. Larson utilizes great comedic timing contrasted with a nuanced sense of dramatic moments to create a fully-realized character.

Grotto Good (Liam Somerville) and Gretta Good (Annalise Lockwood) craft the perfect, pernicious pair. Somerville waltzes across the stage, his eyebrow permanently raised in a mask of judgment. Somerville shifts from a high-pitched English drawl to a malicious growl, highlighting an impressive vocal range and enhancing his melodramatic character. Lockwood and Somerville play off each other hilariously, constantly outdoing one another by adding extravagant flourishes to their lines, or breaking out into hysterical laughter over the preposterous idea of working. The duo's comedic chemistry and outlandish physicality are a joy to watch.

The hair and makeup design, led by Jamison Early, establishes each unique character through clever techniques. The team uses white eyeliner on Iris (Larson)'s waterline to expand her eyes, accentuating her character's innocent and sweet nature. The Good parents are reminiscent of classic monarchy, their faces painted a blinding white and wigs that reach the ceiling. This look emphasizes the classist and uptight nature of the Good's, portraying them as stuck-up and self-important royals. The crafty techniques and detailed designs added to the fantastical nature of the production.

The stage management, led by Dylan Aguirre, delivers perfectly timed cues with efficiency and care. His attentions to character's precise movements and knowledge of the play's pacing allow for the emotional moments to shine through.

Through stellar acting performances and detailed technical achievements, Orange Lutheran presents a poignant tale of the importance of home.