

FOTR Notes from 1st Dress Rehearsal on 04.25.11

Act, Scene	Character	Note
A2, S8	Adaija	Don't carry Chloe in.
A1, S7	Alex Bayer	Missing hand things
A1, Prologue	Alison Hacker	Tell Olivia (children's chorus) to put her head down a little bit
A1, Prologue	Alison Hacker	Slow down putting your arms up
A1, S7	Alison Hacker	Awesome in The Dream!!
A1, S7	Ameerah	Missing hand things
A1, S4	Anushka	Your freeze was fantastic. Keep it!
A1, S4	Avram	Good job with being frozen but you're a little shaky.
A1, S8	Avram	Thank you for kissing the mizzuzah
A1, Prologue	Bielke	I know it's bright, but try not to squint
A1, S6	Bielke & Shpritze	Make sure that the green sticker is facing US or put the sticker on the inside
A2, S5	Chava	More secretive when you move around your family when you go out to talk to Fyedka
A2, S5	Chava	Tap his arm, not grab
A2, S8	Chava	Turn out, too much profile
A1, S1	Chava	Don't cross so far SR. Too far
A1, S1	Chava	Good delivery of "Please take your time"
A1, S8	Chava	Don't deliver your lines like you are better than him, you are shy and don't talk to men
A1, S8	Chava	A little bit more concerned when Motel is at the door
A2, S4	Chris Domen	We don't want you to cross a little bit after the Rabbi does. They'll call you over
A2, S6	Claire J	Elongate yourself
A1, S9	Claire Jolliffe	You need to fix your hat.
A1, S9	Claire Jolliffe	SEE SARAH
A2, S7	Constable	Tev-YUH not Tev-YAY
A1, Prologue	Constable	Good job entering on time. Right where we want you to enter each night.
A1, S5	Emily-Fiddler	Be careful when you are backing up

A1, S9	Erika	We are no longer using candles for Sunrise, Sunset. We do not need the basket
A1, S3	Families	Enter the same time, enter much slower. Ian and Ari's family enter first
A1, S7	Fruma Sarah	Great job in the performance tonight!!
	FULL CAST	If you are not mic'd, BE LOUDER!
	FULL CAST	For 2nd tableau, Tevye and fiddler will exit, there will be a fade to black, you will cross in dark
	FULL CAST	Take off all jewelry and remember to remove nail polish. Remove earrings, necklaces, etc
A2, S7	FULL CAST-All leads	Prior to Anatevka, be about 2 feet from the edge of the stage
A2, S7	FULL CAST-Anatevka	You need to be in place by "When do we leave, nothing much" be in place
A2, S7	FULL CAST-Anatevka	No smiles during Anatevka, you are leaving your home.
	Fyedka	Take out your earrings
A1, S8	Fyedka	"I'm a pleasant fellow" slow down. SEE GREENE
A1, S8	Fyedka	Line delivery in general, slow down
A1, S8	Fyedka	don't anticipate Motel coming through the door.
A2, S5	Fyedka & Chava	SEE GREENE to discuss when you guys enter
A2, S1	Golde	When you are pushing him off, be more forceful. "Go lie down"
A2, S1	Golde	In general, more forceful in the beginning of this song. Where did it go?
A2, S6	Golde	We heard the emotion but we couldn't see it.
A1, S1	Golde	"Where's Chava?" Louder
A1, S1	Golde	"I said later" good correction
A1, S1	Golde	Want you doing tea service. Do the original blocking with the tea. SEE SARAH if confused.
A1, S2	Golde	SEE GREENE for "breadwinner"
A1, S7	Golde	"that butcher" funny!
A2, S1	Golde & Tevye	You can let go of the bucket before you enter the house
A2, S8	Golde, Bielke, Shpritze	Be further down stage when you deliver your lines
A1, S7	Grandma	Too fast with the tempo. Slow down
	GREENE	Who brings out the glass to break?
A1, S9	GREENE	Find time for Sarah to work with the bottle dancers

	SCHEDULE	
A1, S3	GROUP NOTE: ALL ACTORS	Stay in your light!
A2, S7	GROUP NOTE: Anatevka	AD LIBS!
A2, S7	GROUP NOTE: Barn Mob	You've got to be paying attention to where your ad libs go
A1, S4	GROUP NOTE: Innkeeper Group	With your cups, biggest pet peeve is crappy pantomimes of you having liquids in your classes
A2, S7	GROUP NOTE: Nick, Tyler, Josh	SEE GREENE to discuss gun moment
A2, S2	GROUP NOTE: RUMOR	Silent adlibs
A1, S9	GROUP NOTE: Russians	You are in the wrong costume. You are supposed to be in the same costumes as "To Life"
	GROUP NOTE: SOLOS	More reactions
A1, S3	GROUP NOTE: Tevye's family	Be concious of where you are standing
A1, S3	GROUP NOTE: Those who bless the candles	SEE ASHLEY on how to move your hands over candles. Not circular, it's up at you.
A1, S4	GROUP NOTE: To Life Group	Low energy.
A1, S4	GROUP NOTE: To Life Group	Who moves Mendel's table? Needs to be moved US.
A1, S4	GROUP NOTE: To Life Group	Actors exit in character AND in the blackout
A1, Prologue	GROUP NOTE: Tradition	Show SMILES!
A1, Prologue	GROUP NOTE: Tradition	Keep up energy
A1, S8	Hailey	Kiss the mizzuzah
A2, S1	Hodel	Bigger nod on "We can consider ourselves engaged"
A2, S1	Hodel	Good expression
A2, S1	Hodel	Make sure you have more of a look of love during the freeze and look at Perchik
A2, S3	Hodel	Hug yourself, you are cold

A2, S3	Hodel	More faster with the song to create anticipation
A2, S3	Hodel	More m on "home"
A1, S6	Hodel	Find DS deliveries
A1, S6	Hodel	Freak out with the music more
A1, S6	Hodel	Don't break character in the dance
A1, S6	Hodel	"yes, I mean" SEE GREENE
A1, S6	Hodel	Bigger reaction when you hear your sister is going to get married.
A1, S1	Hodel & Golde	Do you have enough things to keep you busy in the house?
A2, S1	Hodel & Perchik	Wait for music before you begin dialogue
A2, S1	Hodel & Perchik	You have got to be open. Find those opportunities for DS deliveries. No profile
A2, S1	Hodel & Perchik	Don't enter further than the bench when you first come in
A2, S3	Hodel & Tevye	Warm hands as you walk in. Don't take off gloves
A2, S3	Hodel & Tevye	SEE GREENE and show him the hug
A1, S1	Hodel, Chava, & Tzeitel	don't make your steps bigger, make your moves bigger. SEE SARAH if you're confused.
A1, S1	Hodel, Chava, & Tzeitel	Awesome Job!
A1, S1	Hodel, Chava, & Tzeitel	Quiet adlibs, exit in character, have more interaction as you exit
A1, S4	Ian Belger	Great picture when frozen
A1, S7	Ian Belger	Missing hand things
A1, S9	Ian Belger	Needs to be on the DS side to carry in the chuppah
A2, S4	Innkeeper	Cross downstage of people
A1, S4	Innkeeper	"Ready for a party" too casual of a delivery
A1, S4	Innkeeper	Turn DS to deliver dialogue and then go US of the bar
A1, S4	Innkeeper	Great energy!
A1, S8	Innkeeper	Kiss the mizzuzah
A2, S7	Josh Palmer	Don't hit the curtain
A1, S7	Kayla & Mikaila	Can't touch the main, careful of the curtain
A1, Prologue	Lazar	Try not to laugh so well during Josie's joke because your mic will be on
A1, S4	Lazar	Good response to the Russians
A1, S4	Lazar	Much better laugh! Hilarious! -Ashley
A1, S4	Lazar	"A store, a servant" beat "Look, why do we need to..." SEE GREENE

A1, S4	Lazar	"Something to be joyful for" Don't drink there
A1, S4	Lazar	We love the glasses, don't slam them
A1, S2	Mendel	Bigger on the first line "Tevye"
A1, S2	Mendel	Bigger on "irratical"
A1, S2	Mendel, Avram, Innkeeper	You will each have containers that you will hand Tevye to fill
A1, S1	Motel	Your false, first entrance was so great, keep it!!!
A1, S1	Motel	SEE GREENE false starts about to ask a question
A1, S1	Motel	You ROCKED the scene! -Sarah & Ashley
A1, S6	Motel	Bigger on "like a glove" etc
A1, S6	Motel	Great delivery of "even a poor tailor"! Great, use it!
A1, S6	Motel	Put hat more in the back, we can't see your face
A1, S6	Motel	You HAVE to practice your song 5 times before you go onto stage.
A1, S8	Motel	Great job staying in character, that's what we were applauding
A2, S5	Motel & Tzeitel	Bigger reaction when Tevye comes in to see the sewing machine
A1, S6	Motel & Tzeitel	Perfect freeze and perfect expressions!
A1, S7	Natey	Missing hand things
A1, S4	Nick Kisse	Great picture with pouring the bottle. Keep it. When frozen
A2, S2	Olivia Von Opel	Good adlibs, don't touch Rhea
A2, S7	Olivia Von Opel	Enter sooner
A1, Prologue	Pauli & Kroll	Casually make your way center in front of your groups.
A2, S1	Perchik	Good with your listing, SEE SARAH about nervousness
A2, S1	Perchik	Take a breath before "I"
A2, S1	Perchik	Transition into song was droopy, have more excitement. Hodel just accepted your engagement
A2, S1	Perchik	Enunciate
A2, S1	Perchik	On "besides" be careful of sitting on the s
A1, S2	Perchik	Don't cross so far SL.
A1, S2	Perchik	"Like me" don't repeat his question. Answer it as a statement
A1, S2	Perchik	"Food for lessons?" bigger reaction.
A1, S6	Perchik	Wait for the music
A1, S5	Rabbi	Make sure you change for this scene
A2, S4	Rabbi & Mendel	Call over Domen to tell him the news

A1, S7	Rhea	Missing hand things
A1, S8	Rhea	More mainly strut
A1, S8	Rhea & Mendel	Your Mazel Tov's are very important.
A1, S4	Robbie Bell	Thank you for acting in character
A1, S4	Robbie Pluta	Nice picture! When frozen.
A1, S8	Russians	Enter before your lines so that we can actually see you when Mendel and Rhea goes by
A1, S5	Sasha	Be louder, you have no mic
A1, S4	Sasha, Fyedka, and Josh	Very nice adlibs
A2, Prologue	Tevye	Don't look down as much
A2, Prologue	Tevye	Know your lines
A2, Prologue	Tevye	SEE GREENE for A2, Prologue
A2, S1	Tevye	Close the door when you come in
A2, S1	Tevye	Your prayer shawl go under shirt
A2, S1	Tevye	"You're leaving..." review page 73
A2, S1	Tevye	Don't mumble, we still need to understand you
A2, S1	Tevye	SEE GREENE for "I am the Papa"
	Tevye	You're quiet, speak up
A2, S1	Tevye	Don't hesitate on bucket grab
A2, S3	Tevye	Put suitcase parallel to the bench in between you and Hodel. SEE GREENE
A2, S3	Tevye	A little more of a beat before you say your line once the song ends. SEE GREENE
A2, S5	Tevye	Enter more and enter sooner!
A2, S5	Tevye	"Each should seek out his own kind" own kind needs to be back to Chava
A2, S6	Tevye	Is the cart harness rope too long? i.e. do you want us to shorten it? Tell Greene if you do
A2, S6	Tevye	Put a beat in between "like a horse"
A2, S6	Tevye	Good when the harness fell. Very good!
A2, S6	Tevye	Even though you are sitting down, make sure you still get deep breaths

A2, S6	Tevye	Prior to Claire crossing over to you, move 5-6 ft away from the cart
A2, S6	Tevye	"On the other hand" stronger, it was too light.
A2, S6	Tevye	Slow down on taking the cart off.
A2, S8	Tevye	Bigger signal for the fiddler to follow you.
A1, S2	Tevye	Don't pull out bright orange rubber gloves...awkward...
A1, S2	Tevye	Attitude and gestures are great but go bigger with the delivery
A1, S2	Tevye	Hold the "ababai" longer
A1, S2	Tevye	And "I discussed the holy books" louder
A1, S2	Tevye	"Made the lion and the lamb" full left and right delivery. SEE GREENE
A1, S3	Tevye	Keep your hat on when you pray
A1, S4	Tevye	Don't fiddle with your earpiece, find another twitch. -Love, Sarah
A1, S4	Tevye	Go more SL so that the Russians have more space.
A1, S5	Tevye	Don't interact with the audience on "Compliment like that..."
A1, S5	Tevye	TZeitel not Seitel
A1, S6	Tevye	Close the door
A1, S6	Tevye	"What do you mean you can't" you need to all of a sudden change your attitude on "cant"
	Tevye	Don't address your lines to the audience. Either to God or generally above the audience.
A1, S6	Tevye	Use "on the other hand" and do big turns
A1, S6	Tevye	"What am I going to tell Golde?" great delivery
A1, S7	Tevye	"Don't be frightened" SEE GREENE
A1, S7	Tevye	Don't reference the pit on "even the muscians"
A1, S5	Tevye & Lazar	Wait for your light cue
A1, S1	Tzeitel	Take off your shawl on "With no dowry..."
A1, S6	Tzeitel	As soon as you hear that you are going to be married, be in a dead glazed stare
A1, S6	Tzeitel	"thank you Papa" before you deliver your line, look to Motel and then to Tevye
A1, S6	Tzeitel	Good expressions to Motel
	WOMEN	Do not wear aprons in the wedding scene
A2, S2	Yente	Be more intent on listening when you enter and taking it all in. SEE GREENE

A2, S7	Yente	When the men come in, shoo the boys downstage in front of you.
A2, S8	Yente	"We suffer, we suffer, we suffer in silence" SEE GREENE
A1, S1	Yente	Thank you for shutting the door.
A1, S1	Yente	Move your chair closer at the start of the scene
A2, S7	Zach Jirik	Don't look down
A1, S2	Zach Jirik	Further stage right and more open to the audience