

Act 1 & Act 2 Notes from Evening on 04.13.11

A1, Prologue	All Women	Stand straight legged. No kink in your knee at all.
A1, Prologue	Anushka	Don't bounce when running
A2, S7	Barn Crowd	Form a tighter group. Be prepared for Tevye to come down the middle.
A1, S4	Brody	Work on Jacob Kroll's choreography
A1, Prologue	Chelsey	See Hauk
A2, S7	Chorus	You missed your cue to enter
A2, S7	Chorus	"Strange new place" should be connected and put a c on the end of "face"
A1, Prologue	Chorus	Breakup your groups with adlibs
A1, Prologue	Constable & Group	Don't be late entering
A1, S1	Costumes	We need a shawl for Tzeitel in A1, S1 when she pretends to be Yente
A1, Prologue	Erin	Are you dizzy yet? -Everitt, Ashley, & Sarah
A2,S1	Golde	"What just like this" slow that down
A1, S1	Golde	When Yente false exits, be genunially worried
A1, S3	Golde	Make sure you are doing the blessing
A2, S4	Golde, Motel, Tzeitel	Extend your ad lib.
A2,S1	Greene	Work "Now I have Everything
A2,S2	Greene	Find time to run "The Rumor" and call all extras
A2, S3	Greene	Find time to work A2, S3
A2, S7	Greene	Work the mob, all extras
	Greene	TOMORROW REHEARSAL: AFTERSCHOOL TIME TO WORK CHORUS. WORK END OF ACT 2 WITH THE FULL GROUP.
A2,S1	Hodel	1- Be a little more upset that Perchik is leaving.
A2,S1	Hodel	Were you standing on the correct side of Perchik when your father comes in?
A2, S3	Hodel	"And he did nothing wrong" Beat and then continue with your line
A2, S3	Hodel	Put emphasis on "want" showing that you WANT to go, not that he just asked you.
A2, S3	Hodel	1- Put more emphasis on the m in "Home" to finish it.
A2, S3	Hodel	"I promise Papa, we will be married under a canopy" Put emphasis on will
A1, S4	Innkeeper people	Be ready for the freeze, you have got to have more movement. Listen for Lazar to say "What do you think"
	Jasleen & Kendall	Now in Chorus Songs
A1, S4	Jews	Be louder!
A1, S4	Lazar Wolfe	"How's your brother" make it awkward. You are making small talk
A1, S4	Lazar Wolfe	"Two" more confused and higher delivery. See Greene
A1, S4	Lazar Wolfe	Give Tevye's drink first, then yours
A1, Prologue	Mamas	Get off quickly
A2,S2	Marissa, Lauren, Karin	Be a little wider. Marissa stand stage right of Hailey.

A1, Prologue	Mike Dulmage and Zach Jirik	Take a little bit of bigger steps
A1, S1	Motel	Kiss the mizzuzah when you enter
A1, S3	Motel	Enter just before Tevye is about to almost give you a kiss.
A1, S3	Motel	"Now" See Sarah
A1, S4	Nick Kisse	Be ready for the freeze, you weren't prepared and it ruined the effect.
A1, Prologue	Olivia Von Opel	Don't bounce when walking
A2,S1	Perchik	Work on "I have work to do" have it be more convincing
A2,S1	Perchik	1- "And affection" show more of a smile
A2,S1	Perchik	Pick Hodel's hands later "And we can consider ourselves engaged"
A2,S1	Perchik	"Now I have everything" find more times for downstage
A2,S1	Perchik	"I used to wonder" shouldn't be quite as sad
A2,S1	Perchik	1- Be more convincing that you truly have everything
A2,S1	Perchik	Don't rush your delivery of "I have to leave"
A1, S2	Perchik	Can't cross yet, hang upstage center right before your line.
A2,S1	Perchik & Hodel	Be frozen when Tevye is singing to you
A2, S2	Rose	Sing "At the wedding" more disgusted
A2, S4	Rose	Work on the sweeping skills
A2,S2	Sarah	We need to put more people in this scene
A2, S6	Sarah	Find time to work blocking
A2, S6	Sarah & Greene	Find time to rework the scene between Tevye and Golde
A1, S3	Shprintze, Bielke, Tzeitel, Motel, Chava	As soon as Tevye finishes the "This is not mine" go back to your business. Break up the space between your groups. Form a couple of different spaces.
A2, S7	Sphrintze & Bielke	Big reactions
A2, S6	Tech Lighting	Tevye needs to be spotted, dancers are silhouetted
A1, S1	Tech Props	We have to make sure that we have enough kitchen wear such as pots, rags, etc
A2,S1	Tevye	1- don't look down as much, maybe out a little bit more. Be midstage right with cart at the start of the scene
A2,S1	Tevye	1- Make sure you know the song: Tevye Rubuttal.
A2,S1	Tevye	The Adam & Eve monologue, be more left and right.
A2,S1	Tevye	"Seem you have the same matchmaker" Look up
A2,S1	Tevye	"Please Perchik, I can handle my own wife" be sharper with the line. Not severe though
A2,S1	Tevye	1- Look at Golde more lovingly during "Do you love me"
A2, S3	Tevye	More emphasis on "Joseph"
A2, S3	Tevye	Look back at Hodel before you start the prayer
A2, S4	Tevye	Enter further into the scene.
A2, S4	Tevye	"I want to see Motel's new sewing machine" Not mopey. Should be manly
A2, S6	Tevye	"I know I should pull it a while" turn that into a joke. See Greene.

A2, S6	Tevye	When the real Chava comes back out, be at your cart working
A2, S6	Tevye	"You have work to do, go home"
A2, S7	Tevye	"My daughter is dead" slow the line down
A1, S2	Tevye	"it wasn't very nice" See Greene. More of an agreeable. Jokingly
A1, S2	Tevye	More analytical on "Horrible if I had a small fortune" more deep in thought. See Greene
A1, S2	Tevye	We will work with the cart as soon as we have it. But start using your milk props for practicing so you know what you are doing with each product
A1, S3	Tevye	"It's LATE" emphasis on late
A1, S3	Tevye	Don't kiss your daughter.....
A1, S4	Tevye	Remember the lilt
A1, S4	Tevye	The way you acted during A1, S4 is the kind of Tevye we want to see. Have that energy throughout the show. Keep it up.
A1, S1	Tzeitel	As soon as you hear the mention of Yente, be shaken and anxious because you know the potential of that
A1, S2	Tzeitel	More abrupt with your Chava vs Hodel changes
A1, S2	Tzeitel	Awesome job, much better. Love the eyes! They did too. -Sarah
A1, S2	Tzeitel	"Dear Yente" don't sweep on that part.
A1, S2	Tzeitel	Get further over on your twirl. Go further over to Hodel
A1, S3	Tzeitel	Find some times for downstage deliveries
A2, S7	Yente	Enter closer to center when you start the scene
A1, S1	Yente	What good is it if he never raised his voice" go into a lower tone on "What good is it" see greene
A1, S1	Yente	Go further away when your false exit occurs. Make it look like you are truly about to exit.
A1, S4	Zach Jirik	Good job being loud singing
A2, S2	Zoe K & Kim	Flip positions