

Act 1 & Act 2 Notes from Evening of 04.14.11

A2, S1	Hodel & Perchik	Quarter turn out. More downstage deliveries
	Act 2: 48 minutes	
A2, S2	ALL RUMOR CAST MEMBERS	We need to genuinely realize what is going on with the lyrics and what they mean.
A1, S9	Ammerah and Adaija	Stand up during the second adlibs
A2, S7	Anatevka Chorus	REMEMBER "UNDERFED, OVERWORKED ANATEVKA" & "INTIMATE, OBSTINATE ANATEVKA"
A2, S7	Anatevka Chorus	"Town of mine" Enunciate the n
A1, S9	Bielke	Learn the dance
A2, S5	Bielke & Shprintze	don't look too frightened. Realize that your mom does have the upper hand
A1, S9	Bottle Dancers	Learn your dance
A1, S9	Catherine & Rose	Go further over stage left.
A2, S5	Chava	Make sure you don't go profile
A2, S6	Chava	"Papa, papa" Build that up and be more passionate.
A1, S8	Chava	You forgot to turn and look at the book.
A2, S7	Constable	Project
	Constable	Stand up straighter. You are an authority figure.
A1, S5	Constable	When the Russians come in, it's just a step back.
A1, S9	Constable	Enter in between the bench and the tables
A1, S9	Constable	"I'm genuinely sorry" SEE GREENE
A1, S7	Dannie	Make sure you spin off the stage
A1, S8	Dannie, Alex, Cat	Enter sooner.
A1, S9	Dannie, Ammerah, Adaija	Don't laugh when Perchik comes over
A1, S8	Everitt	Rerun A1, S8 with Motel as well
A2, S8	Everyone in A2, S8	Project, we are losing every line.
A1, S7	Everyone in The Dream	No funky positions because then you don't freeze
A2, S5	Everyone in the Tailor Shop	Look at the sewing machine and admire it.
A2, S5	Everyone in the Tailor Shop	Say "Mazel Tov, Shaindel"
A1, S9	Females	You should be excited about the goose pillows
A2, S7	Front row for Anatevka	After you say "Nothing Much" stop singing.
	FULL CAST	Don't play backstage, even if you don't think that anyone can see you, we can.
	FULL CAST	PAY ATTENTION! KNOW WHEN YOU ARE NEEDED ONSTAGE. DO NOT MISS YOUR CUES.
	FULL CAST	PLEASE BE AWARE THAT WE HAVE 2 WEEKS LEFT. WE HAVE A LOT OF WORK TO DO. GET YOUR ACTS TOGETHER.
	FULL CAST	If you miss a line, do not break character.
A1, S9	FULL CAST	Stay in character during the wedding.
A2, S8	Fyedka	When you present your line "Some people are driven..." don't stay behind Chava. You're too in line. Be more USL.
A2, S1	Golde	More intensive delivery when pumping. -S
A2, S5	Golde	"I'm very frightened of you" louder and quicker
A2, S8	Golde	Be bigger with your lines.

A2, S8	Golde	"I don't want to leave a dirty house" not as casual. Be adamant about leaving in general.
A1, S6	Golde	"Papa isn't up YET" emphasis yet
A1, S6	Golde	Don't jog....awkward. Just walk quickly. -S
	Golde	Go ahead and cross over when you say your line
A2, S5	Golde & Shprintze & Bielke	Open up to make sure that everyone is seen
A1, S6	GREENE	Should Golde be more excited and happy about questioning what Lazar said
A2, S1	GREENE SCHEDULE	Find time to run independent times with Chris. Find time to run individual monologues with Chris and Hauk.
A2, S3	GREENE SCHEDULE	Find time to work A2, S3. (More movement and gesture with Hodel and Tevye's reactions)
	GREENE SCHEDULE	Work barn scene
A1, S6	GREENE SCHEDULE	Brody- work with Hodel and Perchik with their dance.
A1, S6	GREENE SCHEDULE	Work Tzeitel-Tevye portion of A1, S6
A1, S8	GREENE SCHEDULE	We have to run the Russian Harrasment of Chava, A1, S8
A1, S9	GREENE SCHEDULE	Robbie P, Chris Domen, Mike Dulmage chuppah carriers. Chris domen will carry the canopy off. Alex W. for guys Erika Lowenthal for girls, move around with basket and collect candles before dance
A2, S3	Hodel	Too happy in "Far from the Home I Love"
A1, S6	Hodel	"My little sister's have big songs" more of a shocked and frustrated reaction.
A1, S6	Hodel	When Perchik takes away the basket from her, needs to be more shocked.
A1, S6	Hodel	Less disgusted, more astonished.
A1, S9	Hodel	"Now who will dance with me" wait a split second before you get up to dance.
A2, S3	Hodel	"Papa how can you say that?" more refuteate your idea. You are learning what he taught you. SEE GREENE
A2, S1	Hodel & Perchik	Too far stage right, closer center. No further than the bench.
A1, S9	Ian	Quit going across the stage when you go off
A1, S9	Innkeeper	Try to put your chair and positioning in between Domen and Tevye
A1, S9	Innkeeper	You have to be more convincing to have Lazar give his speech
A2, S7	Jason Pauli	You missed your scene.
A1, S7	Josh Palmer	Don't shake your hands after Fruma-Sarah's curse
A1, S7	Ladies	Quit playing with your hair. Everitt says to buy a rubberband.
A1, S9	Lazar	Be more embarrassed about giving your speech. "5 Chickens" be bigger
A2, S5	Motel	Shrug your shoulders when Tevye slams the door.
A2, S8	Motel	Quarter turn. Open up
A1, S6	Motel	"That may be" look back at Tzeitel and then look at Tevye and then say the rest of the line.

A1, S6	Motel	Don't ablib "oh my god"
A1, S6	Motel	Great job Conor! -All of us
A1, S8	Motel	Sit down in this scene, don't move around.
A1, S6	Motel & Tevye	Remember the blocking for taking her hand and then dropping it at Tevye's reaction.
A2, S6	Motel & Tzeitel	Be more onstage before your exit for Motel. See Sarah if you are confused
A1, S9	Olivia Von Opel & Joey Asker	Where were you and why did you run back onstage?
A2, S1	Perchik	Make sure you say the line: "Only your blessing"
A2, S1	Perchik	Look over your lines. There are a few key lines missing
A1, S6	Perchik	"He was an employer" SEE GREENE
A1, S6	Perchik	"Nothing must change" fake statement. SEE GREENE
A1, S9	Rabbi	Stand up when you present your lines
A1, S9	Rabbi	Have a puzzled look on your face when all the guys come over to you.
A1, S7	Re-Ops	The bed is not in the right spot.
A2, S2	Rhea	Start this scene standing center stage, don't turn your butt to the audience
A1, S8	Rhea	Hold your "Bagels" line until Dannie and crowd come towards you
A2, S7	Robbie	Don't pause, say your line.
A2, S2	Rose	On your line "mendel, Mendel" do subtle adlibs to Kim
A2, S5	Shaindel	Great adlibs!
A1, S9	Shprintze	Don't be late.
A1, S9	Tech Props	We need 2 baskets to collect the candles following Sunrise, Sunset
A2, S1	Tevye	When you first come in after "Good evening" have the reaction of oh I should leave...and you start to make a false cross off but Perchik stops you
A2, S1	Tevye	"On you're going away" you shake his hand. "You're staying here" pull Hodel to your side.
A2, S1	Tevye	"On the other hand" make gestures to show the difference. Body language
A2, S1	Tevye	"I can handle my own wife" You can take care of it yourself so show that you have that power and be angry.
A2, S1	Tevye	"Permission to become engaged" We're losing those lines.
A2, S1	Tevye	"What will I tell your mother... another dream" put a beat between the two lines
A2, S3	Tevye	"Take care, dress warm" Almost like a pleading prayer to God. SEE GREENE
A2, S5	Tevye	Enter and walk MSL!
A2, S5	Tevye	Remember your fake cross
A2, S6	Tevye	Don't look at your daughters while the dance is occurring. Look out into the audience.

A2, S6	Tevye	We liked it when you choked up a little bit when you said "How do I deny my daughter" Keep it.
A2, S7	Tevye	"My daughter is dead" needs to be grim
A2, S8	Tevye	Don't forget your blocking.
A2, S8	Tevye	You need to make sure that you start walking outside the door when Golde is halfway to the cart.
A2, S8	Tevye	You need to specifically turn when they leave. Take a step to Tzeitel and then say your line "God be with you"
A1, S5	Tevye	Jjeno? Should be "You know"
A1, S5	Tevye	"A little demonstration" it's getting there. Go further.
A1, S6	Tevye	"Perfect match...fit" more frustrated.
A1, S6	Tevye	Look over your songs.
A2, S1	Tevye & Golde	Be downstage of the bench -S
A2, S1	Tevye & Golde	You end up way too stage right. Should be more left
A2, S5	Tzeitel	"You got it" be more and more excited. This is economic security
A2, S8	Tzeitel	"Papa will see you" More rushed that he won't see you.
A2, S8	Tzeitel	"Chava" be very excited and surprised that you ahven't seen your sister in so long.
A1, S6	Tzeitel	"Yes Papa" more grave
A1, S6	Tzeitel	Have some sort of reaction to Motel coming out and doing this even when he is hesitant.
A2, S8	Yente	Don't be late.
A2, S8	Yente	"A dream is a sign right" be more subtly sarcastic. You are making a slight reference to the wedding scene
A1, S7	Zach Levine	Why did you cross down stage of the bed. We don't remember that.
A1, S9	Zach Levine	See Sarah for praying.