

Act 1 Run-Through Notes From 04.15.11

A1, Prologue	Adaija & Kendall Strong	Turn head on third beat.
A1, Prologue	Ammerah	Stay in character
A1, S2	Avram	Don't forget your delivery of your lines that we discussed.
A1, S10	Avram	You need to sing...if you are saying "Quiet, I'm singing"
A1, S1	Bielke	Kiss the mizzuzah
A1, S6	Bielke & Shprintze	Don't be late, grab your props earlier
Act, Scene	Character	Note
A1, S1	Chava	Careful how stage right you go.
A1, Prologue	Chelsey	From Hauk, remember what we talked about
A1, S3	Chorus	"May the Lord..." needs to be stronger
A1, S3	Chorus	More "n" on Amen.
A1, S5	Constable	"Even though you are a Jew" a little quicker
A1, S10	Constable	"I'm genuinely sorry" SEE GREENE
A1, Prologue	Constable	Enter with your chain sooner. About 3 seconds sooner
A1, S5	Constable	Good spacing for how much you walked away. Slight pause when the Russians pass, don't stop your conversation too much.
A1, S6	Erin Ben-Moche	Be more concerned about the marriage.
A1, Prologue	Erin Ben-Moche	Spin one less time, you are turning one too many times
	Everitt	Children's chorus: when the little girls are being placed stage left, and boys stage right, and once they see the constable, should the boys run over to their mothers?
A1, Prologue	Full Cast	Don't chew gum
A1, Prologue	Full Cast Tradition	Proper posture
A1, S8	Fyedka	Not a woman until she gets married, Chava is still a girl.
A1, S1	Golde	"But not Yente" Bigger expression. Make that joke work
A1, S3	Golde	"The wit she gets from me" make sure you face Hodel and Chava so that you don't see Tevye's delivery.
A1, S6	Golde	Bigger with "Ahh, he's FINALLY up."
A1, S10	Golde	Cross upstage of Tevye and cross over to Hodel on "Take him into the house"
A1, S1	Golde	Don't be harsher or more angry, on "You have feet, go" just be louder. You are not annoyed
A1, S1	Golde	Respond to Yente when she says "Outside no?"
A1, S6	Golde	Roll your eyes when Tevye goes to quote the good book
A1, S6	Golde	Split the difference. Not running, but not walking.
A1, S1	Golde	When Yente gets up to leave, you followed the note, thank you.
A1, S7	Grandma	Don't just be frozen. One or two glances to the Rabbi
A1, S10	GROUP NOTE	"A young girl decides for herself" Then group adlib
A1, S10	GROUP NOTE	"But it should have been" Loud adlib and then silent
A1, S9	GROUP NOTE	Adlibs during bottle dance were great!
A1, S8	GROUP NOTE	Canopy comes in first, followed by Rabbi, then Motel
A1, S9	GROUP NOTE: Bottle	Dance back into your spot.

	dancers	
A1, S9	GROUP NOTE: Bottle dancers	Even though they are attached, so do not move your head. Ruins the allusion.
A1, S8	GROUP NOTE: Fyedka & Chava	Good reactions with the book, thank you.
A1, S10	GROUP NOTE: Lauren Lesniak & Alex Bayer	More reaction.
A1, S9	GROUP NOTE: Mamas & Daughters	Sentimental during wedding. Daughters: excited, elated, dreamy and look at sons. Sons, looking at the daughters that you have your eyes on. Daughters looks at Sons and Mamas look at Papas.
A1, S4	GROUP NOTE: Pauli & Alex W.	Good job with characterization
A1, S9	GROUP NOTE: Robbie Bell & Erika L	You will collect candles and bring out chair for chair dance.
A1, S4	GROUP NOTE: RUSSIANS	Arm behind your back when you are with the Jews.
A1, S4	GROUP NOTE: RUSSIANS	Left arm!
A1, S8	GROUP NOTE: Sammy & Rose	Fill in further all the way over to Shaindel when you first come in.
	GROUP NOTE: Tevye and Motel	Run to Tevye to hug him and then Tevye just look at him and walk away with a confused expression on your face.
A1, S7	GROUP NOTE: The Dream	Mazel Tov
A1, S4	GROUP NOTE: To Life	Bigger with the arms
A1, S4	GROUP NOTE: To Life	Good freeze, but there was no interesting movement before then.
A1, Prologue	GROUP NOTE: Tradition	Larger steps
A1, S6	Hodel	"I'm looking at you" SEE GREENE
A1, S6	Hodel	SEE GREENE for your expression when you are dancing with Perchik
A1, Prologue	Jason Pauli	Come out sooner
A1, S4	Josh Palmer	Needs to go faster when you weave in and out
A1, S10	Lazar	Don't be so frozen. Look around.
A1, S4	Lazar	Second part of the laugh is not convincing
A1, S4	Lazar	You can have a voiced adlib when you first enter.
A1, Prologue	Mamas	Find windows
A1, Prologue	Mamas	Get off stage quicker
A1, Prologue	Mamas	Step on the beat
A1, S10	Medel	Better volume, you can go even further with it.
A1, S2	Mendel	Don't lose the point. We love it
A1, S2	Mendel	More hand movements in general, we love them
A1, S2	Mendel	You have to be further downstage
A1, S6	Motel	Show excitement when you are twirling. You are going to be married!

A1, S6	Motel	Take Tzeitel's hand when you come over to her. But as soon as Tevye makes eye contact to you, drop her hand
A1, S6	Motel	When Tzeitel opened up, Motel should be mimicing it. Reflection
	Mothers and Daughters	Do not cross legs. Knees together
A1, S6	Perchik	"All right children..." treat those lines as if you have just finished a lesson and you are starting a new one
A1, S6	Perchik	"He WAS an employer" emphasis on WAS
A1, S6	Perchik	"Shoemaker's son" more sarcastic. SEE EVERITT
A1, S6	Perchik	Careful of how close you are to Hodel.
A1, S2	Perchik	Hold your cross. Further upstage center.
A1, S6	Perchik	More sarcasm on "A Rich man"
	Rhea	Thank you for knowing what you are supposed to be doing!
	Rose	Not so lose of finger
A1, S5	Sasha	When you see the Constable, sober up a little bit.
A1, S8	Shaindel	Bittersweet about your son getting married. Happy tears
	Shprintze	Don't chew gum
A1, S6	Shprintze	SEE EVERITT for glance
A1, Prologue	Sons	Smile on "I hope she's pretty"
A1, Prologue	Tevye	"And then there are others" more grand.
A1, S7	Tevye	"But don't be frightened" bigger.
A1, S2	Tevye	"I am a very poor man" SEE GREENE. More of a a genuine uncertainty.
A1, S2	Tevye	"In other words give us the cure" then the joke starts. SEE GREENE
A1, S2	Tevye	"Screaming at the servants day and night" happier. SEE GREENE
A1, S3	Tevye	"Talk to him about what?" good job.
A1, S6	Tevye	"what do you mean you can't..." way too quick
A1, S4	Tevye	"Why is important to you?" SEE GREENE
A1, S6	Tevye	"You stitcher" too sharp. SEE GREENE
A1, S6	Tevye	"You're just a poor tailor" less harsh.
A1, S6	Tevye	All references to the tailor references, deliver them downstage
A1, S4	Tevye	Did not understand the "To Life" at the end
A1, S3	Tevye	Don't be too quiet on "The tongue she gets from your mother" pull perchik over when you say that comment because you don't want Golde to here.
A1, S4	Tevye	Good delivery of "Not lately" -Ashley
A1, S5	Tevye	Good expression. Show a bigger starting place with a big smile and then watch it fade. Deliver DS.
A1, S3	Tevye	Good job with the accent. We like the enuciation. Keep it up.
A1, S2	Tevye	More of an angle of the cart. For the lead in, lean on it, thinking.
	Tevye	No keys around neck
A1, S6	Tevye	Review your lines for this scene in general.
A1, S7	Tevye	SEE GREENE for your facial expressions in The Dream

	Teveye	Should be "KAMzoil" not kumzoil
A1, S2	Teveye	Use more of the space.
A1, S7	Teveye & Golde	Get closer when Fruma-Sarah starts her curse
A1, S5	Teveye & Lazar	Awkward hug
A1, S4	Teveye & Lazar	Don't instantly down the shot.
A1, S4	Teveye & Lazar	Make sure you swallow the drink and both have silent little prayers before you drink
A1, S3	Teveye's daughter	Great job with the spacing in the line.
A1, S1	Tzeitel	Don't slide into "match"
A1, S3	Tzeitel	Good job glancing at your sisters!
A1, S1	Tzeitel	Good sigh when your sisters start the song.
A1, S1	Tzeitel	More eyes.
A1, S6	Tzeitel	More reaction when Motel comes onstage. And grab Teveye when you say "Listen Papa"
A1, S1	Tzeitel	Once you have convinced your sisters, take note that your lesson has impacted them and look at them and make reactions to what they are saying
A1, S1	Tzeitel	Soften the "You're alright" that's the joke.
A1, S6	Tzeitel	Step back.
A1, S6	Tzeitel & Motel	Be frozen and show that you are lost in each other's eyes.
A1, S1	Tzeitel, Chava, Hodel	Good spacing at start of song and twirls
A1, S1	Tzeitel, Chava, Hodel	Thank you for kissing the mizzuzah
A1, S1	Yente	"And you're welcome" add a pause before you say you're welcome
A1, S1	Yente	"Outside no?" look to Golde to respond
A1, S1	Yente	"They play, what do they play?" change your expression between the two. On the second one, you are wondering what games they play.
A1, S1	Yente	"Thinking of him, gives me no pleasure" be bigger.
A1, S10	Yente	Don't cut off people's lines as much. But we like the adlibs
A1, S1	Yente	See Everitt for facial expressions and cane use.
A1, S4	Zach Levine	Stay in character
A1, S4	Zach Levine	What happened?