

Run-Through Act 2 Notes from After School 04/20/11

Act, Scene	Character	Note
A2, S5	Ari	Turn more forward
	Chava	Show more emotion
	Golde	Little more of a moment looking offstage
	GREENE SCHEDULE	Give Everitt time to work gestures with Avram
	GROUP NOTE: Actors	Continue adlibs until lighting changes
	Tevey	Genuine anger on "Quiet women" You are very upset
A2, Prologue	Tevey	"Am I bothering you too much?" Much better
A2, Prologue	Tevey	Bigger pause before "Why am I telling you what the good book says?"
A2, S1	Golde	Is it "trouble" or "struggle" in the town?
A2, S1	Golde	"I was shy" come more out with it.
A2, S1	Golde	What are your thoughts during the initial stages of this song? SEE GREENE
A2, S1	GROUP NOTE: Perchik and Hodel	Stay midstage
A2, S1	GROUP NOTE: Perchik and Hodel	Work on the turn prior to the start of "Now I have everything"
A2, S1	GROUP NOTE: Perchik and Hodel	Angled out on "Who knows tomorrow?"
A2, S1	GROUP NOTE: Perchik and Hodel	Open up and avoid the direct profile positions even if it is awkward.
A2, S1	GROUP NOTE: Perchik and Hodel	Both need to be truly looking at each other when you are frozen
A2, S1	Hodel	More hand movement on "and affection"
A2, S1	Perchik	Bigger glance on "what everything's for"
A2, S1	Perchik	More affectionate on "love"
A2, S1	Perchik	"Send her and marry her" beat "I love her"
A2, S1	Tevey	Don't make a false cross until you actually get onto the stage.
A2, S1	Tevey	"You're going away, and you're staying here" Push Perchik away and bring Hodel close
A2, S1	Tevey	"We will find someone for you here" more serious and slower
A2, S1	Tevey	Look at your daughter when you are giving her a hug
A2, S1	Tevey	"Perhaps you should tell her something..." Rich uncle line. SEE GREENE
A2, S1	Tevey	"Please Perchik I can handle my own wife..." SEE GREENE
A2, S1	Tevey	"I hear he has a rich uncle" enuciate uncle and bigger on the line
A2, S1	Tevey	be louder
A2, S2	GROUP NOTE: Rumor Group	Exit in character
A2, S2	Mike Dulmage	We don't want to see your back. SEE EVERITT
A2, S2	Yente	We still need these early lines to be more suspicious. SEE GREENE

A2, S3	Hodel	Bigger nod to the response for "Is he in trouble"
A2, S3	Hodel	Look out on "it's the greatest work a man can do..."
A2, S3	Hodel	"Who could see..." don't raise hands there, wait for the next two lines.
A2, S3	Hodel	Good job remembering moments!
A2, S3	Tevey	Know your scenes
A2, S3	Tevey	Don't look down so much
A2, S3	Tevey	Don't drop the "baby." SEE GREENE
A2, S3	Tevey	Following the song, slow your dialogue down.
A2, S3	Tevey	Even though you've come to accept that she is leaving, this is still horribly difficult for you
A2, S3	Tevey	On "take care of her" take your time. It's a crucial line
A2, S5	Chava	Too much profile when talking to Fyedka
A2, S5	GROUP NOTE: Motel & Tzeitel	More of a reaction when Tevey comes in for a split second. Turn around when he comes in and then when he exits turn back around confused
A2, S5	Rabbi	SEE GREENE, need to know what we are doing about the blessing. We need a genuine Yiddish blessing
A2, S5	Rose	Kiss the mizzuzah
A2, S6	GROUP NOTE: Chava Sequence	Elongate your arms
A2, S6	GROUP NOTE: FULL CAST	You were NOT ready for the "Traditions
A2, S6	Tevey	Turn and cross over to Golde sooner so you block out Chava and cross away from her
A2, S6	Tevey	"I know, I know, I should push it a while" make it more of a joke
A2, S6	Tevey	When you hear that they are married, more upset and frustrated
A2, S6	Tevey	with cart for Chava sequence, why don't you push it into place after your lead in dialogue. Why is that an issue?
A2, S6	Tevey	No "no's" at the end
A2, S7	Chris Domen	Slower and more sad when delivering your line
A2, S7	Constable	Don't smile when they enter
A2, S7	Constable	When you enter, you need to be further downstage
A2, S7	Constable	"I have nothing to do with it" SEE GREENE
A2, S7	Constable	You're missing the gun
A2, S7	FULL CAST	Everyone be upset about the news. And be with your family
A2, S7	Golde	More anxious about what is going on when Lazar comes in
A2, S7	GREENE	Make sure you add the two children's chorus boys for A2, S7 by Saturday
A2, S7	GROUP NOTE: Barn Mob	More adlibs prior to Constable coming in.
A2, S7	GROUP NOTE: Barn Mob	You have got to have more emotion and be more mortified by these news.
A2, S7	GROUP NOTE: Shprintze & Bielke	Very good expressions!
A2, S7	GROUP NOTE: Soldiers	Be more threatening when you come in
A2, S7	Ian	That was perfect when you noticed the Constable. Do that every

		time
A2, S7	Saheli	Don't look like you are singing in a church choir.
A2, S7	Tevey	Too mild of a delivery on "You have known us our entire lives" more passionate
A2, S7	Tevey	Cross downstage when Constable enters so that you are on the same plane
A2, S7	Tevey	"My daughter is dead" lower register but still loud and turn downstage.
A2, S7	Yente	No "what". Moment was gone.
A2, S7	Yente	Genuinely look like you don't know if Golde is home or not.
A2, S7	Yente	When the crowd comes in, much more considered and anxious yourself.
A2, S7	Yente	"Anatevka" SEE EVERITT
A2, S7	Zach Jirik	Be more sad by the news that you have just received
A2, S8	Fyedka	Too much of a pause.
A2, S8	Golde	Look at Tevey when the line: "Silence" is said
A2, S8	GROUP NOTE: Ari's family	Enter before Lazar with Ari and his family talking to Lazar
A2, S8	GROUP NOTE: Families 5	Missed your cue
A2, S8	GROUP NOTE: Tevey & Lazar	Needs to be a better, genuine, longer hug.
A2, S8	Tevey	"That's nice" a little lower. SEE EVERITT
A2, S8	Tzeitel	"Papa will see you" SEE GREENE