

# FOTR Notes from Evening 04.21.11

A2, S5	Alison and Rose	When you exit the house, have the thought that Shaindel is leaving, so you notice the conversation after you are saying goodbye
A2, S5	Alison and Rose	Don't forget where you exit. And if you do forget, don't break character
A1, S7	Alison Hacker	Very good job in The Dream
A1, S2	Ari	Keep a 5 ft buffer between you and the cart
A1, S4	Ari	Not so big of screams. Too much.
	Avram	Kiss the mizzuzah
A2, S4	Avram	Better seeing the Rabbi.
A2, S4	Avram	Stand further downstage
A2, S7	Bailey Kadian	Great emotion in Anatevka. Keep it up. -A
A1, S1	Bielke	SEE SARAH-blocking
A1, Prologue	Chava	Pull your children's chorus daughter over a little bit prior to the Constable entering.
A1, S1	Chava	Be careful of where you are staged. Too far stage right.
A1, S8	Chava	"I don't think we should talking this way" louder
A1, S8	Chava	SEE GREENE: I need a bigger sense of woe coming across your face as he starts to be more personal with you
A1,S1	Chava	Great terrified face!
A2, S6	Chava	Get hysterical. SEE SARAH
A2, S5	Chava & Fyedka	Very good adlibs
A1, S10	Chelsey W.	Remind members of children's chorus by you to be frightened by the Nick K. when he enters. Remind them in adance of it happening
A1, S4	Chris Domen	Make sure you freeze in a comfortable position
A1, S9	CLAIRE FIX	Find time to work the bottle dance
A1, Prologue	Claire Jolliffe	Very good job leading in everyone
A2, S6	Claire Jolliffe	We can still go further with the flowy arms
A1, Prologue	Constable & Group	Don't be late, enter sooner
A2, S7	Eliana Herman	Keep up the great characterization in Anatevka.
	FULL CAST	If you are standing in a profile position, STOP.
	FULL CAST	Careful when you are very close to the very DS area, you will be out your light. Don't get too close to the edge
	FULL CAST	Every door you go through, kiss the mizzuzah
	FULL CAST	When you exit any room and go through the doorway, kiss the mizzuzah AND close the door if you are the last person
A1, S10	FULL CAST WEDDING ADLIBS	Volume is TOO LOUD now. I can't hear any of the dialogue. Give me much less voume w/ the same energy
	Fyedka	Be louder
A1, S4	Fyedka	We like the turns! Can you make them faster?
A2, S5	Fyedka	Very abrupt "Good afternoon" Work it with Chava, definite shift

		when you see Chava
A2, S8	Fyedka	Take a beat or two, look to Tevye, look to Golde, look to Tzeitel and realize that no one will acknowledge you there, so then you leave
A1, S1	Golde	"Finish what you were doing..." SEE GREENE
A1, S2	Golde	"breadwinner" bigger
A1, S3	Golde	SEE SARAH-Sabbath Prayer
A1, S6	Golde	Don't abandon your pursuit with "You could die from such a man" You still want to know.
A2, S1	Golde	Give me a little more frustration at the well, little more angrier
A2, S5	Golde	Don't back up when Tevye approaches you, when you back up, it looks like you are blowing it off
A2, S1	Golde & Tevye	Open up, too much profile of "Do you love me?"
A2, S8	Golde & Tevye	Be downstage of the cart through the whole scene.
A1, S8	GROUP NOTE: Bailey, Nick, Jacob	The blocking is better but be genuinely more nasty to her.
A2, S7	GROUP NOTE: Barn Mob	More adlibs, and more noise
A1, S7	GROUP NOTE: bedmovers -The dream	I know this is the first time working with the bed, in honesty, is it okay? Hows the mobility?
A1, S9	GROUP NOTE: Bottle dancers	You have to find time to work this.
A2, S6	GROUP NOTE: Chava sequence	Much better. It's coming along
A2, S8	GROUP NOTE: Leads	We need to pull the action downstage further, about 3-4 ft so we aren't hitting people.
A1, S1	GROUP NOTE: Matchmaker	Very good!!
A1, S1	GROUP NOTE: Matchmaker	Continue cleaning in character through blackout. But don't sweep your way offstage.
A2, S5	GROUP NOTE: Motel's Shop	Great timing with adlibs, but think of better adlibs
A2, S2	GROUP NOTE: RUMOR GROUP	Most of the lines sung needs to be delivered downstage
A1, S4	GROUP NOTE: The Inn	Freeze was better
A1, S4	GROUP NOTE: The Inn	Too flat. Bigger adlibs when Fyedka starts to dance with Tevye. More expression
A1, S3	Hodel	Nice glance to Chava to get her out of the room.
A1, S6	Hodel	Don't stop until you hear "Rabbi's son"
A1, S6	Hodel	Better expression, shock at the dance. Raise the eyebrows. SEE GREENE
A2, S3	Hodel	Slower when you go down on your knees. Too abrupt.
A2, S3	Hodel	Slower going into "God only knows..." SEE GREENE

A2, S3	Hodel	"Once I was happily content to be..." cross US to Tevye, then open up to audience. Not in profile
A1, S6	Hodel & Perchik	SEE BRODY for replacement of picking Hodel up. We are not picking Hodel up anymore
A2, S1	Hodel & Perchik	Stay open. (Share this note)
A2, S1	Hodel & Perchik	Smile at each other when you are frozen (Share this note)
A2, S3	Hodel & Tevye	SEE GREENE to work hug
A1, S10	Innkeeper	Look out, NOT down when you stand and deliver your monologue
A2, S7	Jason Pauli	Cross over to stage right before you deliver your line. Third time giving you this note.
A1, S4	Josh Palmer	Positioning in the line needs to be worked on. Make sure you are in line and not off.
A1, S10	Lazar	"Look at Tevye's daughter" hold the line until Hodel and Perchik actually start dancing
A1, S4	Lazar	Don't pause for the "two glasses"
A1, S4	Lazar	You're dragging the tempo of the scene. Less pausing bits
A1, S4	Lazar	"A milk cow?" let the laugh hit you and then say the line. SEE GREENE
A1, S4	Lazar	SEE GREENE. The laughter comes from the sense of relief that you assume that Tevye just misunderstood and will be okay with the marriage
A1, S4	Lazar	Be careful with your adlibs. No "high five"
A1, S4	Lazar & Tevye	Drinking looked much better
A1, S4	Lazar & Tevye	too much at the end of The Inn
A1, S5	Lazar & Tevye	Milking moments too much and ruining it. Too much.
	Mendel	Kiss the mizzuzah
A1, S10	Mendel	Sha, Sha, the Rabbi! I need much MORE PROJECTION for this, bud
A1, S10	Mendel	"That's a sin" right after Perchick crosses to female side. STAND to deliver that line
A1, S3	Motel	Turn downstage during Tzeitel's line "even a poor tailor"
A1, S3	Motel	Tzeitel!
A1, S6	Motel	When Tevye says "talk" show a visible jump.
A1, S6	Motel	"I promise, Reb Tevye, your daughter will not starve" say the line to Tevye, not Tzeitel
A2, S5	Motel	Don't get mad at Chava for not getting the shirt.
A1, S6	Motel & Tzeitel	Look at each other
A1, S6	Motel & Tzeitel	Lead-ins were much better. Very excited and it was good!
A2, S7	Natey	Great characterization in Anatevka.
A2, S7	Olivia Von Opel	Very good expression in Anatevka
	Perchik	Don't high five the mizzuzah, kiss your hand then touch the mizzuzah
A1, S2	Perchik	I want you to really eyeball the food when it is handled. You are truly hungry.
A1, S6	Perchik	"You have wit, with a little intelligence" faster delivery
A2, S1	Perchik	"All villages are being emptied" Wasn't there supposed to be a cross?

A2, S1	Perchik	Much better energy. Keep it up!
A2, S1	Perchik	"Now I have something to live for" your far cross stage left, be motivated.
A2, S1	Perchik	Don't forget your blocking
A2, S7	Rhea and Chris Domen	Wrap around the group earlier
A2, S2	Rose	Open up more, play 80% of your vocals downstage
A1, S7	Saheli	Good job in the dream sequence!!
A1, Prologue	Saheli, Eliana and Adaija	Good interactions during Tradition
A2, S7	Sammy Rothe	Good characterization in Anatevka
A1, Prologue	Scarlet	Don't look at your feet
A2, S4	Shaindel	THANK YOU FOR KISSING THE MIZZUZAH
A1, S1	Shpritz & Bielke	Thank you for kissing the mizzuzah and Erin, close the door on your way out.
	Tevey	Don't start moving the cart until your family gets around
A1, S2	Tevey	Much better with beat in "in other words, give us the cure" beat "we already have the sickness" even a little bit bigger
A1, S2	Tevey	Rich man is getting even better. It's great! -A
A1, S2	Tevey	"I wouldn't have to work hard" hand shake bit needs to be bigger
A1, S2	Tevey	"If you please Reb Tevey" don't sing through nose.
A1, S2	Tevey	Better posture when sitting on the cart. The thoughts are filling up your spirits.
A1, S2	Tevey	"if I were a wealthy man" bigger and louder
A1, S2	Tevey	"may the authorities" don't open up cart in this scene
A1, S2	Tevey	As soon as you cross, don't stand upstage of the cart.
A1, S3	Tevey	Be downstage of the table.
A1, S3	Tevey	"he is thinking about buying my new milk cow" missed the if
A1, S4	Tevey	"Why is it so important to you?" SEE GREENE
A1, S4	Tevey	"That's his problem" more of a smile on your face, but it was a better delivery
A1, S4	Tevey	Movement back to the table was excellent. Keep it like that.
A1, S5	Tevey	Great reaction and great shift! Don't look at the Constable, look downstage. It was great
A1, S5	Tevey	Don't wait quite so long for the Russians to leave. You can move back to Tevey sooner.
A1, S5	Tevey	SEE GREENE, "thank you your honor" Too gracious. Don't be nasty to him, the impact of what he just said effects you.
A1, S5	Tevey	Thank you for taking what was said in the note and changing it (following the Fiddler). Much better!
A1, S6	Tevey	"What do you mean you can't?" more suspicious. SEE GREENE. Tonight it was too angry.
A1, S6	Tevey	"Not now Motel" Be bigger and louder
A1, S6	Tevey	"All right you have a tongue, talk" bigger on "talk"
A1, S6	Tevey	"Just a poor tailor" sharper and go further with it.

A1, S7	Tevye	Not KAMzoil.
A2, Prologue	Tevye	"Worse than his poor..." Be happy and more joyful
A2, Prologue	Tevye	SEE GREENE to work A2 Prologue
A2, S1	Tevye	When you come out and see them, remember your false cross to go off stage left, not back into the house. Third time for note
A2, S1	Tevye	"I understand" SEE GREENE.
A2, S1	Tevye	more emphasis on "here in Anatevka"
A2, S1	Tevye	Careful when you are very close to the very DS area, you will be out your light. Don't get too close to the edge
A2, S1	Tevye	"Please Perchik, I can handle my own wife" Louder
A2, S2	Tevye	Don't miss your scene.
A2, S3	Tevye	Lead-in dialog to "Far from Home" more hurt. Not angry, yelling. Hurt
A2, S5	Tevye	Awesome "Let's go home" Loved it! -Sarah
A2, S5	Tevye	Review A2, S6, your monologue
A2, S6	Tevye	Slow down "Chava is dead to us..."
A2, S6	Tevye	We are delaying the start of the Chava sequence song so that we will be able to get the cart in place
A2, S8	Tevye	"Motel, he's a person" SEE GREENE
A1, S6	Tevye & Motel	What if we do the last "who is it" that Motel sits down on the Stage Right side of the bench and then he pops up again on "me" SEE GREENE
A1, S4	Those who move chairs	Make sure they are farther back for Josh to have room to flip
A1, S1	Tzeitel	"but only when he's sober" bigger turn downstage and delivery downstage.
A1, S1	Tzeitel	Don't keep cleaning after your Yente bit, just listen to your daughters.
A1, S6	Tzeitel	"Is that more important that..." SEE GREENE
A1, S9	Tzeitel	Very good expression during the wedding!
A1, S1	Yente	"Which anyone, Lazar will pay..." Important line.
A2, S2	Yente	Better job, more suspicious. Even a little bit further
A2, S8	Yente	When you first come in for these lines, slow things a little bit more. SEE GREENE
A2, S7	Yente & Golde	Be like a deer in headlights. You are very concerned.