

## Final Dress Rehearsal

### “When You’re an Addams”

- BRETT: you switched to L hand high a little early...make sure you go at the same time as everyone else
- AMY: don’t oversing “who cares about the world outside and what it wants from you”
- FAMILY: reminder to keep your singing short in your section of the song.
- FINN: you can be on the SL side when the gates open instead of the SR?
- LIGHTS: Ancestor entrance lighting cue was early.
- ANCESTORS: nail that first entrance. It wasn’t together and the notes were in between pitches
- SR side of dance break: still crunchy...CHRIS you can spread out more SR and others follow suit
- ZOEY: you can lose the crossbow when you go US to the gate for the ancestor entrance
- ALL: please know where your releases are to fully tighten up vocals
- JULIANA, MACKENZIE, MIA: you guys can spread out more during the last couple of lines of the song before you come in for the ending pose...spread out more SR
- IAN: don’t push your accent past the point where we can’t understand you

### Scene 2

- Sam, way to handle the missing Uke.
- Sam, you jumped early on the last “let’s not talk about anything else”
- SAM: you can take your time with the lines leading up to the rash, slow it down just a little bit
- IAN: don’t slow down the lines with Morticia leading into the scene...more on top of Amy’s lines
- IAN, don’t push your accent to the point where we can’t understand you.
- IAN, why oh why was better. It almost wanted to push but you didn’t let it. ☺

### “Trapped”

- IAN: really enunciate “theatre in the round”
- SUMMER: good job on the slap
- IAN, Make sure we get the word “truth” of “or tell the truth to either one”
- GREAT SLAP!!!!!!!!!! <3 <3 <3 ☺ ☺ ☺ ☺
- SWORD IN THE PIT..... oops.

### “Honor Roll/Pulled”

- GREAT FINN! Good vocal entrance.
- FINN: more violent convulsions on the electrocutions.
- FINN: you have to retain some of the pain and electricity going through your body into the following lines
- ZOEY: I need to see you feel this song in the center of your body more...right now it is mostly just in your limbs
- CREW: the lever was placed in the direct line of the mid closing so it got caught...needs to be set about 2” US

- ZOEY, you got a tiny bit ahead of the orchestra at the end of the intro. Settle in and be right with Ron.
- ZOEY don't push on "Liberace's greatest hits"
- ZOEY don't push on the last note. Everything else sounds good.

### Scene

- SHELBY do something with your scythe when they mention "dying to meet you", like run your hand over the blade or something

### "One Normal Night"

- CURTAIN: WAY WRONG TIME
- ZOEY can you hear that lead in towards the beginning. SOMETIMES YES SOMETIMES, turn up to err on the side of caution.
- ZOEY "they're almost AT the door", not out the door. It sounds like out.
- ZOEY don't push on the last note of your section (before the beinicks).
- ZOEY: you can walk more DS on the last "One Normal Night" before you exit...and more CS?
- JORDAN: can you look up like in a trance when you say "I looked up and saw her..."
- KATIE: what is your hair supposed to be? (French twist or bun is what it should be...no hair hanging down in front)
- SAM: make sure you are intentional with the word "rehab"
- SAM, "get" put it more in opera instead of light and fluttery.
- ANCESTOR: grab that "We'll help them love"
- ANCESTORS: (trees) can you not hear your entrance on "love, love..."
- ANCESTORS: (at gate) can you not all be leaning and more interesting poses as family walks
- FAMILY: please watch at the end. Even if it is fast, you have to make it work
- SHAWN: do not move your position until after the song ends (you moved during the applause)
- ANCESTORS: your ending poses are lame sauce. There needs to be a more definitive ending pose from each of you after the doorbell...turn, then pose

### Scene

- IAN: much better with stubborn. Please make sure I get the word "sink" of "only to sink"
- IAN: make sure I understand "thyroid problem"
- JORDAN: can you move like you are going to shake hands or step forward toward Gomez when he says "you must be Lucas"—you need to be more eager to impress your girlfriend's dad
- AMY: offer your hand to MAL almost to force him to kiss it...GRANT, you can not know what to do and then kiss it
- AMY: "It's everywhere" =dropped line
- KATIE: can you react to Grandma's lines about the hospital and cardiac ward as if Grandma was in the hospital for herself and then realize she wasn't
- KATIE: quicker on "did you get the flowers?" Keep the pacing going

- AMY: “healthcare?” is a question not a statement.

### #8 But Love Reprise 1

- ALL, be right on top of the quiet “let’s not talk about anything else” entrance at the end

### SCENE

- Jordan, don’t jump on Wednesday’s lines.

### “But Love Reprise #2”

- SHAWN: get your arm all the way up on the kickline portion
- SHAWN: I need some more Conquistador like poses...less jazzy more warrior
- LIGHTS: you’re go to blackout after this number was too early. Let us see the final pose before you go.

### SCENE

- IAN/GRANT: in you jokes, if you don’t get a laugh, just keep rolling. They can think it’s funny w/o necessarily laughing out loud. Keep it rolling. If you wait too long it kills the funny.
- AMY: keep the gag jokes rolling. Don’t wait for the audience to respond here bc cause you hit them with 3 or 4 things in a row. If you wait, it kills the funny.

### “Secrets”

- SOUND: Amy blowing us out during drowning section
- AMANDA: you need to be in your spot before getting shot, also take one more step stage right. You’re going by what’s on the floor to find your light, but you need to go by what’s on your face.
- LIGHTS: can that be a shorter time to blackout?

### Scene

- JORDAN: do you believe anything you are saying to Gomez before the medical examiner? Or are you just trying to impress your girlfriend’s dad?
- IAN, you can stand to be a bit more legato here (What If)

### “What If”

- FINN, can you start one step further upstage while you are hiding before you are discovered
- JORDAN: keep the pacing up
- FINN: can you be more dramatic about each of the things in your list of “stab my arm, etc...)
- TRINITY: apron? Strings coming undone
- FINN: you can grab the potion as Trinity is leaving
- TRINITY: can you already be moving SL by the time you say “I love you”?
- FINN:, nice big vocals on “Wednesday will drink and then”. ☺ <3
- FINN: good last note. Keep it floaty.

### **“Full Disclosure Part 1”**

- IAN: keep it moving after complimenting morticia when transition
- AMY: change the clinking to something else to get attention, light claps, clear throat?
- ALL PEOPLE AT TABLE: can everyone give awkward golf claps after the “pink in the middle” story
- IAN: “humble and steadfast heart.” Not stubborn..... lol
- IAN: when you clear your throat, move on faster. Show us you’re uncomfortable and keep moving.
- IAN: Look at mortician and stare at her for the “we’ve got a good thing going don’t push it”
- ALL: the scene before the game is dragging big time....let’s get lines leading into the game to come faster, we need to have momentum building going into intermission
- AMANDA & CHRIS: can you move DS about 1 more big step
- ALL:, which way does your head go first on the head tilts...?
- SUMMER: thank you for holding the candle outward
- ANCESTORS: still looking for more interesting poses with the candles
- AMY: can you be more perturbed by “well, we’ll just have to come back to you” to Gomez
- SAM: we couldn’t hear “the moon” after Amy’s “who is it?”
- ANCESTORS behind Trinity, even bigger reaction to her Fart line
- TRINITY: good job with the napkin!
- FINN be more physically invested in your no. it’s vocally good, but it’s not in your body
- FINN: don’t even stand up with the bottle...just leave it under the table, then stand

### **“Waiting”**

- KATIE: you need to circle your head and let your hair get in your face when you do the ahhs
- KATIE: spend less time looking DS...just go crazy on your X to SL
- KATIE be right with Ron on “A woman waits for marriage”
- KATIE seat the big “and so” better. Technique.
- KATIE take the breath before “Death.” Ron was ready to give it to you and you jumped it.

### **“Full Disclosure Part 2”**

- ZOHEY: can you make it on the chair for “Stop”?
- ANCESTORS: more noise during the tornado! It’s the quietest tornado ever
- ANCESTORS: your hand slam is not together...boo!

### **#15 Opening Act II**

- CREW, that curtain pull was super early....
- JORDAN/ZOHEY: thank you for being ready even though that curtain was early.
- JORDAN: better.
- ANCESTORS way to handle the last ah even though the curtain closed on you and you couldn’t see. ☺

- CREW: you have to wait until the end of the last “Ahh” to close the curtain

### “Just Around the Corner”

- AMY flub “latest troubles”
- AMY you look like you’re thinking on your choreo during the first half??? That’s weird.
- ANCESTORS: can your choking on the “cherry pits” be audible?
- CHRIS: when you get up can you fan yourself with your hat
- ANCESTOR SOLOISTS GOOD!!!! ☺ <3
- ANCESTOR “don’t ask why” is still not as strong as the second entrance. Make it just as strong because it’s your first big entrance there.
- ANCESTORS: really lackluster marching around Morticia in the circle—give it some energy
- GOOD LIFT!

### Scene

- GRANT & KATIE: “If it makes him happy, then yes”—can this be face to face, then Grant walk away on the “well…” afterwards
- KATIE remember that every time Mal talks it makes your head hurt…… You lost this in the first half of the scene
- KATIE more malice on nothing.

### “Moon and Me”

- KATIE: you went the wrong way with your umbrella before you cover up Fester for his costume change…you went SR, your umbrella goes SL
- SAM: good job on the rocket and getting through the Ancestors
- SAM: don’t X quite so far SL at the end so that you can look at the moon without turning around
- SAM tempo was much better.
- SAM way to not be distracted by the mic issues. Good job.
- CREW, the black traveler is tending to get sit weird and uneven in this scene, please assign someone check to make sure it is not caught up in the middle over the lights.
- SHELBY - The morph suit is working. <3 <3 <3
- ASHTON - The spot should come back on when Fester is down with the row of girls at the end.

### “Happy/Sad”

- IAN: you need to invite her to dance, Zoey don’t just go because you are supposed to
- IAN: “Nice job. I hate you” Make the pause a bit smaller
- IAN help me understand the word “sealing” of the baby brother part.
- IAN: this was much better tonight
- IAN: don’t jump the forever happy, completely happy at the end. See Katie to learn what the orch sounds like there.
- ZOEY: don’t start the lines after happy sad until the applause starts to die down. It was like 2 seconds early.
- JORDAN: “TristAHn”

### **“Crazier Than You”**

- ZOEY: don't let your physical presence sink during the first stanza of this song...keep the energy coming from the center of your body
- ZOEY: “are we” of undone was sharp, undone settle.
- ZOEY: Careful....you are on the verge of pushing/oversinging, trust yourself....you've got this!
- JORDAN: your tie doesn't have to be tied or could be loosened before you come onstage for this scene so that you can get the fatter part of the tie around your eyes
- ANCESTORS - there was some flubbing in passing the arrow and it was a tiny bit late landing the shot.
- ZOEY: you are intentionally messing up Lucas' name. Right now it looks like you think you don't know you messed it up
- GRANT: you can take off your coat on “it warms me up to see you livin' la-ar-arge”, swing it around and toss it, then pick it up again like “I'm not that crazy...”
- QUARTET: Best ending thus far. Keep it up. ☺ <3

### **Scene**

- AMY: you have to recognize that you've been caught faster on “Oh God”

### **Not Today**

- IAN: keep your articulations crisp in the first verse,
- IAN: nice second base. ☺
- IAN: words..... -\_-
- IAN: this was okay tonight, but I've heard it better this week.

### **“Live Before We Die”**

- IAN: smooth out the karaoke step...less bouncy and more smooth

### **“Tango de Amor”**

- IAN: don't let go of the skirt
- IAN: you have to say the line about “Mi Amor!” faster once she unravels....there was a big awkward pause here tonight
- IAN: the matador sweep was much better tonight. ☺
- ALL: lacking a fire and connection with each other...make this simmer
- ANCESTORS: you were late on the ending pose
- ALL: this was mostly lacking intensity and energy---you were doing the moves, but not feeling anything

### **Scene**

- ANCESTORS: you aren't reacting to anything verbally. Gomez says “attention everyone” but everyone was already paying attention
- ANCESTORS: please react to this scene. There are so many opportunities to have opinions about what's happening and you are just standing there with no . Shelby and

Hope are the only ones making consistent choices. Other individuals are making choices here and there. EVERYONE needs to stay in the scene.

### **“Move Toward the Darkness”**

- BRETT: bone and the notes before it under.
- BRETT: It should be in-HAH-bitions, not in-he-bitions
- ALL: Sing in time on the first group entrance “Move to-ward the Darkness” You are slowing down and it is killing the tempo.
- Thank you for the “K” on the rest of darkness. <3<3<3
- FINN: your watching the moon is slower than everyone else
- KEVIN/CREW. The Gate needs to open right before Brett sings “LOVE”.....this is right after the face in the moon bit. This is different than what the script says
- SOUND CREW: Let’s not use the gate opening sound here at the end.

### **Finale/Bows**

- MADDI: were you turning the wrong way DS for bows?
- ALL: you are rushing bows too much
- AMY: Please put the long skirt back on before bows, if you can’t make it in time for the wedding, you have time before your bow
- ALL: your R hand is up for the snap, not L...check that!
- ALL INDIVIDUAL BOWS, BE CENTER YOU ARE NOT CENTERED AND IT LOOKS SLOPPY.
- YALL you don’t sing OR until you sing it with DIE.