

MONDAY DRESS REHEARSAL

“When You’re an Addams”

- **Amy** stick out your butt more when you dance together for the first time
- **Amy and Ian**, laugh about Death of a Salesman
- **Amy** can you pin back your hair by ear?
- **Amy** - Don’t over resonate on “who cares about the world outside and what it wants from you”
- **Finn** - support and use fast air on “You need a moment to explode” (it was much better the 2nd time)
- **Trinity** too early on arm switch after your solo to L arm high
- **ALL** - Here is our traditional “Don’t talk backstage” reminder.....you mics, or those of people around you might be on, like they were during this song, and we are going to hear what you are talking about.
- **ALL** - Missing the walk to spots and look down over shoulders on “pot”
- **CREW** - Gate needs to start earlier for ancestors entrance
- **ANCESTORS** - SR group is milling around with each other better than SL side following your initial entrance
- **Hope, MacKenzie, Maddie, Chris** - See Katie Hayward before the run through tonight
- **Bailey** - make sure the audience sees your cool face even though you’re crying, make sure you don’t bury your head in your hands
- **ANCESTORS** - Sharpen up the intensity of positioning once you start singing “Once Torn” the physical energy here was low
- **Brett** - you look amazing just standing in the back. <3
- **ALL** - Spacing SR looks so crunchy during dance break.
- **ALL** - SR side still looks crunchy after “wrist flip” section through end of the song....let’s all get together and see if there is a way to spread things out.
- **ALL** - we now have a drumset. Please find the groove m. 275-end. This is “When You’re an Addams, That’s right when you’re an Addams

Scene after

- **Ancestors** - please make your group “What?!” shorter in length.
- **Sam** - We need to have the makeup crew add some stippling on your arm as a rash
- **Sam and Ancestors** - This feels labored and pushed, relax
- **Sam** - lock in those chords. Loved how you kept going

Scene 2

- **Brett** - give Blake your sword when you leave.
- **CREW** - can we wrap the flowers in some paper instead of just a loose bouquet
- **Brett, Blake, Amy** - We all had missing entrances here, please make sure you have that all worked out before tonight’s run.
- **Ian** - You need to be on the SL side of Zoey prior to 2 things so that you can be in the light. Check in with Mr. Hayward to know exactly where those light cues are on the stage.

- **Ian** - you're pushing sharp on "someone else to make her father wonder why oh why"
- **Ian** - don't rush "on the other hand, she is a healthy young woman. *"Like you were....uh...are."*

"Trapped"

- **Blake** - We are missing you here, be in place at beginning of the scene like the girls on the couch.
- **Ian** - small intonation issues throughout. Trust yourself. Let it settle.
- **Ian** - at the end, the orchestra will drive to the end. Go with them.
- **Ian** - tell us a story, don't just sing the song...
- **Summer** - We need you to stage slap Ian in the face, can you get with him so he can explain where it happens.
- **Ian/Blake** - This fight needs work

CREW - This is the longest scene change ever...I placed glow tape on the the blue and yellow spike marks, so hopefully that helps.

"Honor Roll"

- **Finn** - listen for the higher-then-lower in the vamp and come in on the higher. (this was better the 2nd time)
- **Finn** - let your scream be up in your upper register. Remember, it shouldn't hurt. If it does stop and come see Katie Hayward.
- **Finn** - faster pacing on "do it again" that is in the dialogue

"Pulled"

- **Zoey** - we'll see if that tempo can be a little faster at the beginning
- **Finn** - you need to act like you are being electrocuted, arms shake, all the way out to fingertips
- **Finn** - more devilish enjoyment on "do it again, do it again"
- **Zoey** - just stay L of the lever on your first X
- **Zoey** - throw the bird in the pit—is it heavy?
- **Finn** - pass out with arms overhead, not low
- **Zoey** - all the moves need to be connected and come from Wednesday

Scene after "Pulled"

- **CREW/ZOEY/AMY/IAN** - We are going to change after the song before the scene starts. We are going to close the mid after the applause dies, so Ian and Amy can you move your entrance to down stage left, Zoey storm off stage right. Finn go ahead and get out of the shackles once the curtain is closed and crew starts the scene change.
- **Zoey** - Family Meeting -play more tactics to get what you want...don't always resort to anger.
- **Amy** - interrupt Ian sooner on "There are four things"
- **Zoey** - you need to parallel Morticia's body language when you say "and if you can't do this one thing for me, then I just don't know what"

- **Trinity** - make sure I get the word “define” of define normal

“One Normal Night”

- **Zoey** - find the groove at the beginning.
- **Zoey** - trust (and rock) your head voice on the higher “One” of one normal night (right before the doo doo’s)
- **Ancestor’s** - this might have been a mic issue, but rock those doo doo’s. Be ready
- **Jordan** - your “No!” was a bit early and made a little hiccup in exiting the vamp.
- **Sam** - Ron is showing you the “was napoleon right for josephine.” Everything went okay tonight, but I just wanted to let you know he was there for you. ☺
- **Sam** - say “was rehab right for Charlie sheen?” directly to the audience. Make sure all of these names are clearly enunciated
- **Ancestors** - be super loud in all of your entrances in this song. Check out how to exit the vamp at m. 157.
- **Sam** - the fluttery “get” is not working. Do it the way you’ve been doing it, not the way you did it tonight.
- **Jordan** - when you sing the duet with Zoey at the end, get on stage so we can see you. Have a crew member hold that curtain to help, and then book it!
- **Zoey** - you look like you stop to think about singing sometime, and then you go back to acting once you get through the tough part, make sure everything is connected back to your acting all the time
- **Ancestors** - can you be more actively listening to the Beinekes in the Central Park scene
- **Jordan** - review your blocking, there was not much of it happening in this scene
- **Jordan**, sometimes you seem like a whiny kid instead of standing up to parents as a man
- **Ancestors** - you are lacking an opinion to Sam prior to singing
- **Ancestors** - you need to pick up the diction, make everything crisp, clean, and articulate
- **Jordan** - you need to notice the trees are pointing you in the direction you are supposed to go
- **Ancestors** - Those of you who bring the walls onstage, can you try to push them on a little bit faster and see if you can get the timing to be that the walls meet up together on the fog horn doorbell?

Scene

- **Ian** - don’t laugh at yourself in this scene. It is funny, but you’re not allowed to laugh.
- **ALL IN THIS SCENE**, THE PACING NEEDS TO BE FASTER...it is dragging sooooo much
- **Ancestors** - There are no interesting poses, relationships, or levels, or opinions. Please start being involved in the scene. Hope and Kaleigh were doing really well with this, but then it makes them look out of place because everyone else is a statue.
- **Grant** - you are doing a great job in this scene...the perfect amount of straight man and over the top normalcy
- **Amy** - your entrance needs to be grander, maybe wait a second more for the music to start and then enter with that tall lifted, floaty posture. We are also going to get you a ruffled apron to wear for this scene.
- **Amy** - Can you make an even bigger change for the no-tongue lines, drop into a lower register and think about keeping the tongue neutral and not involved

- **Amy** - can the “what are you wearing” to Zoey—more surprised than angry
- **Finn** - make sure you are ready for “just put the money in the cup and no one gets hurt”
- **Finn** - make a bigger and faster change in demeanor when you shake Alice down for money.
- **Juliana** - we were able to see the side of your costume offstage L during this scene
- **CREW** - The tombstone is visible USL

“But Love Reprise 1”

- **Lights:** We are going to start fading out after the “Shhh”
- **Sam** - good. Make sure every word is super clear

Scene

- **Jordan**, “you’re right, you are old fashioned” is a joke

“But Love Reprise 2”

- **Sam** - start this one better...
- **Ancestors** - Spacing w/Olivia SL and others SR is clumpy...this all needs tightened up—crisper and more precise
- **Hope**, you are a cavewoman - the end of this song is coming off a little too sexy and needs to be more earthy/boxy

Scene 8

- **Ian:** “why, you ask?” –that is a joke...give it a beat before you say the line...more waiting and watching of Grant like he is the weird one
- **Grant** - watching Ian and this place with more judgement
- **Ian and Grant** - Pacing of this scene is painfully slow
- **Ian** - make “Alphonso the Enormous” bigger.
- **Ian** - don’t rush “services rendered”
- **CREW** - Take the wall off with the chair in scene change

“Secrets”

- **Amy**, don’t laugh at yourself in this scene. It is funny, but you’re not allowed to laugh.
- **Amy** when Katie is reading the vows, can you imagine you are saying your responses to Gomez instead of to Katie
- **Ansley**, you need to be further DS to get in your light on death moment. See Mr Hayward and he can show you where the light is
- **GIRLS** - Did we all finish the outside/inside turn before singing? It looks like some of us cut them off
- **Amy** ending pose should be on the chaise lounge chair w/Alice

“What If (Gomez)”

- **Ian**, you keep leaving large gaps before you speak. Keep it moving.
- **Amy**, missed entrance.
- **Amy/Ian** This scene feels very slow. Let’s move this and flow it better moving forward

Scene

- **Jordan** can you try to impress Wednesday more with your connection with Finn?
- **Jordan**, don't upstage yourself during the pugster stuff (use your upstage leg to step forward)
- **Finn** you need to appear like the more mature of the two

"What If"

- **Finn** can you find moments to think that this situation is ridiculous? The beginning of the song needs
- **Finn**, your stuff needs to be bigger and more exaggerated
- **Finn**, let us understand every word.
- **Finn**, always use your upstage hand to grab items from the cart.
- **Finn**, when you and Trinity cross the stage, you can't stand directly behind her. Drop back a step
- **Trinity** make sure we understand the word "Acrimonium"
- **Finn**, even stronger vocals at "Wednesday will drink and then" I need it to sound more determined.
- **Finn**, support the last note all the way. Keep it in tune through the entire note. Spin that air
- **Finn** Hold the bottle of acrimonium to your chest at the end of the song

"Full Disclosure Part 1"

- **Ancestors** -Can we get 2 ancestors on each side to move DS on the thrusts?
- **Finn**: "I will if your boyfriend will" more tattle tale-ish
- **Ian**, think about the story you're telling in the fox box stuff. You're still in the dog house and you're trying (unsuccessfully) to dig your way out.
- **Ancestors** - More levels with the candles in one hand or on levels instead of just directly in front of you...like you are lighting the room, not doing a candlelight service
- **Finn** - Don't pass the chalice until after Fester
- **Trinity**, can you use a cloth napkin instead of your sweater after "I peed"
- **Props**: replace vase and flowers with something with the new black candle holder with the bats on it
- **Finn**, be strong on your "YES! Now" entrance @ m. 105
- **Finn**: that is not your blocking under the table
- **ALL**, keep vocals SHORT!!!

"Waiting"

- **Katie**: you're not doing anything during the first crazy ahh's....make everything bigger than life
- **Ancestors**, more reactions to Alice...with your bodies
- **Grant**, can you get up from your seat when she is grinding on Lurch, like you're going to go break it up?
- Don't grab glasses until she actually goes to get on the stage

- **Katie**, once the real you has been let out of your cage, fill the time by sniffing the air, checking your hair, or nails, taking everything in, etc. You've been stuck inside for 17 years.
- **Katie**, also, show us a completely different physicality for Crazy Alice, then for normal Alice.

“Full Disclosure Part 2”

- **Ancestors** sloppy choreo after the “marrieds”
- **Finn** when you freeze, don't be looking onstage...look at acrimonium, but as if you're trying to find it
- **ALL** You have to slam hands down on the table together or don't make noise if you are going to be late
- **All** Ensemble entrance at the beginning.
- **Katie** don't move your downstage arm.
- **ALL** - Ensemble entrance at m. 40. Reminder to keep everything short!

ACT 2

Scene

- **Delany/Kevin** - Now that we have Thing and we know what we are going to do with it, let's get together before the run and practice with it.
- **Ancestors** - Do we all know when our first “yeah” reaction is? It sounds like we are not 100% sure
- **Ancestors** - Don't scoop into the last a cappella “AHH”
- **Zoey/Jordan** - Lines can still come faster and more on top of each other
- **Zoey** - more heartfelt pleading instead of angry about compulsive
- **Jordan** - It still feels like you are holding back in this scene. Let it go

“Just Around the Corner”

- **Amy** don't let your energy die after each line...keep it driving through so the pacing stays quick
- **Ian**, don't emphasize the r in “arms”
- **Amy** don't swallow “daughter”
- **Shelby**, you need to work your spinning section with your costume on to get used to the fringe
- **Shelby** make sure you are not counting out loud during the dance break
- **Amy** don't forget your steps US before the drag DS
- **Celia** you look like you are watching people during the last section of dance
- **Lift People** What happened to our lift? Let's make sure to practice this each night
- **Amy**, the vamp exit at 34 was tricky. Come see Katie to fix.
- **Shelby, Carolina, Blake, Ansley, Shawn, Mia, Bailey, Juliana** come see Katie Hayward.
- **Ancestors**, remember to sing “Don't Ask Why”

SCENE 3

- **Katie**, put your head at the foot of the bed, and your feet toward the headboard. Still lay down on your back.

“Moon and Me”

- **Dancers** Slow rotation of umbrellas—Mackenzie slow it down
- **Katie** - Can you be closer to Brooke when you stand up from the floor
- **Fester** get on the rocket, face the direction you are travelling
- **CREW** Fester needs to travel faster to SR and get off the rocket faster so that you aren't late for the ending...go through Ancestors not behind
- **Sam**, you started this a bit fast. Settle it in.

“Happy/Sad”

- Missed entrances.....
- **Ian**, make your way over to Wednesday as you are sharing memories.
- **Ian** move closer to Zoey when you talk about your memories

“Crazier Than You”

- **Jordan**, keep the pacing moving prior to the song
- **Zoey** - let's change back into your black outfit at Intermission
- **Zoey**, actually hit him instead of that weak shove
- **Jordan**, you have to untie the tie and then re-tie it around head
- **Ancestors**, you need to arrange the trees USC and together more
- Figure out apple and arrow section
- **Grant** make sure that you don't turn around to look toward SR until the mortgage line
- **Grant** can you stop singing this like an opera...it's not
- **Grant** you don't sound or look like you are “letting loose”
- **Zoey & Jordan** “so here on in you're singing to my soul” you grab Jordan's shirt and he grabs your arm or hand
- **Zoey**, let “but now I wonder” settle. It's pushing sharp.
- **Jordan**, don't talk off stage
- **Grant**, minimize vibrato.
- **ALL** - Quartet, pretty good in the groove. Don't sing so heavy at the end. Also, listen to balance the chord at the end.

SCENE 7

- **Finn**, “There's no monster in my closet” is not a question, but your inflection went up. Make it sound like a statement.

SCENE 8

- **IAN**, MERDE.....

Not Today

- **Blake**, move further Stage Left on the wall so you are not directly behind the chair
- **Ian**, keep the accent the whole time. On open vowels it was slipping away.