

When You're An Addams

- **ASHTON (SPOTLIGHT)** - Spotlight, find Ian when the curtain opens.
- **Finn**, get your snaps higher and more at a right angle.
- **Finn**, stand still in the freeze.
- **SOUND**, get that explosion sfx in time
- **CREW** - Where is the explosion box?? It should be preset, I thought I saw it there and then it was gone
- **LIGHTING CREW** - Good lighting during ancestor entrance, the timing was PERFECT.
- **Ancestors**, the mingling was better tonight. Thank you
- **Hope & Mackenzie**, good. Nice loud solos. <3
- **Sam**, be still during rigor mortis
- **ALL**, Arms, coming out of death rattle, stage right was messy.
- **Ian**, wait for the playoff music to stop before you continue with lines.

Underscored Dialogue

- **Sam**, scoot to center to talk about Wednesday's issues.
- **Jordan**, put more energy behind your lines, it sounds like you are barely speaking.
- **CREW** BE ON TOP OF THE SET CHANGE.
- **Sam** did you have the makeup crew add a rash on your arm, we can't see it from the audience?

SCENE 2

- **CREW & CAST** -- Way to be set in place in time. Nice work,
- **Amy**, If there are too many flowers, we don't have to put them all on the bouquet.
- **Zoey**, start with the goose behind your back, then reveal it when you say, I shot dinner.
- **Blake**, you can react to what's going on. You don't have to be a statue not a statue.
- **Ian**, they may laugh after Wednesday says ohio. Be ready just in case. (but don't hold too long)

#3A Two Things

- **Ian**, Find your light. Relook at the cue and use the dance numbers to get it right, we changed it before the run, but then you were in a different spot.
- **ASHTON (Spotlight)** be ready to hit him with the spotlight right as the lights change

#4 Wednesday's Growing Up

- **Ian**, don't hold the "ups" too long at the beginning.

SCENE AFTER

- **Ian**, the "were...are" is much better
- **Ian/Amy**, Pacing is starting to slow down after I'm too young to have a married daughter.

#5 Trapped

- orchestra late cue.
- **Ian**, I like the story you're telling. ☺
- **Summer/Ian**, work the stage slap and make it better there is too much space.
- **Ian**, the drive to the end is better. Anticipate it even more.

#05A Honor Roll

- **Finn**, you have to wait until the lights come up.
- **Finn**, <3 your electrocution.

#6 Pulled

- **CREW**, SET THE TORTURE CONTROL BOX ON IT'S SPIKE and then it won't be a problem when you close the black curtain,
- **Zoey**, "What do I do" is pushing sharp just slightly.
- **Zoey**, just be right on top of "Mother always said be kind to strangers"
- Orchestra Tempos are better.
- **Zoey**, keep your breath under you on last note
- **Ian/Morticia**, maybe coming out a bit too early, it seems like you are there long enough that she would see you....let's push it to a little later in her breakdown

SCENE AFTER/4 Things

- **Ian**, your mother and I is still not working. See Katie or Mr Hayward again.
- **Zoey**, I need you to copy Amy's body language exactly when you say "I just don't know what." It was a lot closer this time.

#7 One Normal Night

- **Zoey**, get through that whoa riff.
- **Zoey**, stop pushing, rely on your technique.
- **Jordan**, Good timing exiting the vamp, Jordan. ☺
- **Julianna**, leg wrapped around tree, awesome.
- **ABBY** - So sorry....you need a mic and don't have one. Can you please use Olivia's mic for the first act, and then swap with her so she has it for act 2 in time for Moon and Me
- **Sam**, so let the normalcy start. Remember to say that please
- **Ancestor's**, Protect and rally round, YOU BETTAH WATCH.....You were singing strong, it just needs to be in time
- Sound** - FOG HORN sfx. If you don't know where it goes please see Mr. Hayward

SCENE 5

- **Ancestor's** - wall movers, please make sure that they are situated so that they are touching in front.
- **Ian**, make sure I get the word "stubborn"
- **Katie/Brett**, get the jacket gag moving faster. So she can step forward in her yellow dress in time
- **Finn**, much better shake down. You can move even closer to her when you shake her.
- **Ian**, don't biff the "rip your throat out" line.
- **Amy**, be more eye roly with Ian on his antics with the girls room dad joke.
- **ALL**, after the toast this scene is slow and the pacing is terrible.
- **Mia**, Can you sit criss cross apple sauce on the floor. This will give us a level on that side of the stage....plus it fits your character

SCENE AFTER BUT LOVE

- **Jordan**, don't jump on Zoey's lines.

#08A But Love Reprise 2

- **Sam**, much better in getting into this.

CREW - SCENE CHANGE IS ROUGH..... LIKE REALLY ROUGH..... FIX IT PLEASE.....

SCENE 7

- **Grant**, keep the pacing up.
- **Grant**, when you say the word college, you say it weird...it sounds like an accent
- **Ian**, call him Beinicke, not Mal before you go to see the moat.

CREW - SCENE CHANGE WAS FUNKY HERE TOO. - Kevin/crew, these last two scene changes need to be run MULTIPLE TIMES while you are waiting to start the run tomorrow night.

SCENE 8

- **Amy**, make sure you don't swallow the word it - " they removed it once but it grew back"

#9 Secrets

- **Amanda**, you need to go one big step further stage right to fully be in your light.
- **ANCESTORS** - Good ladies....this song was FIERCE

SCENE 9

- **Kevin/Crew**, Tighten this scene change too, it's better than the other ones, but still a little slow.
- **SOUND CREW** - SFX thunderbolt, wrong cue, wrong sfx.

#10 Gomez's What If

- **IAN** Good work here tonight

SCENE 10

- **Finn**, much better.

#11 What If

- **Finn**, support and lock it in.
- **Finn**, we are going to add some dirt on you to make you look a little more roughed up.
- **Trinity**, good on the acrimonium line we understood it much better
- **CAST/CREW**, quiet back stage getting set up for Full Disclosure
- **Finn**, you can't miss your cue going into the end of the song, be ready
- **Finn**, LOVELY last note. <3 <3 <3

SCENE 12

- **ALL**, Keep the pacing moving. Started off good, got slightly slower. Keep it moving.

#12 Full Disclosure Part I

- **ASHTON (Spotlight)** catch ian quicker.
- **Shawn**, go back to your first spot. I forgot Lurch was going over there too,.....it's too crowded now.
- **Ian**, clear your throat before you start the second part of the fox box story.
- **Ansley**, when grandma says "break wind it can't move the windmills", fan your face like you smell it.
- **Finn**, love your aggressiveness on all of this.

#13 Waiting

- **Katie**, such better physicality. <3 Swing your hair around after you take it down

- **Katie**, way to deal with the difficult sight line. Lol.
- **Katie**, seat those mix moments a little better, they need slightly more space.

#14 Full Disclosure Part II

- **Jordan**, you can't stand right in front of Wednesday during the chaos.
- **Ian/Lighting**, Can that well beinickes light cue and lines come faster at the very end? You don't have to wait for the storm sounds to be open

ACT II

#15 Opening Act II

- **Delaney/Kevin** - Please work the Itt/Thing moments a bunch this afternoon during makeup time since Delaney doesn't need to do any makeup.

SCENE 1

- **Jordan**, better energy. Thank you.
- **Jordan** I have to see the moment when you break and decide you can't do it.
- **Jordan**, make the impulsive line bigger.

CREW SCENE CHANGE WAS ROUGH , PLEASE RUN MULTIPLE TIMES TMW.

SCENE 2

- All this scene was better

#16 Just Around the Corner

- **Amy**, good vamp exit. ☺
- **Ancestor Soloists**, nice work. Keep it up.

SOUND - Make sure we get the Bailey & Juliana's microphones on in time for their solos

- **Shelby**, don't shake your head if your scythe gets caught on your costume. Come see Katie Hayward to fix that.

SCENE CHANGE – You look uncomfortable moving the walls. Please rep them and get comfortable with that.

SCENE 3

- **Grant and Katie**, Thank you for walking in character during the blackout
- **Katie**, let's get rid of the side bangs, they keep falling in your face and we want to see you face.
- **Grant/Katie**, much better here.

#17 Moon and Me

- **Sam**, settle this tempo at the beginning. It's still a bit fast. ALSO, Lock it in when the orchestra comes in.
- **Sam**, your buttoning is one hole off.
- **Ladies, sing out**. Trust yourself.
- **Shelby**, try the morph suit.

- **CREW** - the rocket platform is still moving too late when Sam leaves the middle platform. Please talk that moment through with Sam so we can get him to where he needs to be on time.

#18 Happy/Sad

- **Amanda**, you are late again and you don't have anything before this. Please do not be late again.
- **CREW, Katie, Brooke, Olivia**, Have a crew member meet you with your tree so you don't even have to go off stage.
- **Ian**, lock that intro in better. It feels like you're ahead.
- **Ian**, this was not your best run of this. It's unsettled and you are jumping stuff right and left. Let it settle please.

SCENE 6

- **Jordan**, fix your mic placement, it is pointing at the bottom of your chin and it needs to be inline more with your mouth. Also, more energy in this scene. Add energy, don't subtract it.

#19 Crazy Than You

- **Zoey**, "but now I wonder" is sharp. Let it settle.
- **Zoey**, don't push. Use your technique.
- **Jordan**, fix how you deal with the ties. This is very awkward both times. See Laura. It's also affecting your singing. You need to loosen it before you try to pull it up to your eyes and then tighten it again over your eyes
- **Grant**, so much better style/tone wise. <3 Thank you.
- **Grant**, don't bring the vibrato back on rock and roll. I loved the first section. Keep it that way.
- **Quartet** don't push at the end.

SCENE 7

- **Finn**, what is that line? "Make me feel better mommy?" Help us to understand that better.

Crew, better scene change. Good.

SCENE 8

- **Ian**, TWA-LET.....

#20 Not Today

- **Ian**, see Mr. Hayward for a special note.
- Good, Ian.

SCENE

- **Ian/Amy**, Clean up lines/pacing (first time through. Second time was better)
- **CREW**, curtain stuck on set piece. You can't fix it in the middle of the scene. It's very distracting. Please be careful around the curtains so we don't rip holes in them. That is very expensive to fix

Live Before We Die

- **Ian/Amy**, Fill the space after chloroform before the Paris singing a little better. (happened both times)
- **Ian/Amy**, Unwrap was awkward. Please practice it so it's smooth. (both times). Ian, don't say shoot if it doesn't go.

Tango

- **Crew**, get that mid traveler rise. Be on time. (both times)
- **Ansley/Amanda**, clear that bench (first time, much better 2nd time)
- **Amy**, be bigger on the kick of the knee cap (2nd time)
- **Shawn**, where's your hat? Tuck your shirt in, get rid of your socks... (1st time through, better 2nd time)
- **Ian**, help us understand the word "challenge" (both times)
- **Ian** when holding the skirt, hold it from the top, not the bottom. See Laura for help. (2nd time)
- **ALL**, Stutter step is not together. (2nd time)
- **Ian**, help us understand the word amor. (both times)
- **DANCERS** - The tango looked great tonight....keep it up!

Scene

- **Jordan** untuck your shirt for this scene since you lost your tie.
- **Jordan**, what was that awkwardness in stepping up to Wednesday.
- **Finn**, open up your body when you enter. If you feel weird, move further upstage by Morticia.
- **Finn**, on you're so smart (puff the cigar). You figure it out. See Katie Hayward for help.
- **Amy**, flubbed lines.

Move Toward the Darkness

- **Brett**, Darkness and bone need to be higher. Vile, needs to be higher. (first time. 2nd time was better but be right with Ron, you're a tiny bit behind)
- **ALL**, bigger reactions to Lurch singing.
- **Grant**, nix the vibrato.
- **Quartet**, sing in time. You're behind. BOTH TIMES. Cheat an eye out toward Ron.
- **Fester**, do not comment on whether or not it worked. (1st time through, much better second time)
- **Brett**, lock in the passionate section. It starts sharp. (both times)
- **ALL**, WATCH ON THE LOVE'S..... SERIOUSLY.
- **ALL**, Hold the last pose until the lights go down.

Bows

- **Ensemble** Entrance, "Love that allows us to say" (both times, it does not slow down there)
- **Finn**, be centered for your bow. Move further stage right.
- **ALL**, Don't miss your big hit on "it's family first"
- **ALL**, "YOU DO WHAT ADDAMS DO" ***VISUALIZE ME HOLDING MY MOUTH*** And DON'T sing "or die"