

Thursday Notes

All

- When Molly starts talking at the top of the show “then loop the loop...” everyone turn and look at her in surprise (girls dream about flying?)
- Group tighter when you circle Molly and Aster speaking Dodo – those towards the front should take lower levels (leaning in, kneeling, etc)
- On “we can” pg 47 – everyone peak in from the curtains (the goal is to have a couple of people peaking in from each curtain)
- All but Ethan, Jon, and Sid, wait until “And tho’ your arms be leaden” on pg 69 to start moving towards the center – once you get to the center try to make a tight triangle rather than spreading out into a line
- Remember we’re off-book

Amelia

- For your entrance on pg 20 “No you won’t” cross onto platform A, you can cross off of it at any point, but this way you won’t be trapped behind the platform when you enter
- For you and Ethan’s “you” you” moment on pg 22, cross down to him rather than having him cross upstage to you
- Great “I’ll expose you utterly” – a little bit flirtatious and fun, but not too much, nice work
- Can you step on to platform A when you are trying to connect with dad on pg. 44 “hello, hello?”
- Cross towards center after you jump off of A on “I know. Pity.” Pg 46. This will allow you to sit on the SR side of Ethan on the platform which will make the levitation possible

Doug

- Lovely vocal work on Bumbrake
- I love the attitude on “Hey!! Cut the canoodling...” pg 55, but I’m losing the words; try pulling back a little on the volume so that you can lean into the diction

Ethan

- Can you cross a bit farther right of center for “the boy may have wished to be alone” on pg 26 – Gremplin shows up in the pathway under C and we just want to make sure you are directly downstage
- On pg. 46 Moll is going to cross in front of you so that you’ll end up sitting SR of her in that scene
- Jon is going to check in with you after each name that he proposes on pg. 64 – it’s your dissatisfaction that prompts him to move on to a new name

` Mac

- You can start talking on 26 “you watch or you’re next” after Doug’s first two lines “Oh for the wings, for the wings of a dove...”

Marissa

- When you first cross up to Molly at the top of show – try to stay a step behind her so we get more of a triangle
- I’m not sure who forces you to your knees as Aster in the ship scene, but can you try to be farther SR on platform A
- On 43, let’s have you exit left following Stache and then circle around behind the set

Joey

- Cross down the SR stairs on “journeyed at dawn to the docks of Portsmouth” (to be fair you might have this note already and not been able to do it because the stairs don’t currently exist)
- On “And the other trunk” cross center to take your moment then cross over to stage left to stand between the two trunks; mark the trunk that Sid and Josiah brought on with the X
- Cross up to pay Gremppkin on “Food for snakes more like”

Jon

- Check in with Ethan after each name that you propose on pg. 64 – it’s his dissatisfaction that prompts you to move on to a new name

Sid

- Cross up to Aster on “Pirates sir. The wasp is now a pirate ship...” on 30pg
- I like playing to the audience on “The Prince of Darkness...” – could you try crossing down from the platform, but then planting and delivering the lines out (rather than moving back and forth as we’d originally discussed)
- On 43, let’s have you exit left following Stache (I told Marissa too since you are leading her off)

Becca and Mary

- Try exiting after “The Neverland crashes into the waves” pg. 55 so that you can re-enter in the passthrough under C on “And you have something else of ours” pg. 57

Josiah and Olivia

- Olivia remember to join Josiah in holding the rope at top of pg 17
- With the rope try to be at least one big step down stage from platform C

Albert and Hannah

- Your trunk ends up SR of center (just to the right of the entrance under C) – it ended up a little farther stage right than in needed to be this last time