

QUIET BACKSTAGE!!! Making noise while others are trying to practice their craft on stage is the height of disrespect. Don't do it.

MISSING AN ENTERANCE IS A THEATRE NO-NO. It completely deflates the energy and leaves your fellow actors alone on stage.

REVIEW YOUR NOTES. It's easy to tell the difference between someone who is trying to address a note but hasn't quite got it yet, and someone who forgot about the note completely.

REVIEW SCAFFOLDING PLACEMENT with Maggie, if you touch it at any point during the show. This is less a critique and more an acknowledgement that it's complicated. Thank you for taking this on, just be sure to double check it with Maggie before the run.

***We need someone other than Trin to help move the scaffolding from 12-13; could Sabastian do this instead?

Heather

Good pacing in the first fight with the Kobolds!

Can you play younger in the first scene – think “I want my older sister to notice me”

Liked the shake on umber hulk

Enter during scene 10 so that you are ready for scene 11 – try Angles' line about Lilith being her only link to Tilly

Caden

Great sense of the character now we're just working on specifics

Sit down on “checkity check it out” – you can then get up/cross away when talking about how you haven't met your girlfriend in person yet

Try calming Doug down with more urgency (if you don't, he's going to beat you up)

Remember the envelope

Can you pick up the module in 15.4 so Agnes is only throwing the papers?

Trin

Can you fake attack the audience when you're introduced (strike at us a few times and then laugh at having made us jump)

Try cutting the kneel on “will of the creator” – it may allow you to be more judgey (“duh”) with Agnes

Good awareness with sleep spot (not covering Agnes's sword but getting out of the way of the cheerleaders)

Feel free to look out at the audience on “and not something lame like a dance or a party” – otherwise I've got you upstaging yourself

Nina

Great smile on toy throw – keep that confidence as you turn and walk back to your spot.

Doug

Feel free to turn around and say your last line in Scene 3 to Agnes sooner (you don't have to get all the way to the top of the stairs)

Final hand hold during Nina's spiel can be more casual (like you're going on a walk rather than walking down the aisle)

Sabastian

Great work helping with the transitions!

You can anticipate your entrances more (as in start entering even before it says to in the script so you're in place by the time the fighting starts)

Star

Love the toughness you bring to Lilith!

Try handing the shield to Agnes from her stage left side if that's where you are

Remember to place the rolodex and cup on the desk in scene 10 before you sit down with the papers

Walter

Less is more – you're making great bold choices; now let's try to make them a bit more believable

Let's keep the light saber for the last scene

Nicole

Did we decide you were going to grab the weapons after 9.2? You can take Tilly hers and her glasses in 11

Nice discoveries in 15.4 – letting Agnes be out of control

Try challenging Vera more in 16 – do you really want to know what a horrible person I am; there's also a lot of kicking yourself while your down in this section (I feel bad, but I deserve it, so I'm going to make myself feel worse)

Quinn

Cross straight down on "loves me the men" - you can cross center after you say it

Love the choice to make Mile's high five hurt

Losing "I'm saying stuff out loud that I should be keeping in my head" line and so funny – try slower and louder

Cheerleaders

Love the choices in scene 9 – gets me every time

Try crowding Agnes more in 14 – get in her personal space bubble

Try to avoid straight lines when you aren't dancing during the dance battle

Otherwise, no notes are good notes! Keep up the good work!