

Megan – move a step DS in prologue spot
Prem – move a step SR in prologue (away from ghostlight)
Ensemble – be aware of spacing in the prologue as the picture grows; adjust as necessary – people coming in later should base their spacing off the people already onstage
Cora – first announcement has too much subtlety; this is the first thing we hear, make it big and important
Reagan – move tap dancing in the overture to upstage right
Nathan – when you are playing trumpet in the overture, center yourself on the large square section of the upper platform
Makeup stations – someone use the makeup spot that’s against the proscenium
Girls stretching – late getting down for ATJ, start coming down sooner
Clay – look out from the proscenium during ATJ intro, looking for Velma and step out when you see her coming, ready to take coat
Velma – top of ATJ felt really lazy, needs more crackle and excitement
ATJ Ensemble – SLOPPY arms, precision was very bad today
ATJ Ensemble – too far downstage on thigh slap section
Fred – more nervous on “Husband’s not at home” line
ATJ – spacing is still too far SR; Izzy even placed herself at center and you all stayed SR of her. She is helping you get centered onstage; BE CENTER.
Clay – missed the gun handoff to Roxie
Braden – get chair during ensemble’s cross to final pose so we don’t see you
Braden/Alex –pose shifts in FH should happen on “that funny honey of mine” (1st and 2nd verse)
Cora – be ready and in place for CBT announcement at end of scene before
Clay – strike chair at end of FH scene going into CBT
Megan/Alex – tango is too sloppy right now, needs sharpness and tension
CBT – 6 wives pose was messy
Alex – bigger physical shift on knife twist
Velma – monologue in CBT was low energy and low stakes, especially the cross back to Anthony/Emma. Please give this some more fire.
CBT – we’re doing the chair leg slams on every time we do it, right? Some people are, some people aren’t – make a cohesive decision.
Alex – “he was troubled” make the look to her and look away more melodramatic
Cora – anticipate entrances for announcements. You should be in place so lights can come up on you, not walking to your place when the lights come up
Kayla – loved the choices you were making in Mama/scene – keep going in this direction, it’s really great
Izzy – commitment, consistency, fire and drive – I’m getting none of this from you
Izzy – cross SR at beginning of scene after Mama? We just fixed this blocking and it was not what we changed it to. Please review.
Roxie – “I guess I’ll just tell them...the truth!” More of a moment of “aha” for her
Velma – “Well I’m sure I don’t know.”
Velma – cue pickups – way too long pauses between lines. Pick up these cues.

Mama – “forty-seven to one they won’t hang you.”

Velma – start going up stairs “enough of these trashy religious fanatics” and exit out SL escape stair

Braden – bigger head nods “Promise?” “Promise.”

Cora – intro All I Care About on the SL side of the platform

AICA Girls – walk without mirrors up, it looks weird when you’re walking with them over your faces (intro to song)

AICA Girls – bigger and dumber. Be more of a caricature.

AICA – gets too far DS at the beginning of the song, start further toward the band after Prem’s entrance

AICA – in general, very sloppy and very low energy. Spacing was weird, too far SR

Clay – wait until after applause for AICA to set furniture for office

Braden – “I promise ya, I promise ya” make them different

Prem – rushing through lines in scene with Amos

Roxie – be entering for the scene with Billy when Prem and Braden are crossing SL so Prem can turn and you’re there in the chair

Prem – there’s no more \$5,000 Cue so don’t pause for that

Prem – cross self on “Sacred Heart”

Prem – “Sorry. Sorry.” Did you do a weird voice on the second sorry?

Both Reached – messy messy messy

Reporters – too far downstage after first slow-mo section (phone calls)

Sarah – missed the “The gun” little party hands. Make sure you’re doing that.

Prem/Ingrid – “Both reached” do the reach motion on the word “reach”

Prem – spin Roxie offstage at the top of your long note, you don’t need her

Megan – bigger “STOP THE PRESSES!” and add a second one

First Headlines – take more time in general, bigger, cleaner – the stand up after El-Sara’s line was not together at all

Ingrid – place “Al Capelli seen with cute redheaded” up toward the back of the house as opposed to down toward the stage floor

Ingrid – monologue before Roxie is GREAT. Thank you for taking my note about “world full of yes” and applying it beautifully.

Second Headlines – get to spots during applause from Roxie so lights can come right up on you

Velma – top of Do It Alone, you’re singing to Roxie – this isn’t clear right now

Clay – setting up the sheet during DIA Outro

Mary Sunshine – “Grapefruits. ... Pineapples? Something like that.” Play that moment of not being sure which one it is.

Harry/Girls – audible vocal reaction to the gun

Third Headlines – wait until headlines music starts to enter

Prem – blocking after “You fop” was changed. Please do the new blocking.

Velma – let us see you enter, see what’s going on, and THEN hide in the group of reporters

Billy/Velma/Roxie – scene before Best Friend needs more space between you all, and to be further SL

Braden/Sarah – enter for Best Friend from SR escape stair
El-Sara/Megan – do your BFF pose two steps further US
Ingrid – get distracted from the kids by Billy talking to you during Baby, then back to them after his lines
Clay/Prem – set office furniture during top of Cellophane
Prem – you’re relying too much on your microphone and it sounds garbled. Don’t rely on the mic; project properly and let the mic enhance your natural sound
Prem – put gun motion on “incident” out, not to Amos
Izzy – enter SL and see Billy going into VTTS scene
Izzy – leave shoes on the stairs DSL
Velma Takes The Stand – boys, keep working on that choreography, it needs some cleaning up
Mama – don’t get too shuffley with your feet during Hungarian scene
Nathan – careful not to layer too much on top of your lines, stay present and play the intention of the line honestly within the scene
Prem – “I’m sorry Billy, I need you” voice is too cartoony, you should be more performative of Roxie, not mocking her
Sarah – you were moving before “Roar, roar, roar” when everyone else was still – it draws attention and breaks the picture
Razzle Dazzle – spacing was a mess – you have to be aware of the people around you and adjust your spacing accordingly.
Judge – chair should be at center of the top platform
Mary Sunshine – wait for the NBC chimes to finish before starting your line
Prem – Billy’s Speech is waaaaaay too fast. Don’t speed through this.
Clay – you need to take the chairs offstage during the Billy/Roxie/Amos scene
Ensemble – don’t be “watching” during Nowadays – I want Roxie to feel totally alone onstage in that moment

WORK LIST 2/12

“All That Jazz” spacing + Fred/Roxie scene
“Funny Honey”
Scene after “Good to Mama”
Tap Dance
Billy/Amos/Roxie scene before “Both Reached”
“Do It Alone” + scene after
“Own Best Friend”
Top of Act 2
Scene after “Velma Takes the Stand”
Hungarian Hanging
Court Room Scene timing/blocking
Billy’s Exit Music
Nowadays + Hot Honey Rag

Spike chair positions and office furniture positions (Stage Mgmt)