

Hi everybody!

Please look closely at all of the following notes from our most recent run-thru of the show. If you need further clarification, please don't hesitate to ask me about the notes I gave! Also, I apologize if there is any overlap between my notes and the notes that Mrs. Roos sent out, but know that if you get the same note from both of us, it is incredibly important that you fix the issues presented!

Thank you for all of your hard work thus far. Overall, this run went very well, but there is still plenty of room to improve. Let's make this show the best it can be!

General Notes

1. If you are on stage, you *must* be acting at all times! This includes entrances and exits. If the audience can see you, you have to be in character!
 - a. Note: It may help to remember how your character holds themselves and how your character walks. Keeping in the physicality of your character can force you to stay in the story of the show!
2. If you flub a line or someone in your scene flubs a line, you have to go with it. We can't pause the show to go back and fix lines, and the humor is messed up if you try to correct someone.
3. If you or your scene partner(s) miss a line, keep going. The humor can be messed up if you try to go back and plug a section back in.
4. Please review your blocking when there are scenes with everyone in them. The placement of people onstage is very important for some scenes. You don't get to just decide where you want to stand when you enter!
5. Please review all of your cues! We were missing entrances and exits, and cutting off people lines. You *need* to know the sequence of events for yourself as well as everyone else on stage!
6. Do your best to stand still while onstage. I know it can seem awkward and uncomfortable, but do your best to plant yourself on the floor. Rocking back and forth can be distracting.

7. Please make sure you have all of your props for every scene. I know we were missing wand holsters last night, but other props were also missing. Some props transfer into later scenes where other characters need them. We have to get these issues sorted out ASAP!
8. We can't keep ad libbing in the background. Everyone on stage will have a mic. You need to be acting and reacting while on stage, but you have to do it non-verbally. As a rule of thumb, if it's not in the script, don't say it.
9. Make sure that we can hear all of your lines clearly! Remember that the audience doesn't know what you are meant to be saying, so you have to have clear consonants and project!
10. When everyone exits at the same time, we generally need to move faster. Don't run over each other or the set pieces, but speeding up exits could certainly help us cut our run-time down!
11. PLEASE be cautious around the set pieces! They are not bolted to the ground. When leaving, do your best to always face the exit so you don't run into it. The last thing we want is the set collapsing during a show!
12. If you have a line that gets cut off, make sure you know how the line would continue in case somebody misses their cue. You shouldn't get cut off until the next person actually starts talking. Worst case scenario is you actually finish the line!
13. The energy needs to be much higher. It starts to dwindle after the first two years and then just plummets by the end. If anything, your energy should be *building* as the play goes on!

By Scene

Prologue

1. Make sure you get your cues for "female magic and male magic." Orion and Maggie will come in from the farthest upstage corridors.
2. Goyle, I want you to decide whether or not you are excited about being a Snake.

Welcome to the Puffs

1. You all need to put your **wands** in the circle for "Third or Nothing!" This includes Orion. Remember that you are meant to use your first "third or nothing" to set the whole thing up. Slowly bring your wand up and over into the center of the circle.
2. Jake, you need to shorten your vomit moment. It can get distracting and we want to see you continuing to react to what Oliver is telling you!

Studies

1. Cay, can you try putting emphasis on the "Po" in "Potato" since that is the syllable that connects to the word "Potion?"

The Feast!

1. Puffs Emergency Formation #4 means your right hand is on your head and your left hand is holding out your wand while you crouch down low. Please make sure you get into this position immediately!

A Trio is Born

1. Eileen, can you make the Xavia moment a bit crazier? I know the trap is long, and I don't want you to break it, but don't be afraid to reach for the end of it and hiss, growl, or scream at the narrator!
2. Alex, your "self esteem" moments need to be a lot louder. You can start small and whiny, but it needs to grow each time! Remember the floppy body and come upstage each time you say it. The last time should be really big and create your exit ("flop" yourself off stage)!
3. I will fix the reflection moment on Saturday, but I need all of you in that moment to go back and review your notes for it. There are props that were missing and timing was off a lot!

Wayne & Cedric

1. These transitions between spells need to be basically immediate. I will change some blocking to make that easier, but especially note that "Olive Gardium Leviosa" starts *immediately* after "Alohomoro."

The End of The Year

1. Hayden, you stay with the group stage left when the group splits after the celebration
2. Narrator, you should exit DLC after saying "questionable accomplishments."
3. Narrator, you can come back on stage from ULC as the Puffs exit.

Year Two

1. Cay, can you be disgusted by Oliver's creation?
2. I will change the staging here to make this easier on Saturday, but the transitions between teachers need to be quite literally immediate. As soon as one teacher finishes speaking, the next needs to enter!

Dueling Club & Harry Wants to Kill Everyone

1. I need all of you to review your formation for this scene! I spent a lot of time thinking about the placement of characters, and some of the placement leads into later parts of the scene, so you don't get to just decide where to stand each performance.
2. Narrator, once you say "This is," leave CLC, motioning to Harry.

The Heir of Snakes

1. Orion you should actually care and be upset about J. Finch being petrified. Figure out how to make that work with Cedric's character!

A Great Hall Again/End of Year Again

1. All of you should be on stage for this scene! What happened?

Letters

1. Jake, make sure that you're looking at the "letters." It should feel like you are reading them as Gu and Megan say their lines!

Year Three

1. Abby, the scarf ends needs to be facing the front and it should be around your neck loosely. Megan needs to be able to grab one of the ends to lead you offstage without choking you!

Electives

1. Matthew, make sure you are on stage left for the "death" moment.

A Great Hall Slumber Party

1. We need to make sure that the blanket is on stage for the puppet show. Someone needs to bring it in with them!
2. Megan, please make sure you don't skip the trio hug moment on page 38! It sets up a joke we see several times throughout the rest of the show, so we can't miss that.

Goblets. Fires.

1. Alex, make sure that you leave out the back doors on the platform stage left. You should be brushing past the Headmaster.
2. Matthew, please review your staging for this scene. You should be coming from offstage to rush the cup out for the Headmaster on page 41. A lot of your staging was off. I'll work on it with you on Saturday.

Days Before the First Task

1. Jake, I know you didn't have anywhere to put them Tuesday, but you have to start practicing with the birds!

A Bathroom

1. Matthew, make sure to wait for the music to start before you enter.
2. Matthew, really paint this picture for yourself. You should be able to see the bathroom!
3. Matthew, does the Narrator have a friend who is sick of seeing his bathroom? Is this something you have experienced? I want you to decide that to inform how you say this line!

The Second Task & the Subtleties of Lake Watching

1. Alex, I want the "For ME!" moment to be even longer and more victorious! It only needs an extra half second or second, but that addition would really sell the line!
2. Matthew, start your line after the third "CEDRIC!" This moment can be cut down a lot. You are allowed to talk over their celebration! Everyone cheering, you only get to say "CEDRIC!" three times.

The Third Task

1. Jake, take a bit less time on the "He's dead" moment. It is sad, but it will be more powerful if you take a big breath and just spit it out than if you stutter for several seconds.
2. Jake, try to avoid feigning emotions. If you aren't feeling like crying while on stage, it will be more powerful if you play numbness.

Hopkins, Potter, & Emotions

1. The energy here needs to be *much* higher! I want to see the most angsty, angry moment in these characters' lives. Try to avoid playing sadness!

The Rest of Year Five

1. All of you need to be knocked out *immediately* on page 64. Fall safely, but don't twitch or make it a big deal. It's like you were suddenly hit over the head with a brick, so your body doesn't actually have time to respond.
2. I know this scene is awkward, but we can't laugh through our lines on page 65!

The Dark Lord

1. Orion, keep going in this new direction for Voldy. You have to make sure that we can understand everything you are saying, so no more mispronunciations!
2. Orion, you need to cut the affection moment in half. Only do the staging that Mrs. Roos originally gave to you if you need to!

Snogging 101

1. We have to make sure the ball gets on stage for the Sports part! Alex, make sure you know what props you bring!

Perks of Love

1. Johanna and Jake, make sure that you go through the upstage right door for the first kissing moment. This is why you have a kissing booth sign. The upstage corridor is reserved for “going upstairs” at the end of the scene.

Mummy

1. Matthew, please make sure you get your cue on page 75. You have to get the book to Wayne!
2. My reflection people, you come onstage on the back platform from stage right. Your order is Melanie, Hayden, Alex. Please make sure we get these moments right!

End of Year Six Where Nothing Major Happens

1. Please know your cues and placement for the end of this scene. We have Hannah coming from URC, Ernie Mac from CRC, J. Finch from ULC, and Leanne, Susie, and Sally from the trap door.

The End Begins

1. Catherine, this will be a quick costume change for you, but you have to make sure you get your cue on page 81! If need be, just pull the bippy hat off and pop your head in!

A Great Hall Again

1. Cay, make sure not to skip Jake’s line at the top of page 86!

The Battle

1. Alex, you HAVE to be there to kill Hayden on page 91!
2. The energy needs to be *much* higher for Leanne’s battle scene! All death buddies, you are part of the war too, and you all understand that you might die today. The stakes are *insanely* high. Please match Maggie’s energy, even though you can’t talk! Right now the

overall energy is at a 5. I need it to be at a 15! Music and lights will hopefully help with this.

- a. Specific Note: Alex, you have to come on with the Teddy Bear to tackle Hayden with!

A Very White Room

1. Orion, you can't say "Bye" at the end of your death on page 95. Remember, if it's not in the script, you can't say it.

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