

MONDAY (10/12) DRESS REHEARSAL NOTES

A Note About Notes: I type notes on my computer during the rehearsal because it is faster for me (which means I can write more quickly and get back to watching what's happening onstage. That being said, I absolutely miss things because I'm looking down or simply can't catch everything. If you have notes below, that simply means it is what I noticed this particular day and wanted to share with you. I am hoping you will be able to read and implement these notes. If you don't have a note below or have fewer than someone else, that doesn't mean anything significant. You are all important to what happens onstage and off. You all matter to the success of the show. Also worth mentioning, I am 10X more likely to write constructive notes than give praise - but that does not mean you aren't doing great things! **If you have questions about anything specific that I have not mentioned, please ask! Also, please ask if you have questions about anything I DID mention!** I will either have feedback for you, or I'll watch for it tonight!

OVERALL TAKE-AWAY FROM MONDAY'S RUN:

If you LOOK bored, I FEEL bored.

HOW DO WE IMPROVE THIS?:

PHYSICALITY: We need to make choices about how our characters move and physically interact with the world. (Right now, most of you look like uncertain teenagers who have been told to stand onstage in this spot. You are capable of more!) What is their defining characteristic? How does that inform how your character walks? How do they stand? What is their posture like? Are they really tiny, like Plankton? Are they enormous - taking up the most space onstage, like Pearl? Are they a computer, like Karen? What creature are they (crab, squirrel, etc.)? Are they a celebrity TV personality, like Perch? Are they a total muscle dude, like Larry? What is their job or role in the Bikini Bottom community? How does that influence the way they interact with others in each scene? Making these decisions, being brave, and making choices will make you wayyyyy more interesting to watch onstage!

CONNECTION TO STORY: On your entrance, where is your character coming from? What has just happened? What's happening now? What are the larger circumstances? What is your character struggling against or fighting through? Conflict is the basis of good, interesting theatre. Every character is up against something - especially in the SpongeBob Musical. What is it? On your exit, where are you going? Why?

LISTEN & REACT: This is the most important acting note you will EVER hear from me. Every single time you are onstage, you should be ACTIVELY listening - with your whole body and face. Your character hears all spoken words for the very first time. They experience the events of each scene for the very first time. That means you have to, again, ACTIVELY listen and REACT (!!!!) to absolutely everything, as if it were all happening for the very first time. (What is the difference between active listening and passive listening?) By the end of the show, if your faces, bodies, and minds are not absolutely EXHAUSTED from all of your listening and reacting, you 100% didn't work hard enough onstage - truly! This one note alone will elevate and distinguish your performance from less-skilled performances. 100%. Hands down. Without a doubt.

Specific Notes:

OPENING

Bobby - Patchy needs to be the MOST excited person in the entire room! You can do it!

Mila & Scarlett - Stronger characterization is needed. Think about the way you walk and the way you speak. Also, urgency. You are the authoritative voice.

BIKINI BOTTOM DAY

Sea Creatures - take your time with the movement. Really swerve into each direction/point.

Sea Creatures - EYES. You all had vacant eyes and unexpressive faces. Activate your face! Your face has to read "excitement" to be sharing the underwater world of Bikini Bottom with the audience. If you look bored, we're bored. Trust me.

Abigail - Sun reminder!

Julia - present SpongeBob's closed door first, THEN open it (this is a change)

Colton - be in character when you cross with the spatula and toothbrush. We're not trying to hide you from the audience. You can bop across the stage with lots of energy, movement, personality. Hold those items high and proud and then lower them into SpongeBob's hands.

Colton & Liam - EYES during hip-hop. Activate your face. Your eyes are SUPER important, especially since it's all we see of your face. If you look bored, we're bored. This is a really goofy moment, so the more you commit to the impromptu hip-hop breakdown, the better!!!

Rory - don't watch Abigail open your door. Also crossed downstage a bit further when you enter (no need to stand near the wall when Abigail is opening it)

Rory - close your door after "what did I do to deserve this?"

Bobby - krabby patty reminder!

Charlie - use the spatula on the ladder. Both times SpongeBob is at the grill, let him have large, wild spatula arms - as if he is handling the biggest patty rush of all time!

Mila - keep some money sticking out of your pockets

Julia, Callan, Liam, Aidan - walk in and walk in place right next to SpongeBob to say your line before you start to exit. Also, really commit to the walking in place. Lots of character. This is the first time we are meeting you, and first impressions are EVERYTHING!

FIRST KRUSTY KRAB SCENE

Charlie - You pull the grill down for this scene

Rory - "tentacle spectacle the musical" - pause - then continue

Mila - slowwwwww downnnnnn, speed demon!

Kate - slowwww downnnnnnn - toooo fast!!!!

Colton, Kate, Mila, Charlie, Rory - look at Julia for Mayor's announcement.

Your characters are watching her on TV, so let's pretend that the TV in the Krusty Krab is exactly where Julia is standing. (Similarly, you can look at Colton for Perch's announcement before this.)

Mila & Kate - how do your characters stand? Both of you are standing with your arms all the way down at your sides, and that isn't telling me anything about who you are (it's also just boring to look at it!). I should be able to know exactly how your character is feeling about the events in the scene and the people you are next to simply by how you are standing. Find me for help if you need it!

NO CONTROL

Colton - EYES! Use your face!!!!!! It's boring otherwise. You get this cool opportunity to sing a pretty spooky song - have fun with it! You can!

Rory - don't look at Mila & Kate when they pull out of the group

ALL - your bodies have no energy - what are you singing about? What is happening here? I don't believe you have no control. I don't believe catastrophe and chaos are coming. I don't believe you are scared. I believe you are B-O-R-E-D.

PATRCK'S ROCK

Reese - finish saying, "ice cream." (Don't get yourself off so soon. It'll be funnier if we can hear all of "ice cream".)

Reese - lightbulb! Then, "I still don't get it." (We have to believe you got it first)

BFF

Charlie - let SpongeBob pretend to be attacked by the sofa monster. It's part of the game.

Reese - you are not actually worried if spongebob is OK, you're just playing

Charlie & Reese - establishing your relationship here is super important - as much eye contact as possible!

ALL CITIZENS TO THE TOWN SQUARE

ALL - where are you coming from? What's going on? Your HOME IS ABOUT TO BE COMPLETELY DESTROYED. YOU AND EVERYONE / EVERYTHING YOU LOVE WILL BE DEAD IN LESS THAN TWO DAYS. You're not out for a leisurely stroll. We need to start connecting our individual performances to the story. Please ask me if you have questions about anything! I want to help you understand how to give an interesting performance!

Julia - look at who is speaking; also your performance will be more interesting if you give the Mayor some very broad, deliberate hand gestures while speaking. Don't be afraid! It'll help draw focus to the Mayor and make her an authority figure. See me or Katie if you need help.

ALL - during Plankton/Karen interaction, you don't have to be frozen. Connect with someone next to you until Plankton moves center to start the song (then actively listen to him)

GOING GETS TOUGH

Scarlett - we cut the catalogue prop - sorry, I never told you!

ALL - you have paths you're supposed to take to exit (the majority of you exited SL today, and I'm sure that wasn't the plan!)

SIMPLE SPONGE

ALL - You are in this number to support SpongeBob with energy - create the drama by the way you move your bodies, the way you walk, with your FACE. You represent SpongeBob's mind. You are his inner turmoil.

Rory - look out at the very end, not at Charlie

DADDY KNOWS BEST

Kate - I'm not observing any characterization here. Your arms are loosely at your side. Your eyes are vacant. I see you focusing 100% on singing, but not connecting to the lyrics / characters / circumstances.

Mila & Kate - This song should feel like a competition for the audience's attention. We have to see you WORK SO HARD to win the audience over to YOUR side. That's where the energy comes from. This is a competition.

Mila & Kate - The very end turns into “Take Me Or Leave Me” energy, so look at each other please! (Mila, you did this time. Kate, we tell you every time to sing your final “Daddy” to Mila, and you never do. I think it’s because you are too focused on the singing.)

KRABBY PATTY MOMENT / PLANKTON / BOULDER

Aidan - don’t stand behind the cart, stay to the side of it so we can see that awesome costume you get to wear!!

Matteo - sit the bucket down right next to you every time (not behind you). It is an extension of your arm. Sit it down with purpose. How does Plankton feel about lugging this around as the show goes on? The Chum Bucket should be the third character in your scenes with Karen.

Charlie - nice job filling that music before the boulder. Keep exploring creative ways to fill that time.

Charlie - stay still so that Aidan can run around you. (He runs in circles. You stand still. You’re calm.)

PATRICK’S ROCK #2

Reese - set the block a little more SR

PERCH

Colton - Hit every entrance with CHARACTER!

JELLYFISH FIELD

Jellyfish - your physical person is an extension of the umbrella jellyfish. Move in character (slow, graceful) - this includes your arms and legs

SUPER STAR

ALL - EYES! USE YOUR FACE!

ALL - I’m so bored. Are we ever going to learn this number? It’s entirely up to you now!

Charlie & Aaliyah - use each other during this song. You can stand closer to each other, react together, be a unit. How do you feel about what you are observing? How do you react to that? AND how do your reactions grow and change as the song progresses?

Charlie & Reese - please move this argument further downstage. It gets lost where it is.

TOMORROW IS SCENE

Callan - be with Rory for boulder part

ACT TWO PROP NOTES

Liam - climbing gear is now a black backpack

Aaliyah - don't open the cell phone

Rory - you have a clipboard

Rory - when you take the headphones off, wear them around your neck

Aaliyah - pull the bag off Charlie when "keep your hands free"

Matteo - see someone to show you how to hold the martini

INDIVIDUAL ACTING GOALS FOR TONIGHT

(I am writing things I think you are ready to tackle.)

Aaliyah - You are so much fun when you make big choices. (Your pirate is currently the stronger character in the whole show!) I'm encouraging you to find ways to make Sandy larger. To make her lows lower and her highs higher. A stronger physical presence, always connected to the story, and always reacting - Sandy is meant to be SUPER reactive. She's a FORCE. Let's push her there!

Abigail - For tonight, my goal for you is to be brave! Make some big, bold, confident choices while singing, dancing, acting - listening & reacting!

Aidan - Tonight, I'd like you to focus on Larry's physicality. The way you stand, move, and gesture can convey confidence. You can also play with his militaristic involvement.

Bobby - For tonight, my goal for you is to have more fun with Patchy. You appear to be thinking really hard to remember what you say next. Let his sheer excitement and enthusiasm shine through!

Callan - Physicality and voice! Mrs. Puff should be a lot of fun to play. You've got the dress, the shoes, and the hat to help you - and almost always a prop. Use those to help you determine how Mrs. Puff walks and stands. You could definitely do something more posh with your voice - something really open and round, like an opera singer. See what you come up with!

Charlie - What is SpongeBob's overarching journey, from beginning to end? Tonight, really think about: 1) what are SpongeBob's expectations at the top of each scene, 2) what surprised or upsets these expectations in each scene, and 3) how does SpongeBob react to those surprises / what choices does he make? I would also like you to work on establishing strong, clear relationships with those around you. Proximity, distance, and body language are all helpful ways to physically illustrate relationships between characters. Something that's happening, I think due to the style of writing, is that you are delivering more and more of your dialogue out to the audience instead of to the characters you are speaking to. Let's reverse that. Focus on speaking TO those you're onstage with in order to build clear relationships, and select very specific moments when SpongeBob addresses the audience.

Colton - A bolder, more charismatic physical and vocal presence for Perch Perkins. Really have fun with it! Hit those entrances. Find ways to allow the microphone to become a character instead of something you simply drop to your side. He is a local celebrity. Be brave! You can have a lot of fun with this if you let yourself explore it.

Julia - Physicality and vocal expression. Madame Mayor is the BOSS of this town. Some very strong, deliberate hand gestures while speaking will go a long way. Think of yourself as a queen! Also push yourself toward a more authoritative tone of voice - with more volume, plus really hitting all of those consonants!

Kate - (Same as Mila, in addition to the "Daddy Knows Best" feedback) Connecting to Pearl's dialogue and lyrics. What does she want? What is in her way? How does she go after what she wants? Really push yourself to make BIG choices!

Liam - A pretty straight-forward goal for tonight: look up. You tend to look down a lot, whether you're singing, dancing, or in a straight scene. Keep your eyes up to connect with those around you, and keep your eyes up to allow the audience to connect with you.

Matteo - Two things: 1) Vocal Energy. You are speaking in a lower voice for Plankton, which works for the character, BUT we're losing energy and projection. Work on finding ways to energize your speech so that it is interesting to listen to. 2) Talk TO Karen. You present out to the audience a lot of time, but it's preventing any sort of relationship from existing onstage between both of you. If you speak to Karen, instead of turning out to speak random words or phrases to the audience, it'll help you build chemistry.

Mila - (Same as Kate, in addition to the "Daddy Knows Best" feedback) Connecting to Mr. Krab's dialogue and lyrics. What does he want? What is in his way? How does he go after what he wants? Really push yourself to make BIG choices! (And slow down your dialogue!)

Reese - Discoveries. Let Patrick discover for the first time. He hears all of the scripted words for the first time. He listens and reacts for the first time. Try not to be locked into how you've rehearsed to say any particular line. Let it fit into the scene as naturally as possible. When in doubt, go back to, "What do I want from the other person? What reaction am I working to get from them?"

Rory - Slowing down your dialogue and making clear, deliberate choices. Find new ways for Squidward to react and new reasons to react. Work toward creating a fuller, more complex character. (Also, no more calling line tonight.)

Scarlett - Two things: 1) Body Language. How does KAREN stand? What is the quality of Karen's movement? How is that different from Scarlett? 2) Talk TO Plankton. You present out to the audience a lot of time, but it's preventing any sort of relationship from existing onstage between you and Plankton. If you speak to Plankton, instead of turning out to speak random words or phrases to the audience, it'll help you build chemistry.