

# AAOL Notes – Date: 10/27/11      Cast: “J”      Act: Run

BLOCK:	CHARACTER:	NOTE:	SEE GREENE
		Act 1 Run Time: 94 minutes	
		Act 2 Run Time: 38 minutes	
1	Abby	More emphasis on “sermons...”	
1	Abby	More hesitation on “No dear,” as you try to think of how to answer	
1	Abby	“You know reverend and Mrs. Harper” you need to cross DOWN to the group	
2	Abby	When you sit Elaine down, you need to pull the seat USR for her, then you need to stand SR of her not US of her.	
3	Abby	“Yes dear we know” great mug to the audience, look a bit longer out	
3	Abby	“Well anyway down in the cellar” take a step towards Mortimer, it is for his benefit	
3	Abby	“How happy you must be” more sense of being pleased	X
4	Abby	“No but the cemetery is full of them” gesture to window	
4	Abby	Bigger smile and lead in to “I think I know why...he is going to be married”	
5	Abby	“I’m sorry” Abby reacting to Martha, very nice!	
5	Abby	“Get things started (beat) since we are all in a hurry” more emphasis on the second part	
8	Abby	“Fib” was too light, needs to be the finale of that statement	
2	Abby and Martha	When discussing Mortimer not calling up Elaine you are annoyed by this and have a silent conversation with each other about it.	
3	Abby and Martha	As soon as you hear about the marriage, you are immediately extremely excited. You have been waiting for this moment for a long time	
3	Abby and Martha	You have to find more opportunities to communicate with each other, steal glances with each other, silent conversation	X
4	Abby and Martha	If you are both going to be US of Gibbs you both have to be more SL of him, 3-4 ft	
5	Abby and Martha	You would not be sitting on the steps, more cowering in the corner with each other, this is an intruder	
6	Abby and Martha	“Considering he is a Methodist” both aunts get in place next to each other	
10	Abby and Martha	How are you feeling about your business with setting the table?	
	Act 2 Run Time	37:44	
	ALL ACTORS	NO ACTORS CAN CROSS IN BETWEEN THE WING TIP CHAIR AND THE SOFA	
6	All cast		

	members		
7	ALL J ACTORS	REVIEW BLOCK 7	
1	Brophy	“Million dollar line” good delivery!	
12	Brophy	PROJECT!!! LOUD, CANNOT HEAR YOU AT ALL	
5	Einstein	“Easy Chonny, easy” good job with the mannerisms, formalize it a bit more and find other moments to incorporate the same thing	
5	Einstein	Less whiney, more of a genuine statement “You should not have killed him” (John’s guilt)	X
6	Einstein	Always close doors when you go through them!!!	
6	Einstein	You have to be on the second landing before his line “another landing”	
7	Einstein	Make sure the shoe ends up US of the table, make sure that his head is facing DS	
7	Einstein	Need to respond more to when Mortimer decides to take the window seat, walk a step or two towards him	
10	Einstein	A bit more tired when you are stepping out of the cellar	
10	Einstein	Lost the quick twist motion	
11	Einstein	Pay attention to Jon and Mort, look more to curtain	
10	Einstein and John	Good reactions with each other!!!	
2	Elaine	“Well can’t you take a hint?” do you know what it means?	X
2	Elaine	“And I listen to a lecture on drama” more serious, almost imitating Mortimer	X
2	Elaine	“Did you say keep”	X
2	Elaine	“Now don’t pretend you love me that much” bigger and more sarcastic	
3	Elaine	More sincere about being concerned he is angry	
3	Elaine	“Certain you can tell me what’s happened” more soft and with urgency	
13	Elaine	Too quiet	
11	GREENE	Work tying up Mort	
13	GREENE	Change Elaine delivery M cast	
1	Harper	More emphasis on “candle light” you will have two candles in front of you	
1	Harper	“Your nephew Mortimer”	X
1	Harper	“When I receive my call” bit	X
5	Jonathan	Good job taking time entering!!!	
5	Jonathan	“Now I am happy to escape back into it”	X
5	Jonathan	“Sweet, charming” all to the aunts, turn DS for the delivery of “Hospitable	
6	Jonathan	“Are there lodgers in this house” Not “There are” mixed up line	
6	Jonathan	“I’m afraid you do not appreciate his skill” DS deliveries, not US	

6	Jonathan	“beauty parlor” delivery good! Keep it	
6	Jonathan	“Down there” odd delivery, “Yes we can’t just bring him into the door”	X
6	Jonathan	“Might be against the law” say, then exit	
6	Jonathan	Wait for Aunts to be in place before opening window	
7	Jonathan	No yelling on “Jonathan Brewster”	
7	Jonathan	You need to go down into the cellar, you do not know the Aunts are coming down stairs	
7	Jonathan	Lines with Mortimer, do not grin....	
8	Jonathan	“Don’t reach for that telephone” like a magnet to Mort	X
9	Jonathan	Be somewhat conscious that you have to regulate your volume in this scene because there are cops in the kitchen	
9	Jonathan	Do not speed back into the room from the cellar, slow entry, it has to be looming	
9	Jonathan	“We are not going, we are staying here” mildly amused, you have found a weakness for Mort	X
9	Jonathan	“Get something for us to eat” DS delivery, do not look at aunts	
9	Jonathan	“Twelve graves” stunned, not yelling. You are absolutely stunned and astounded by this	
9	Jonathan	Missed the one in Melbourne, so actually that is only 11 bodies.	
10	Jonathan	“There was no aesthetic” lick lips	
11	Jonathan	Nix the laugh	
11	Jonathan	WHERE ARE YOUR PROPS?	
11	Jonathan	Not “It’s all right Doctor” it is “It’s alright officer”	
15	Jonathan	Less of a struggle exiting	
1	Klein	Nice deliveries today!	
1	Klein, Howard, Brophy	Great salute!	
13	M& J Cast Officers	Officers drop John when going to salute Teddy	
3	Martha	“Abby thinks we ought to count the first one...”	X
3	Martha	“I still think we cannot take credit...” This an old argument with your sister	X
5	Martha	Go ahead and cross up to the door, there is no genuine reason not to get away from them by going to the door	
5	Martha	You have to move both wine glasses and bottle to sideboard before you exit	
6	Martha	Back away in fear of it more at “Go to bed”	
9	Martha	“Have they gone, oh” nice delivery	
10	Martha	“Teddy won’t be any help” thinking, he won’t be able to help with John	
10	Martha	Do not pull her over on “I need to speak to you about that”	
1	Martha, Brophy	What happened with the soup?	X

2	Mort and Elaine	“Choir loft.” Lost in the moment in each other’s eyes	X
3	Mort and Elaine	“Something has come up” spin around	X
3	Mort and Elaine	You have to arrange a cue of some sort with regards to knowing when to grab Elaine right before her bum hits the window seat	
8	Mort and Elaine	Instead of pulling him out the door, pull him DS so he is facing DS	X
4	Mort and Gibbs	For chase	X
13	Mort and Teddy	Need to be DS of table during the aside	
2	Mortimer	Your entrance	X
2	Mortimer	Elaine starts to spin around, and you pull her back	X
2	Mortimer	“And his practice got him into trouble” you are more hesitant to tell her about it, beat after “practice	
3	Mortimer	“He’s got to sign them right away” back away from the window seat still looking at it	
3	Mortimer	“That’s all you know about him” cross to Abby like a magnet	X
3	Mortimer	“You put the poison in the wine”	X
3	Mortimer	“Forget Mr. Hoskins” more distance between you and the aunts, 2ft	
3	Mortimer	Great mug to the audience	
3	Mortimer	“SSHHHHHH” S	X
3	Mortimer	The chair	X
3	Mortimer	Good reaction “How delicious” good progression, when you turn away, maybe	
4	Mortimer	“What’s he doing in Bermuda”	X
4	Mortimer	Bit of a pause- beat or two watching Gibbs out of the house before starting your lines again	
4	Mortimer	“Head of the legal department” glance at aunts periodically to see if they are listening	
4	Mortimer	The movement was perfect, the line needs to be bigger now	
7	Mortimer	“Who is this Mr. Spenalzo” bigger	X
8	Mortimer	Keep the energy up when talking to Elaine at the couch, it needs to be more lively	
8	Mortimer	Lift it up “There’s another one” drop it down afterwards, otherwise we cannot hear the words	
8	Mortimer	“Now Aunt Abby” glance at Jonathan, realization	X
9	Mortimer	Do not turn so much to throw the shoe, just drop it off behind you	
9	Mortimer	“Don’t bring that in hear” Bigger, abrupt	X
10	Mortimer	Casually mid-conversation start to listen to the Aunt’s conversation	
11	Mortimer	“He sat down” bigger, energy dropping, I know you are tired	
12	Mortimer	“You can leave it all out,” bigger	X

13	Mortimer	“Thirteen bodies” it was good, make the transition earlier in the line	
9	O’Hara	Find the shoe and use it, you missed your shoe bit, pick it up at “Nice to meet you” your arm should drop to SL and find the shoe	
9	O’Hara	PROJECT	
11	O’Hara	“Pregnant” a bit of a nod at the end	
11	O’Hara	Work on drunken slurring	X
11	O’Hara	“Don’t let anyone in” sharper	
13	O’Hara	“Thirteen bodies buried in the cellar” your cue to enter	
13	Rooney	“What the hell are you doing here?” you see John on the ground and think your men have screwed up and used excessive force. That prompts your line	X
14	Rooney	After the Aunts sit down, move to Thompson behind couch	
1	Run	11:02	
2	Run	8:07	
3	Run	14:22	
4	Run	8:47	
5	Run	9:34	
6	Run	13:50	
7	Run	8:30	
8	Run	7:21	
9	Run	12:15	
10	Run	8:14	
12	Shannon	Do not help untie Mort, be more concerned about your boss coming in, you know that O’Hara is going to be in trouble	
13	Shannon	You cross D to Rooney to try and head off any trouble and stupid thing he might say	
1	Teddy	Sharper look once you hear the word “Europe” you are disturbed they are mentioning that	
2	Teddy	“Going to panama” take a DS route too blocked otherwise/	
	Teddy	“Yes but your face IS familiar” more emphasis on IS	
	Teddy	“You are not anyone (beat) perhaps later”	X
	Teddy	“So it’s a nature-faker” lean in on him for that and John stiffen up, it motivates Abby	
6	Teddy	“It seems to be spreading”	X
7	Teddy	“That’s my daughter,” louder	
10	Teddy	Too soft	
13	Thompson	Stay DS of sofa, when Rooney is standing at the table	
14	Thompson, Rooney, Abby, Martha, Witherspoon, Aid, Elaine	All big head turn to Mort after “Yes”	

[illegible]