

BLOCK:	CHARACTER:	NOTE:	SEE GREENE
	Abby	Hold your hand at the light switch until after the light turns all.	
2	Abby	“Oh the tea things!” SEE GREENE	X
2	Abby	Get farther into the room between the table and the sofa so that Elaine & Mortimer isn’t so forced to one location.	
3	Abby	Be stuck looking at Mortimer and Elaine with more intensity. Guilty pleasure that you can see the love with the young lovers. Stare at them longer.	
3	Abby	“Not at tea, that wouldn’t have been very nice” SEE GREENE	X
3	Abby	“Now you behave yourself” Stay still.	
3	Abby	Bigger gesture to the chair on “That chair”	
3	Abby	“Lonely old man, same peace” absolute pleasantness and that this is a very good thing that you are doing	
4	Abby	When Gibbs stands, you stand as well. And when he is sat down again, you can sit back down.	
4	Abby	Don’t stick your head and hands out of the window.	
8	Abby	Cross downstage to Mortimer on “and Dr. Einstein”	
8	Abby	Cross front downstage portion of the window seat. SEE GREENE	X
8	Abby	“Martha” is on the verge of tears. SEE GREENE	X
15	Abby	Pay attention, you’re dropping cues.	
1	Abby & Martha	Are you always upstage of the table when talking about the amputation?	
3	Abby & Martha	More happiness and joy on “leaping over those gravestones”	
4	Abby & Martha	Look at Mortimer on “I don’t know how to explain this to you”	
4	Abby & Martha	You don’t need to move back when Mortimer goes to the desk	
9	Abby & Martha	Pay attention to Einstein & Jonathan’s conversation. No adlibs	
ACT 1: 93:16	ACT 2: 37:51		
	ALL LEADS	Review some of the notes from opposite casts as well as your own.	
1	Brophy	Cannot hear you. LOUDER!!	
1	Brophy	When you cross stage right, “patent medicine” you look like you’re following blocking. SEE GREENE to clean it up	X
13	Cops	Get further into the door sooner	
13	Cops	Be gentler when you drop Jonathan.	

	Einstein	SEE GREENE about general energy levels.	X
	Einstein	Hold your hand at the light switch until after the light turns all.	
5	Einstein	“Speak to him, tell him so” Good movement, but be more gentle when pushing the aunts over	
5	Einstein	Not so much of a rush to get out of the house	
6	Einstein	You will light a match when you first come out on the balcony. You will light a second one when the first one goes out.	
7	Einstein	Find time to work on dead body moving. Dan cannot help you.	
7	Einstein	Open the cellar first and then turn off the light	
9	Einstein	“When you make up your mind, you lose your head” SEE GREENE	X
9	Einstein	“Your gentleman” glance at the aunts and then move over to them	
11	Einstein	“Don’t those plays teach you anything” SEE GREENE. More frustrated	X
15	Einstein	SEE GREENE on your description	X
11	Einstein, Mortimer, Jonathan	Good job with inviting him to sit down.	
2	Elaine	Take off your hat and put it on the hat rock	
2	Elaine	Greater anticipation about the kiss	
2	Elaine	Play with “afford to be a good girl” more flirtatious.	
8	Elaine	“I’m in love with you” Emphasis on “you”	
	FULL CAST	PROJECT!	
	FULL CAST	When entering through a door, make sure you close it as well.	
	FULL CAST	Careful closing the doors!	
	FULL CAST	Wait for blackout before you move in. And walk in blackout in character	
	FULL CAST	Make sure the chair in the ¼ position in the SL or SR chair	
	FULL CAST	Keep in mind the fact that when you are offstage and delivering lines, you have to be twice as loud	
4	Gibbs	You’ll have a suitcase that you’ll be carrying. And use your suitcase defensively when you are being chased by Mortimer. SEE GREENE	X
	GREENE	Add sound cue for the telephone ring in the middle of page 28 on the cue-to-cue	
13	Howard	Whoever is the last one to go through the door, needs to close it.	
	Jonathan	No laugh, it’s not working	
5	Jonathan	Take more time coming inside. 4 distinct glances around the room	
5	Jonathan	Pull back, less scream-y “You see doctor...” SEE	X

		GREENE	
5	Jonathan	“I know about Mortimer” immediate change of expression. SEE GREENE	X
5	Jonathan	For the first couple of lines, don’t look at Einstein. Look straight	
5	Jonathan	You need to find more time for a vary of aggression. Not all screaming	
5	Jonathan	“We’ll stay till dinner” Second intimidating glance to Abby.	
5	Jonathan	“Is that still there?” Needs to be over your shoulder so we can still see your face.	
5	Jonathan	As you go upstage, you need to be looking at the laboratory, not the kitchen	
5	Jonathan	Slower on “Doctor”	
6	Jonathan	Make sure you always have your pocket sized picture	
6	Jonathan	“I think it’s time you went to bed” Downstage delivery	
6	Jonathan	Make sure the chair that you sit in is complete front at the start of the scene	
6	Jonathan	“Nature faker” VERY VERY VISIBLY tense up. Your physical reaction initiates the next lines	
6	Jonathan	Make sure you take your coat when you leave	
7	Jonathan	Speed up your cue about getting to the cellar	
9	Jonathan	Hand on your head, we cannot see your face	
9	Jonathan	“12 graves...” SEE GREENE for delivery	X
9	Jonathan	When saying your murder cities, take it slower	
13	Jonathan	SEE GREENE about struggle and yelling with cops	
6	Jonathan & Einstein	Count a 3-4 beat after the door is closed, before you come downstairs	
7	Jonathan & Einstein	You will only be able to use one window	
	Martha	Too silent, you need to project	
1	Martha	Give a glance to each of your guests as you are walking beside them.	
2	Martha	Don’t actually pick up the door of the window seat before Elaine comes in.	
2	Martha	Take off your hat and put it on the hat rock, and your shawl/poncho.	
3	Martha	More pleasantness and looking at Abby on “Lonely old man, same peace...”	
3	Martha	“Should have quite a kick” Don’t cross so far over. Leave about a 3 ft gap between you and Mortimer	
4	Martha	“Well...” reaction that you’re not letting anyone else in the house. More contemplation.	
4	Martha	Don’t stick your head and hands out of the window.	
5	Martha	Be looking at him more intently “I’ve seen him before” SEE GREENE	

5	Martha	Pg 37, You have to remember to take the goblets and the bottles of elderberry wine into the sideboard. Cannot forget	
6	Martha	“why it only needs airing out” You should be stage right of Abby. What happened to your blocking?	
5	Martha & Jonathan	“It’s good to be home” SEE GREENE. Martha you can open the door	X
2	Mortimer	Take off your hat and put it on the hat rock.	
2	Mortimer	Work on fanny pat. SEE GREENE	X
2	Mortimer	“father NOT to wait up.” More emphasis on “not”	
3	Mortimer	More freeze on when you first see the body. Needs to be bigger.	
3	Mortimer	Bigger look to the audience on “you know”	
3	Mortimer	“Others” SEE GREENE	X
3	Mortimer	Vocal reactions to “11 and 12” need to be louder	
3	Mortimer	Look at the phone, freeze and wait till end of ring and then answer.	
3	Mortimer	“TWELVE” Bigger!	
3	Mortimer	“I couldn’t eat a thing” slower delivery. SEE GREENE	X
3	Mortimer	Vocalization as Elaine is walking away from you about marriage.	
4	Mortimer	Make sure you wait until after the doorbell rings before you answer the phone.	
4	Mortimer	“You can’t do things like that” louder. On the next line, that is when you calm yourself down.	
4	Mortimer	We cannot hear you on “I want time to think”	
4	Mortimer	“Well on earth, what could happen to us” SEE GREENE	X
7	Mortimer	Wait for doorbell before you enter. Knock a few times.	
7	Mortimer	Sharp movement with “Abby...Martha”	
8	Mortimer	Greater concern as she is moving closer to the window seat	
8	Mortimer	Take off your hat	
8	Mortimer	“Peculiarities” SEE GREENE	X
8	Mortimer	Sharp head turn on “I’m not going to”	
8	Mortimer	When you open the window seat, open the window seat standing at the Upstage front portion of it. SEE GREENE	X
9	Mortimer	“Wont you join us for a bite in the kitchen” You are talking to the cops, not the aunts.	
9	Mortimer	SEE GREENE “Get out, all three of you”	X
9	Mortimer	Go downstage of the couch to cellar door.	
10	Mortimer	Make sure you take off your hat during this scene.	
11	Mortimer	SEE GREENE about reaction with “Don’t those plays teach you anything...”	X
15	Mortimer	As soon as you hear “cellar” move back.	
15	Mortimer	Stand near your aunts. Focus on signing, not Elaine.	
2	Mortimer &	SEE GREENE about “eroticism and religion”	

	Elaine		
2	Mortimer & Elaine	SEE GREENE about second kiss.	X
1	Mr. & Mrs. Harper	Find time to have silent adlibs with each other.	
7	Mr. Spenalzo	Don't help Einstein when trying to get you into the window seat.	
2	Mrs. Harper	Leave your hat on.	
1	Murphy	Cannot hear you. LOUDER!!	
1	Murphy	Pull hat further back so we can see your face.	
1	Murphy	Further behind when they first salute. The only reason you do it is because the cop tells you to.	
13	Murphy	Whoever is the last one to go through the door, needs to close it.	
9	O'Hara	Louder	
11	O'Hara	Don't forget to move your chair DS of Mortimer	
11	O'Hara	Unbutton your coat	
11	O'Hara	Slurring is good, blocking is good, just be louder	
2	Officers	Put your hats in your laps.	
1	Police	Exiting salute was sloppy.	
13	Rooney	Good job!	
13	Rooney	Find more time for DS deliveries	
15	Rooney	SEE GREENE for "thanks doc" Crossing to Einstein, looking like you're going to apprehend him.	X
	Shannon	Hold your hand at the light switch until after the light turns all.	
1	Teddy	Be very still as your by the window.	
1	Teddy	"Point your gun the other way" SEE GREENE	X
1	Teddy	"Delighted" we are losing the effect that it has. Downstage delivery. Big grin.	
1	Teddy	Have a book at the start. Use your book and be very clearly reading it. Hardcover book.	
1	Teddy	Reference everyone downstairs when you're doing your "Charge"	
1	Teddy	Thank you for acknowledging the people downstairs on your second charge	
2	Teddy	First costume change needs to be in safari costume when going to Panama. Every time you are going into the cellar, you should be in safari costume.	
5	Teddy	Address everyone downstairs when doing your "charge"	
6	Teddy	"Someone I might meet in the jungle" bend down for that line and get in his face	
10	Teddy	"Japan" SEE GREENE	X
15	Witherspoon	We have to do something to get your hair out of your face	