

Notes 10/22/11- “M” Cast

Character:	Block:	Note:
Abby	1	We need to be cautious of your voicing being to sing-songy
Murphy	1	You have to make a point of noticing and responding to Teddy when he leans in to eyeball you
Mrs. Harper	1	Project more
All Cops	1	Project more
Mrs. Harper	1	Don't forget a mild reaction to hearing and then blowing off the aunts conversation about being present for the amputation
Teddy	1	Start using the prop box for the toy boxes you bring down
Abby	2	What can we do to speed up you getting to the door? It's a long drag
Elaine	2	“prayer meetings” line deliver need adjustments. SEE GREENE
Elaine	2	If “I was just running along to tell mother and father not to wait up for me tonight” a playful/flirtatious line, line it needs to be almost a stage whisper or a bit of an aside so that Abby doesn't hear
Elaine	2	“And that's a hell of a thing to say to a girl” more time to really give an indication that it was a wonderful compliment
Elaine	2	“Did you say keep?” turn that into more of a genuine question
Mort	2	Don't walk DS just turn DS on “there will be a lot of other first nights in October”
Abby	3	More of a glow as you hear Mort quote the Bible in advance of that line
Aunts	3	Focus on Mort at window seat after Elaine leaves, he'd captivate your attention because of the wedding announcement
Mort	3	Bigger reaction/mug to audience following “Yes, dear, we know”
Abby	3	“He died because he drank some wine with poison” look DS and straighten couch pillow. Don't look at him. All business
Mort	3	Still need to work to keep energy up after body business starts
Mort	3	Vocalization after aunts “11” “12” was missing
Mort	3	Reaction to “how delicious” SEE GREENE
Elaine	3	“He's not going to wait up” more seductive
Mort	3	“NO!” as Elaine moves SL, good delivery
Mort	3	“I'm not throwing you out of the house...” BEAT “Will you get out of here?” SEE GREENE
Start 4	33:18	Ran 7:42
Mort	4	As you wait on phone for Al when Gibbs comes in, some business you can follow. Little quiet ramblings to yourself, etc. SEE GREENE
Gibbs	4	Project! I can't hear you very well.

Aunts	4	Do you really both remain seated when Gibbs stands? You need to both stand as he stands, then sit as he sits again.
Gibbs	4	Solid physicality of somewhat older man, go further with it
Mort	4	Energy comes and goes. MUST remain amped. End of phone call during Gibbs' bit was WAAAY too relaxed
Mort	4	"Look, I've got to go to the theatre" too relaxed. Image: a two-liter of pop shaken up. Everything wants to burst out all at once, and you do your best to keep the cap on
Aunts	4	Mort agrees to join you for services "Yes! Yes!" really glance at each other for a beat. You're thrilled he'll be in attendance
Start 5	41:00	Ran 8:08
Jonathan	5	"I know about Mort" good delivery. SEE GREENE for "Bless you Aunt Martha..." More snotty
Jonathan	5	"Doctor's laboratory" more excitement.
Jonathan	5	REVIEW LINES, sloppy
Start 6	49:08	Ran 10:52
Martha	6	"My meeting Dr. Einstein in London, I might say..." more rolling eyes. Great, we need to listen to even more of his long-winded stories
Aunts	6	"Yes, we let him dig locks in the cellar" beat before this line, look at each other. Thought is "should we explain this or not?"
Martha	6	I still don't buy your utter fear of Jonathan. Work on it.
Jonathan and Martha	6	"Perhaps we'd better let him..." SEE GREENE, let's make that more of a moment. John, pursue her a bit more
Jonathan	6	SLOW DOWN in general. Specifically "The Panama Canal" and "Down there" too fast
Jonathan	6	No lines deliveries US, always SL, SR, or DS. "We're pulling the car around" facing totally US
Teddy	6	"General Gothsels was very pleased!" more of a moment in this. You're really happy that the general was really happy. SEE GREENE
Abby	6	"... you come up and take the poor man to the canal" NOT "cellar"
Jonathan	6	"Aunt Martha, DID you HEAR ME SAY, GO TO BED!" a bit slower and more threatening
Start 7	60:00	Ran 9:30
GREENE		Work in rehearsal time for Jonathan/Elaine sequence
Teddy	7	"That's my daughter, Alice" more of a deadpan delivery. It's just matter of fact. SEE GREENE
Elaine	7	"Mortimer, where have you been?" more stark fear as you fly into his arms
Mort	7	"To the Nora Bayes Theatre" and all that followed. WAAAY too soft. ENERGY!

Elaine	7	“What’s the matter with you, dear?” during this sequence until “TWELVE!” realize this is the first time Mort’s showing you tender care again. It’s the first time he’s acting normally. Then, again, he abruptly changes it. SEE GREENE
Start 8	69:30	Ran 6:30
Mort	8	“No, but it’s just a matter of time!” SEE GREENE
Elaine	8	“If you think you’re going to get out of this!” Start of line good energy, then it faded.
Abby	8	“Well, who can that be?” SEE GREENE, same with lines that follow
Abby	8	“Yes, I did. But you don’t think I’d stoop!” SEE GREENE, this is one of the highest spikes of emotion Abby feels in the show
Jonathan and Mort	8	One up-mans-ship bit of blocking towards SL needs cleanup. More energy, both. SEE GREENE
Jonathan	8	“Don’t reach for that telephone” line delivery was great, but you physical activity was dull. It needs to be like a tether that pulls you up SEE GREENE
Start 9	76:00	
GREENE		Schedule time for O’Hara’s first scene, Block 9
Martha	9	Don’t forget when you find and move the shoe. VERY important
O’Hara	9	SEE GREENE, business with shoe.
Mort	9	Don’t throw the shoe once you get it from O’Hara. Gently put it on the sofa
Shannon	9	What’s gong on with you during this scene? SEE GREENE
Martha	9	“Oh, that’s nice” even happier that Jonathan is leaving. This really does put you at vastly greater ease
GREENE		Have Ashley type up Aunts’ staging business at table on Monday
Jonathan	9	“I’ll except to find you gone” don’t anticipate that he’s going to come back in. Begin a false cross somewhere and almost be ready to say something to Einstein
Aunts	9	“Murdered?” more disgust. What a lewd accusation
		Ran
Start 10	87:35	