

# ***Black Comedy* Rehearsal Notes**

**Date: 11/26/14**

**Run-Time: 79:43**

<b>Page:</b>	<b>Character:</b>	<b>Note:</b>	<b>See Greene</b>	<b>See Kornfe ld</b>
67	ALL	The only thing worse than not using an accent when you are supposed to is using a bad accent		
72	ALL	Each of you need your own, unique response to tasting the wrong drink. Only 1 can spit it out.		
92	ALL	Clea's line: "Couple of licks, and you've had her." bigger facial reactions		
93	ALL	REVIEW end of show. From about pg. 85 to end is REALLY bad		
97	ALL	We need to build in extra after school time to cleanup the end of the show. How does next week look? Kids show/film festival/ other conflicts?		
98	ALL	EVERYONE in the scene when the Buddha must have a SHARP, BIG head turn in the direction of the breaking sound.		
65	ANYA	Take time to carefully choreograph fall down stairs so that it is safe		
70	ANYA	Choreograph falling out of rocking chair so that we can do it believably and safely		

	ANYA	Stay on them when they look into each other's eyes with no light. They need to grope about more, especially when they first have the light go out		
85	ANYA	What are we using for the trapped door?		
87	ANYA	End really get very sloppy. Need to cleanup that early part of next week		
87	ANYA	Start spending time sooner than later working out how easily or difficult it is for Brinsley to move furniture through the actual door		
90	ANYA	Blocking is very messy, congested when Brinsley, Colonel, Harold, and Carol are all standing US. Clean it up and add a bit more movement. Very static moment		
97	ANYA	Fix blocking on 97 w/ Carol/ Colonel US of Brinsley & Clea. Brinsley & Colonel are being upstaged by Carol/Colonel		
100	Bamburger	Great accent. Project MUCH more though		
46	Brinsley	Accent needs much work. Didn't even hear an attempt		
48	Brinsley	"Two years ago" Caral: "When was the last time you saw her?" What's going on in your mind?		
49	Brinsley	"We've blown a fuse." Pause a bit more. Hitting 1-2 things as you x US		

50	Brinsley	“Just LOOK!” Bigger to motivate her “keep you hairpiece on” or whatever she says		
51	Brinsley	“There’s nothing here but…” Hold phone receiver to chest so Clea doesn’t hear Carol		
53	Brinsley	"You don’t need to apologize” strange expression on your face. You have no idea WHY she’s apologizing		
53	Brinsley	"What a good idea” a bit less obvious on fact you know about the key		
54	Brinsley	Take time to HEAR people on the other end of the phone. Must add pauses		
58	Brinsley	"You <i>can’t</i> find” emphasis on “kind”		
60	Brinsley	“Harold!” must be MUCH bigger		
61	Brinsley	“Down to my panties” More heightened concern. Don’t want you effeminate friend to sound too effeminate in front of the Colonel		
63	Brinsley	"Do it later” push Harold back down into his seat		
64	Brinsley	“ <i>Now</i> who’s being a DD?” emphasis on “now”		
65	Brinsley	Take time to carefully choreograph fall down stairs so that it is safe		

77	Brinsley	We really ned to work the couch bumping bit. Must be bigger and VERY cleanly executed. It's hilarious		
78	Brinsley	"Two years ago" bigger emphasis on first delivery of two		
78	Brinsley	We must work the stage slap	X	
79	Brinsley	Brinsley & Clea needs to be by stairs once you get bottle of vodka. Remember the blocking for this whole section. Carol, look over when you cross down to the chair DSL		
83	Brinsley	"I may knock you teeth in" Bigger/louder		
87	Brinsley	Take time to practice getting furniture through actual door in Forum		
91	Brinsley	As Clea explains how the apartment looks when the lights are on, bigger devastating impact as she names each item on the floor	X	
91	Brinsley	Clea: "May I kiss you?" vocalize this moment much more. Come up with something funny		
96	Brinsley	"Perhaps there's nothing to care about"		
97	Brinsley	"... of the <i>HOLY (beat) INQUISITION!</i> "		
47	Caral	"You just need to stand up to him" pause getting into line. Draw it out a bit	X	

46	Carol	Accent needs work. Was absent. Are we going to attempt one?		
47	Carol	“He just wants to know you can support me.” More complacent		
52	Carol	“How do you do.” when you shake Ms. F’s hand, fumble making it connect at first		
54	Carol	“It’s his big break. Or was.” What’s going through your head during your explanation of the evening	X	
55	Carol	Take time to HEAR people on the other end of the phone. Must add pauses		
56	Carol	“Daddy won’t you go.” key is that you move your father’s hand holding the light source so that Ms. F won’t see anything more	X	
57	Carol	SLOW down. Far too rushed on most lines		
58	Carol	Don’t just sit with Brinsley as he speaks to your father. Grab him hand. Comfort him to steel his courage		
62	Carol	Brinsley telling them about the chance of expansion if light a match. Looking completely dumbfounded at first. Good start, go even more		
66	Carol	“Oh, no!” much sooner pickup on cue and rushing down to Harold		

75	Carol	Strange expression on face as Harold is venting his hurt about knowing of the engagement. Great. Let's go bigger.	X	
79	Carol	Brinsley & Clea needs to be by stairs once you get bottle of vodka. Remember the blocking for this whole section. Carol, look over when you cross down to the chair DSL		
77	Clea	We really ned to work the couch bumping bit. Must be bigger and VERY cleanly executed. It's hilarious		
78	Clea	We must work the stage slap	X	
79	Clea	Brinsley & Clea needs to be by stairs once you get bottle of vodka. Remember the blocking for this whole section. Carol, look over when you cross down to the chair DSL		
78	Clea	Bigger responses when Harold talks trash about everything related to your appearance		
90	Clea	Cockney accent is great, but you MUST project much more, especially when you're standing US in bedroom		
91	Clea	"Fiancee?" Does the dialect of the cleaning woman ever drop?	X	
91	Clea	Bigger absolute fury within voice once you hear Brinsley is engaged		

55	Colonel	“Where’s this young man of your’s?” most skeptical. You haven’t met him an you already dislike him		
58	Colonel	“monstrous father” change expression dramatically		
59	Colonel	“A set of early Christians.” PAUSE a bit after you hear this. There will be laughter		
64	Colonel	“Ah what?” “Really?” distance yourself a bit on the couch		
70	Colonel	Choreograph falling out of rocking chair so that we can do it believably and safely		
73	Colonel	Skipped line. Review this page		
74	Colonel	"I know a liar in the <i>light</i> ..." bigger emphasis on light and dark		
74	Colonel	"... <i>Exhausted!</i> " much bigger emphasis on exhausted		
80	Colonel	"There you are. PLOTTING AGAIN!" Much bigger. Sharp hand gesture	X	
90	Colonel	Do NOT deliver lines facing US. Over your shoulder plays fine	X	
60	Harold	"It's rather cose in here" What makes you say this? Brinsley leading you in		
62	Harold	Dialect needs work		
63	Harold	Start to stand up when, you need to unpack. Brinsley will push you back down		

63	Harold	Bit of fun as you are seated next to Colonel		
67	Harold	Monologue is weak. Work on it.		
72	Harold	"I didn't know Brinsley owned any." even more confusion about it		
75	Harold	"You sly cat." all of these lines greater sense of absolute HURT.		
76	Harold	"There wasn't a Mrs. Michelangelo..." take comfort in this. Ironic, her lines asserts that maybe Brinsley is closer to you than the engagement suggested	X	
77	Harold	We really need to work the couch bumping bit. Must be bigger and VERY cleanly executed. It's hilarious		
78	Harold	"Asked"	X	
79	Harold	"Ah, but it had its <i>lapses</i> ." color "lapses" with darker sense		
79	Harold	More of a huge expression/ excitement on "Meet me upstairs."		
86	Harold	Must work on falling off couch as Brinsley lifts it. Can't do damage or cause yourself injury		
98	Harold	Make sure you allow for a LONG beat before your next line following the smash of the Buddha		
78	MAKEUP	Can we do something with her teeth AND her skin tone a bit to fit Harold's descriptions		
69	PROPS	Do we have all of the props we need		

92	PROPS/SCENIC	We need to figure out how we're breaking the buddha doll		
69	SCENIC	do we have a rocking chair in furniture storage?		
101	SCENIC	We need milk bottles, we need a light switch		