

RG Run-Through Notes 10.24.12

Act, Scene	Character	Note	SEE GREENE
A1 Run time: 61:46			
A2 Run time: 77:57			
A1, S3	Adaija	You missed your entrance. Pay attention.	
A2, S11	Adaija	Need to work Kathryn moving off. She needs to be moved off by her arms. SEE GREENE	X
A1, S11	Ben	DO NOT MISS YOUR ENTRANCE	
A2, S5	Berry	Much better job in this scene. It's progressing	
A2, S13	Berry	Very nice delivery. Find your opportunities to gain your confidence with Roeder saying everything that he does. SEE GREENE	X
A2, S13	Berry	SEE GREENE for back and forth on "my key witness"	X
A2, S4	Board Member #1	"Court of public opinion, we've already lost" "We've already lost" needs to be loud.	
A2, S4	Board Members	SEE GREENE for "Mr. Roeder" lines	X
A1, S7	Clerk	The imaginary door into the office is about 1 foot away from the DS edge and that is where you are entering.	
A2, S11	Curie	Need to work Kathryn moving off. She needs to be moved off by her arms. SEE GREENE	X
A2, S1	Customer	You have to all have a big reaction when Grace walks in.	
A2, S3a	Elderly Widow	Pay attention to your 3 chunks of movement.	
A1, S3	Eliana	On Grace's line "Know what?" Good job listening in and reacting.	
A1, S10	Flinn	Mention of Irene Rudolf, SEE GREENE. Opportunity to show what you are actually thinking but saying something else.	X
A1, S10	Flinn	Put the report on the table at some point sooner. When you hold it, it takes away the power.	
A1, S10	Flinn	Better adjustment when we corrected you.	
A1, S10	Flinn	Note loud enough.	
A1, S10	Flinn	"Didn't examine her" SEE GREENE	X
	FULL CAST	When Madame Curie enters, more of an excitement	
A1, S2	FULL CAST	Feel free to voice adlib as you exit this scene	
A1, S3	FULL CAST	"Less work for our girls here" LOUDER ADLIBS	

A1, S6	FULL CAST	Radithor group needs to spread out more. Groups of 2. Scatter	
	FULL CAST	Actors, if we are giving you projection notes, it's not because we are trying to bug you, it's because you genuinely cannot be heard. If you cannot be heard, there is no reason to say the line. If you are getting a lot of these type of notes, you have to consciously work to fix your volume, or else it will destroy your performance.	
A1, S4	Grace	Nice reaction on "No it isn't" You were saying no, but you were thinking yes. Good job	
A1, S4	Grace	"Plan ahead for once" coordinate with Tom to give the line an awkward significance so that when Tom says it later, it stands out more	
A1, S4	Grace	"You say that now, Tommy" Lighter coming out of it.	
A1, S4	Grace	Drop off the wallpaper on the time that we discussed earlier. See Ashley if you're wondering where that is.	
A1, S4	Grace	Kiss needs to be much longer	
A1, S7	Grace	Be 1-4 feet over SL because there is more room. SEE GREENE	X
A1, S9	Grace	Find time before tomorrow night's runs. You have to pick up your cues or else this scene losing meaning.	
A1, S11	Grace	Genuinly make an attempt to get to Wiley. Don't be hesitant	
A1, S11	Grace	Review lines for pg 56.	
A1, S11	Grace	Stand angrier. Don't make Wiley pull you up.	
A2, S3	Grace	Be futher SR so Sob Sister isn't blocked	
A2, S9	Grace	Build up "Stop telling me what we should have done"	
	Grace	After you use the cane the first time, you have to use it from that point on.	
A2, S9	Grace	Turn your head faster away from Tom.	
A2, S9	Grace	Great emotion on the last "Tommy" If you go even a little further with it and a little more shaken in your voice, the scene will be great!	
A2, S11	Grace	"I didn't choose" You need to be facing Madame Curie	
A2, S11	Grace	When your mom isn't on stage, you have to call off into the other room	
A2, S11	Grace	Markley enters into the room, it's like the temperate enters 40 degrees. A stunning change in your demeanor.	
	Grace	Be careful of being profile especially when it's an emotionally heavy scene.	
A2, S11	Grace	Monologue in this scene. SEE GREENE	X
A2, S15	Grace	Review lines for A2, S15	
	GREENE	Friday, go through and find all hard stop scene changes and music for sound	
	GREENE	Work A2, S15	

A2, S15	Harriet	Make sure you have your cigarette	
A1, S3	Ian (Dan)	You can't hear the girls, you're in a different room.	
A1, S3	Ian (Dan)	Make sure that you're counter space is 3 ft US of where it currently is	
A1, S3	Irene	When you first come in, you are lost, cross where you are supposed to, and then look out DS.	
A1, S3	Irene	"They were mums" 3X louder	
A1, S3	Irene	Better time adjusting with your fall. But you have to turn US away from the audience or else we will see you put the blood in. More of a slow reaction and hand pull away after the line "Your mouth is bleedin"	
A2, S11	Irene	Need to work Kathryn moving off. She needs to be moved off by her arms. SEE GREENE	X
	Kathryn	Be louder. We truly cannot hear you.	
A1, S7	Kathryn	SEE GREENE "I said stop it moment" more shaken.	X
	Kathryn	Stay in character	
A1, S7	Kathryn	SEE GREENE about quivering lip.	X
A2, S3	Kathryn	"All we do is talk" More emphasis on talk.	
A2, S11	Kathryn	Need to work Kathryn moving off. She needs to be moved off by her arms. SEE GREENE	X
A1, S9	Knef	Find time before tomorrow night's runs. You have to pick up your cues or else this scene losing meaning.	
A2, S4	Knef	Once you changed your volume, it was much better	
A2, S4	Knef	"Exactly, what are you asking for?" SEE GREENE. You sit and you are hesitant about it.	X
A2, S4	Knef	Review lines pg 71	
A2, S4	Knef	"Fine, fine..." Use your props and pack up your suitcase to emote the emotion that you are angry	
A1, S11	KORNFELD	Work with Grace with the stumbling of her cane	
A1, S2b	Lee	Beat then deliver this line "That ought to sell some watches"	
A1, S2b	Lee	"A bibliography that doctors can read." Thinking of the ideas as you're talking out loud. SEE GREENE.	X
	Lee	Slow down and enunciate	
A1, S5	Lee	"When they get sick and time to blame us" first part of the line is DS, then turn left to Roeder. You can't have a ¼ delivery of lines because then you escape from the audience	
A1, S9b	Lee	Slow down a little.	
A1, S9b	Lee	"One page" genuine confusion, then we see the recognition come across you about what you were implying. SEE GREENE	X
A2, S7	Lee	Nice interaction and glances with Mrs. Roeder. Good job balancing b/w Mrs. Roeder & Roeder. Good work!	

A2, S7	Lee	"I told the reporter that I'd issue..." Don't have a smile at the start of the line. You are reassuring Roeder. Review lines, pg 81	
A2, S7	Lee	Nice job making adjustments from when we ran it the other day. Great job with progression!	
A2, S10	Lee	Tone is good, volume is good, but you need to enunciate.	
A2, S14	Lee	More smug on your delivery of "they can see me" SEE KORNFELD	
A2, S14	Lee	Don't forget your tagline.	
A2, S3a	Lonesome Cowboy	"I've always wanted..." say that line and then move. Great delivery on the rest of your lines! Keep it up!	
	Madame Curie	Was the dialect CD helpful or no? SEE GREENE	X
A2, S11	Madame Curie	Don't miss your entrance	
A2, S1	Male Shopper	You have to all have a big reaction when Grace walks in.	
A1, S5	Markley	"Wouldn't want the publicity..." Good line delivery! Keep it up!	
A1, S5	Markley	"I'm not sure how long she has to live anyway" Slow down that line	
A2, S2	Markley	"When I see a story like this" Lower delivery. SEE GREENE	X
A2, S2	Markley	"The chancery court..." SEE GREENE. Lower delivery	X
A2, S2	Markley	"Before anyone knew" Review your notes and think about what we've talked about. You've gone back to your old deliveries. Run this scene with someone before tomorrow night	
A2, S10b	Markley	SEE GREENE for end of monologue	
A2, S11	Markley	"Contributory Negligence" Look at the papers, then look at Grace. SEE GREENE	X
A2, S13	Markley	Don't forget your cue "objection" Pay attention	
A2, S13	Markley	SEE GREENE for back and forth on "my key witness"	X
A2, S13	Markley	I don't want a lot, but pay attention and have an eye on Grace when you are congratulating Markley.	
A1, S9	Martland	Find time before tomorrow night's runs. You have to pick up your cues or else this scene losing meaning.	
A2, S2	Martland	When you are Berry's assistant, pay more attention to the conversation.	
A2, S8a	Martland	Don't have your hands crossed. Find times to gesture.	
A2, S8a	Martland	SEE GREENE or Naftaly for pronunciation of "Amelia"	
A1, S3	Mcneil	Don't anticipate "I need a new brush"	
A1, S3	Mcneil	Project	
A1, S3	McNeil	Make sure you make a point to locate Von Sochocky before you deliver your line.	
A1, S11	Miranda	DO NOT MISS YOUR ENTRANCE	
A1, S3	Miranda Hakim	Great job accepting the compliment of the "500 dials"	

A1, S4	Mrs. Fryer	Project, slow down, and turn out	
A1, S4	Mrs. Fryer	SEE GREENE. More tough love and Golde attitude.	X
	Mrs. Fryer	We cannot hear you at all. Enunciate and don't drop the end of your lines.	
A2, S11	Mrs. Fryer	"If she dies, it's over" You have to respond to that facing DS. SEE GREENE	X
A1, S8	Mrs. Roeder	You do not call Harriet's name until you are 5 ft away from the SR chair. Second time for note.	
A2, S7	Mrs. Roeder	You need to be more annoyed and hurt, not passive. SEE GREENE	X
A2, S7	Mrs. Roeder	"Did you lie?" Look down at the paper before you say the line. SEE GREENE	X
A2, S7	Mrs. Roeder	"And then what could the cause be?" more desperate.	
A2, S7	Mrs. Roeder	Hug was better	
A2, S7	Mrs. Roeder	"You can do as much in the board room" beat before the line. SEE GREENE	X
A2, S7	Mrs. Roeder	"I'm sure you would have..." More significance	
A2, S13	Raina	Thank you for getting Roeder's chair!	
	Reporter	Enunciate	
A1, S6	Reporter	DO NOT MISS YOUR ENTRANCE	
A1, S6	Reporter	SEE GREENE about blocking.	
A2, S6	Reporter	"Pain...disfigurement..." SEE GREENE	X
	Reporter	You can't pantomime writing it. It looks so artificial	
A1, S1	Roeder	Much better job on finding your voice during your motivational speech	
A1, S3	Roeder	Make sure you make a point to locate Von Sochocky before you deliver your line.	
A1, S3	Roeder	During Von's speech cross 2 ft closer to the platform to Dan	
A1, S5	Roeder	Don't move on the line "unless the girls, believe.." it spoils the moment if you move	
	Roeder	Be careful of profile positions.	
A1, S9	Roeder	Find time before tomorrow night's runs. You have to pick up your cues or else this scene losing meaning.	
A1, S9b	Roeder	SEE GREENE in this scene about what this scene means and what the attitude and the approach is.	X
A2, S4	Roeder	Open your chair up more at the start of the scene	
A2, S4	Roeder	Review lines pg 71	
A2, S4	Roeder	SEE GREENE for reaction as board members are calling your name	X
A2, S7	Roeder	"Mild radium therapy invigorates" Beat change. SEE GREENE	X
A2, S7	Roeder	Hug was better	
A2, S10	Roeder	"Guilty man" SEE GREENE. Discussion and meaning behind line.	X
A2, S10	Roeder	"You're stepping down, Charlie?" Not surprised, more confused.	

A2, S13	Sam Luken	Make sure you grab your chair for the scene.	
A2, S1	Shop girl	You have to all have a big reaction when Grace walks in.	
A2, S1	Shopgirl	Don't miss your entrance.	
	Sob Sister	Enunciate	
A1, S2	Sob Sister	"What will you do with the radium?" Don't just repeat the line for her, be louder and enunciate because she doesn't speak much English	
A1, S6	Sob Sister	DO NOT MISS YOUR ENTRANCE	
A1, S6	Sob Sister	SEE GREENE about blocking	
A2, S3	Sob Sister	Good job adlibbing into the scene. Now I want you to color your adlib as to say "We have to be careful to how we are going get her to do this"	
A2, S3	Sob Sister	"Herbalist..." Good delivery!	
A2, S3	Sob Sister	"With no hope of motherhood" You are not talking to her, you are writing the story out loud. So you don't mean to insult or hurt her. SEE GREENE	X
A2, S3	Sob Sister	SEE KORNFELD about adding line back in.	
A2, S6	Sob Sister	"Pain...disfigurement..." SEE GREENE	X
A2, S6	Sob Sister	"We care because you care" Keep the volume up	
A2, S6	Sob Sister	Don't forget your paper	
A2, S8	Sob Sister	More emphasis on "exclusive"	X
A2, S14	Sob Sister	"Twelve dollars a week?" Start taking down your own notes from his.	
	Sob Sister	You can't pantomime writing it. It looks so artificial	
A1, S11	Society woman	DO NOT MISS YOUR ENTRANCE	
A1, S11	Society woman	Be sure that you attack Grace's path and block her from getting to Ms. Wiley	
A2, S1	Store Owner	You have to all have a big reaction when Grace walks in.	
A1, S4	Tom	Nice transition into "So how come you quit Grace"	
A1, S4	Tom	"Plan ahead for once" coordinate with Grace to give the line an awkward significance so that when you say it later, it stands out more	
A1, S4	Tom	Kiss needs to be much longer	
A1, S7	Tom	SEE GREENE "I said stop it moment"	X
A1, S7	Tom	Find an opportunity to drop your arms at some point during the scene in what Kathryn is saying.	
A2, S3	Tom	Be further SR so Sob Sister isn't blocked	
A2, S9	Tom	Coordinate "plan ahead for once" with Grace.	
A2, S9	Tom	"Why can't you see that?" Beat, not knowing how to respond. SEE GREENE	X
A2, S15	Tom	Review lines for A2, S15	

A2, S3a	Venecine Salesman	Don't speed up. The volume increase was better. Make sure you have your prop.	
	Von Sochocky	Project	
A2, S8	Von Sochocky	"Reporter, will this make your case" That is when you enter	
A2, S12	Von Sochocky	Nice delivery, but project	
A1, S3	Von Sochocky	Very good job with all your deliveries except for the last line "and now ladies" SEE GREENE	X
A1, S11	Wiley	Good adjustments in your speech. You can make a point to connect with each audience member randomly.	
A1, S11	Wiley	"Well I'd like to think so" Enjoy compliment a little bit more. SEE GREENE about "clout" line.	X
A1, S11	Wiley	Stay in character	
A1, S11	Wiley	Don't fix Grace's posture	
A2, S2	Wiley	"They buy watches" SEE GREENE	X
A2, S2	Wiley	"Public sympathy..." DS Delivery "Wait and see" Look at Berry.	
A2, S5	Wiley	Be prepared for your scenes	
A2, S5	Wiley	"In context" that's the read that we want. Nice adjustment!	
A2, S8	Wiley	"This gentleman" SEE GREENE	X
A2, S14	Wiley	Awesome delivery on "Katherine with a K and Wiley with one I!"	