

RG ACTING RUN-THROUGH NOTES 10.29.12

| Act, Scene | Character/Actor | Notes | See Greene |
|------------|-----------------|---|------------|
| A2S1 | Alex | Do NOT exit scene until blackout | |
| A2S3 | Alexa | SEE KORNFELD about bloooood. | |
| A1S7 | Bailey | Entered from wrong side of stage, where were you? | |
| A2S4 | Board Member #1 | Sob Sister "he's right you know" enter into the board room <i>quietly and smoothly</i> | |
| A2S4 | Board Member #2 | Sob Sister "he's right you know" enter into the board room <i>quietly and smoothly</i> | |
| A2S1 | Brian | Do NOT exit scene until blackout | |
| A1S9b | Drinker | Missing your entrance, enter during "Mrs.Fryer..." line in darkness | |
| A1S7 | Erika L. | Start of A1S7 (Health Dept.) enter and get into position during black out | |
| A1S1 | Factory Girls | I did not hear any adlibs after Shocky says "Ms.McNeil" line DO IT NEXT TIME | |
| A1S10 | Flinn | Hold your entrance until after sound effect of door opening and closing. | |
| A1S1 | FULL CAST | Continue to do scene in darkness even if there's a black light error | |
| A1S1 | FULL CAST | Wait for black out for scene change | |
| General | FULL CAST | Actors at end of night, folding chairs | |
| A1S1 | Grace | SEE GREENE Still coloring "it was bright" line | x |
| A1S2 | Grace | Hold Certificate horizontally | |
| A1S4 | Grace | SEE KORNFELD about... THE KISS | |
| A1S7 | Grace | Start of A1S7 (Health Dept.) enter and get into position during black out | |
| A1S7 | Grace | Put your hand to your jaw, SEE KORNFELD, second time we've asked | |
| A1S7 | Grace | When Kaythrin starts crying you need to rush over to desk, be a bit more assertive, SEE KORNFELD | |
| A1S10 | Grace | Don't respond to the door, assume your mother is letting Flinn in. | |
| A1S10 | Grace | Hold your entrance until after sound effect of door opening and closing. | |
| A1S11 | Grace | Rushing in dialogue, slow down, find your pace | |
| A2S1 | Grace | Do NOT exit scene until blackout | |
| A2S3 | Grace | SEE GREENE about reaction to Sob Sister, take more time to react, more of a build for your line. | x |
| A1S3 | Greene | Come up with bits for Dan to more specifically give him more space business, more bits for Brooke Bain and Lauren Lesniak as well | |
| A1S6 | Greene | SEE GREENE, make time to edit scene | X |
| A1S8 | Harriet | "There he is PAPA PAPA" I still don't believe you're trying to get Roeders attention. SEE GREENE | x |
| A1S1 | Irene | PROJECT PROJECT PROJECT | |
| A1S3 | Irene | Spiking end point for AIS3 see John R. for spike mark, it's a | |

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| | | white X | |
| A1S3 | Irene | SEE KORNFELD About Blood | |
| A2S3 | Irene | SEE KORNFELD about blooooood. | |
| A1S7 | Jason P. | Start of A1S7 (Health Dept.) enter and get into position during black out | |
| A2S2 | Josh Palmer | Be in doorway, move out of the way for Markley | |
| A2S3 | Kathryn | SEE KORNFELD about blooooood. | |
| A2S3 | Kathryn | If possible, pop out of bed in the scene change <i>if possible</i> instead of slowly. | |
| A1S7 | Kaythrin | Start of A1S7 (Health Dept.) enter and get into position during black out | |
| A1S3 | Kelsey B. | Bigger adlibs USC Girls! Completely missing Adlibs | |
| A2S1 | Kendall | Do NOT exit scene until blackout | |
| A1S5 | Lee | "At least I don't think you can line..." MUCH better | |
| A2S3a | Lovesick Cowboy | Thanks for following note. | |
| A1S2 | Madame C. | SEE GREENE "Ehh" still need to clarify that you didn't hear or understand the reporters question | x |
| A1S6 | Markley | Project | |
| A1S3 | McNeil | Need to be louder | |
| A1S3 | McNeil | SEE KORNFELD More Surprised that you're making announcement about girls | |
| A1S3 | Miranda H. | Bigger adlibs USC Girls! Completely missing Adlibs | |
| A1S3 | Miranda H. | Bigger adlibs USC Girls! Completely missing Adlibs | |
| A1S4 | Mrs.Fryer | SEE GREENE "HE Works hard for his money" stating that Grace doesn't work hard for her \$\$\$ | x |
| A1S4 | Mrs.Fryer | SEE GREENE "Enough always enough" you know what that means, BIGGER and SHARPER must be enough to motivated Tom to say his line, "Wow she is steamed" | x |
| A1S8 | Mrs.Roeder | Remember to be a bit more assertive and angry, SEE KORNFELD | |
| A2S3 | Photographer | Have camera by opening night. | |
| A2S1 | Raina | Do NOT exit scene until blackout | |
| A2S1 | Raina | Face more towards audience, PROJECT QURL | |
| A1S2 | Reporter | Pull hat back further so we can see your face | |
| A1S6 | Reporter | Especially starting each scene, you have yo be prepared with remembering your temp. Slow it down | |
| A2S1 | Reporter | SLOW DOWN BRO | |
| A2S1 | Reporter | Do NOT exit scene until blackout | |
| A1S3 | Roeder | SEE GREENE Cross needs to be worked with Greene | x |
| A1S8 | Roeder | Be careful when you place Radithor box, stage right of chair | |
| A1S2 | Roeder & Lee | Wait for blackout before you exit, don't do it in the light | |
| A1S2 | Sam L. | Sassafras | |
| A1S3 | Sam L. | Bigger adlibs USC Girls! Completely missing Adlibs | |
| A1S6 | SOB Sister | SOB Sister, more flirtatious with Ben R. SEE KORNFELD | x |
| A2S1 | Sob Sister | Do NOT exit scene until blackout | |
| A2S3 | Sob Sister | More concerned about straightening up hair than pillow. | |
| A1S2 | Society Women | Speak up | |
| A1S11 | Societywoman | Rushing in dialogue, slow down, find your pace | |

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| Act 1 | Time | Act 1 Run Time-70:15 | |
| A1S4 | Tom | You've got to really notice at her exit that Mrs. Fryer is pissed when she walks off, "Enough al | |
| A1S4 | Tom | "Strikes, pokadots...." SEE GREENE for how you break out of that moment | x |
| A1S4 | Tom | SEE KORNFIELD about... THE KISS | |
| A1S7 | Tom | Start of A1S7 (Health Dept.) enter and get into position during black out | |
| A2S3a | Venecine Salesman | Need to talk about how you present your product SEE GREENE | x |
| A1S1 | Von S. | Cant hear you speak up | |
| A1S1 | Von S. | You need to cross downstage of Roeder when you cross around him | |
| A1S3 | Von S. | When you enter I want you to enter through Dan's room then cross to factory | |
| A1S3 | Von S. | SEE GREENE Cross needs to be worked with Greene | x |
| A1S3 | Von S. | SEE GREENE "now what do I read" | x |
| A1S3 | Von S. | "Now Girls" first time and second time, react to it, don't verbally react till the third time | x |
| A1S3 | Von S. | SEE GREENE "Now Ladies!" I want to play with that line | x |
| A1S3 | Von S. | "Thank you ladies" more emp. On ladies, giving them the respect they deserve. | |
| A1S3 | Von. | SEE GREENE You need be absolutely stewing during this scene | x |
| A1S11 | Wiley | Have to respond when Grace stumbles, ignored her nearly falling. | |
| A1S11 | Wiley | "Statue of limitations" should be more cynical. SEE GREENE | x |
| A1S11 | Wiley | Slower on cross "suppose I were to get you a lawyer." | |
| A1S11 | Wiley | SEE GREENE Discuss blocking | x |
| A1S11 | Wiley | More emphasis on "public sympathy" | |
| A2S1 | Wiley | Don't cross over w/ Grace, stand next to her but let her cross when she starts to cross midcenter. | |
| A2S1 | Wiley | Do NOT exit scene until blackout | |
| A2S2 | Wiley | Emphasis "Public sympathy" | |
| A2S2 | Wiley | Review blocking | |
| A2S4 | Board Member #3 | Sob Sister "he's right you know" enter into the board room <i>quietly and smoothly</i> | |
| A2S4 | Markley | Sob Sister "he's right you know" enter into the board room <i>quietly and smoothly</i> | |
| A2S4 | Lee | Sob Sister "he's right you know" enter into the board room <i>quietly and smoothly</i> | |
| A2S4 | Roeder | Sob Sister "he's right you know" enter into the board room <i>quietly and smoothly</i> | |
| A2S4 | Markley | Couldn't hear your lines at the board table | |
| A2S4 | Knef | Move your suitcase so you can see it, but sit normally at the table. | |
| A2S4 | Knef | Don't take the envelope, just go. | |
| A2S4 | Roeder | Moment where you stand at the table SEE GREENE clean that up | x |

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| A2S4 | Board Member #1 | PROJECT MORE. | |
| A2S5 | Berry | SEE GREENE for prop use at the start of the scene | x |
| A2S5 | Wiley | "You've only seen part of the report" frequently missed line | |
| A2S6 | Reporter | Stay in the light, don't go out of it | |
| A2S6 | Reporter | Exit stage right at the end of the scene, stay in scene until blackout, then exit | |
| A2S6 | Sob Sister | Exit stage right at the end of the scene, stay in scene until blackout, then exit | |
| A2S7 | Mrs. Roeder | Enter in blackout, starts scene on stage when lights come up | |
| A2S7 | Mrs. Roeder | SEE KORNFELD about scene | |
| A2S7 | Roeder | "You don't know anything" cross still didn't work SEE GREENE | x |
| A2S7 | Mrs. Roeder | "You don't know anything" cross still didn't work SEE GREENE | x |
| A2S7 | Mrs. Roeder | Magazine must be replaced with a newspaper. | |
| A2S7 | Mrs. Roeder | Hug looked pretty good. | |
| A2S7 | Roeder | Hug looked pretty good. | |
| A2S7 | Mrs. Roeder | "you are a good man" too casual, more emphasis on good SEE GREENE/KORNFELD | x |
| A2S7 | Lee | SEE KORNFELD for first line in scene, don't smile you | |
| A2S7 | Mrs. Roeder | "No more in the house" ANGRINESS QURL ANGREH | |
| A2S8a | Martland | Project, annunciate, slow down, be more authoritative. Also, you look tired. | |
| A2S8 | Reporter | Must enter in the darkness, when Martland says "Radioactive substances..." | |
| A2S8 | Sob Sister | Must enter in the darkness when Martland says "Radioactive substances..." | |
| A2S8 | Sob Sister | Didn't pronounce Von Sochocky correctly | |
| A2S8 | Sob Sister | "Last night in a graphic exclusive" PAUSE before exclusive. | |
| A2S8 | Von Sochocky | PROJEEEEECT | |
| A2S9 | Grace | Very careful of profile positions in this scene | |
| A2S10 | Lee | Open up a bit more, be careful of profile positions | |
| A2S10 | Lee | Tone down anger at start of the scene, first part is putting out fire, not yell at him | |
| A2S10 | Roeder | SEE GREENE Guilty man speech your being too apologetic to Lee. | x |
| A2S10 | Lee | "Still on the hook..." then cross over stage right. THEN freeze, turn DS, say last line frozen, then exit. SEE GREENE | x |
| A2S10b | Markley | Good delivery, volume is too low | |
| A2S11 | Mrs. Fryer | Volume way too low, project. | |
| A2S11 | Grace | Hold on to the letter from Wiley, cross right, and find decent moment in his/your lines to drop it like it's hawt to da floor. | |
| A2S11 | Mrs. Fryer | Good job listening to suggestions/notes, keep it up. | |
| A2S11 | Markley | Grace's line "sick and die in horrible way" turn away, feeling guilt | |

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| A2S11 | Mrs. Fryer | Look at Grace when Markley says “see you in court,” notices he left and runs after him. | |
| A2S11 | Grace | Great delivery, great emotion, overall good job ☺ /cries because you’re more perfect than me | |
| A2S12 | Von Sochocky | Bring in black socks. | |
| ALL YO | MacNeil | Please have parents bring in tea set | |
| A2S12 | Kornfeld | Coordinate logistics for courtroom extras | |
| A2S12 | Von Sochocky | Good rise of anger, nice delivery. /tips for pizza and feels insulted | |
| A2S13 | Court | NEED YO GAVEL SO U KAN B LEIK “ORDAH” N STUF but really I don’t remember if you brought it on before the scene started or not but you need that. | |
| A2S14 | Markley | Don’t step out of your light. | |
| A2S14 | Lee | Don’t step out of your light. | |
| A2S14 | Markley | Don’t overdo the hand gestures. | |
| A2S14 | Lee | Don’t overdo the hand gestures. | |
| A2S15 | Tom | Project more, far too quiet. | |
| A2S15 | Tom | Nice, thanks for listening to your notes, good job man | |
| A2S15 | Grace | Don’t drop your prop, keep grip through the whole scene | |
| A2S15 | Roeder | No hands in pockets during the scene. | |
| A2S15 | Harriet | Learn how to smoke the fake cig SEE GREENE | x |
| Act 2 | | Time-93:24 | |