

RG ACTING RUN-THROUGH NOTES 10.31.12

| Act, Scene | Character | Note | See Greene | See Kornfield |
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| ACT 1 – 66 min. 55 sec. | | | | |
| Act 2 Time – 86 min. 2 sec. | | | | |
| A1S3 | Adaija P. | Put bangs back | | |
| A2S11 | Adaija P. | No surprise reaction by Kathryn. SEE GREENE | X | |
| A2S12 | Adaija P. | Change into white blouse for A2S12 | | |
| A1S3 | Alex K. | Make sure you study new lines for opening night. Talk to other actors for basic blocking | | |
| A2S8 | Berry | Must pick up report and carry it off after scene when you throw it on floor. A2S | | |
| A2S13 | Berry | Bring in your chairs for scene during black out before Von Sh. House scene ends | | |
| A1S3 | Brooke B. | | | |
| A1S3 | Brooke B. | Put hair back | | |
| A1S7 | Clerk | Nice job with being annoyed with Kathryn and being concerned at end of scene | | |
| A2S13 | Court | Bring in your chairs for scene during black out before Von Sh. House scene ends | | |
| A2S13 | Court | Review dialogue, DO NOT REPEAT LINES | | |
| A1S11 | CROWD | You need to line up behind stage in order of which they sit, and walk in row by row. Easier way of going in and out. SEE GREENE/KORNFIELD | X | X |
| A1S3 | Dan | When you look in at Von Sh. And Roeder theres a wall there so you can see them. THIRD TIME WE'VE TOLD YOU | | |
| A1S3 | DIAL PAINTERS | Good facial expressions when noticing McNeil. Work on adlibs | | |
| A1S1 | DIAL PAINTERS | Delaying factory lights coming back on when McNeil says“ Have you gone of your minds | | |
| A1S3 | DIAL PAINTERS | Thank you for adlibs first time | | |
| A1S3 | DIAL PAINTERS | Missed second adlib | | |
| A1S9 | Drinker | Nice delivery SEE GREENE, use of hands. Wait for blackout before you exit | X | |
| A1S9 | Drinker | Pacing in scene needs to be right, building tension | | |
| A1S3 | Eiliana H. | Need to see you licking tips of brushes | | |
| A1S7 | Erika L. | Why were you not in scene? | | |
| A1S10 | Flinn | Nice reactions good delivery | | |
| A1S2 | FULL CAST | Voiced adlibs after “There she is” Madame Currie Enters. Dead silence when Society Women says “Welcome All” | | |
| | FULL CAST | YOU WILL NOT MISS ENTRANCES | | |
| A2S3b | FULL CAST | No Jewelry unless it's with your costume | | |
| | GIRLS | Jewelry | | |
| A1S1 | Grace | When you stand up to cross to Roeder, you to be conscious of being profile, you have to open up | | |
| | Grace | Loosen smock | | |

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| A1S2 | Grace | Change different top and flower shirt | | |
| A1S2 | Grace | Need Hats | | |
| A1S1 | Grace | Turn McNeil into question | | |
| A1S4 | Grace | "Plan ahead for once" adjust position when you hold Tom's arm | | |
| A1S4 | Grace | "I could paint pictures of YOU" SEE GREENE | X | |
| A1S7 | Grace | More of a reaction to Kathryn's yelling SEE KORNFELD | | X |
| A1S9 | Grace | Be prepared for dental chair being on separate platform | | |
| A1S9 | Grace | Pacing in scene needs to be right, building tension | | |
| A2S1 | Grace | "I'd use it to pay my medical bills" needs to be more of a follow up, SEE GREENE | X | |
| A2S9 | Grace | "Get on with things" More exasperated. I.e. what are you talking about SEE GREENE | X | |
| A2S9 | Grace | When did you make the decision to give the ring back? You need to know the answer. | | |
| A2S11 | Grace | Two hundred and fifty thousand dollar scene SEE GREENE | X | |
| A2S11 | Grace | Nice job with monologue | | |
| A1S8 | Harriet | "There he is PAPA PAPA" See Greene | X | |
| A2S3a | Ian B. | What the hell was with that late entrance | | |
| A1S3 | Irene | No profile open up | | |
| A1S3 | Irene | Better delivery, but don't put your hand on your face we can see your facial expression | | |
| A1S2 | Irene | Need Hats | | |
| A1S3 | Irene | "What she died FROM" FROM is emphasis | | |
| A1S3 | Irene | Don't put hand to mouth until AFTER someone tells you your mouth is bleeding. SEE GREENE | X | |
| A2S11 | Irene | No surprise reaction by Kathryn. SEE GREENE | X | |
| A1S2 | Jason P. | Nice reaction to noticing reporters | | |
| A1S7 | Jason P. | Where was your magazine? Good facial reaction to Kathryn | | |
| A1S2 | Josh P | Need a coat | | |
| A2S2 | Josh P. | Good job with doorway bit | | |
| A1S3 | Kathryn | No profile open up | | |
| A1S3 | Kaythin | When McNeil goes away imitate | | |
| | Kelsey B, | Joecil for Madame Currie | | |
| A1S3 | Kelsey B. | Need to see you licking tips of brushes | | |
| A1S2 | Kelsey B. | Need Jacket | | |
| A1S9 | Knef | Wait for tech to bring up light cue for A1S19. Be prepared for dental chair being on separate platform | | |
| A1S9 | Knef | Pacing in scene needs to be right, building tension | | |
| A2S4 | Knef | Practice getting x-ray out of envelope | | |
| A2S4 | Knef | SEE GREENE more agitated when leaving | X | |
| A1S3 | Lauren L | Nice job on licking brushes | | |
| A1S2 | Lauren L. | No apron | | |
| A1S2 | Lee | WHERE ARE YOUR SHOES | | |
| A1S9b | Lee | DON'T MISS ENTRANCE | | |

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| A2S4 | Lee | See Dr.Knef to door. SEE GREENE | X | |
| A2S7 | Lee | Why are you so defensive? You need to be displaying that you have the situation under control SEE GREENE | X | |
| A2S10a | Lee | "Aren't you heading home" I cant understand the line enunciate | | |
| A2S14 | Lee | You're going to be in the light the entire time. Silent adlibs while Wiley is being interviewed | | |
| A2S14 | Lee | Speak up | | |
| A2S3a | Love Sick Cowboy | Wear hat further back so we can get more of your face | | |
| A2S3a | Love Sick Cowboy | Do you have a belt with a big belt buckle? Pants in boots. Shirt tucked in. SEE GREENE | X | |
| A1S2 | Madame Currie | "Yes yes cure for the cancer" better job. Make sure you no motivation | | |
| A2S3b | Madame Currie | (Olivia Von Opel) Good job on Kathryn's makeup. Lighten Kathryn's bruise. | | |
| A2S11 | Madame Currie | You missed your entrance... this isn't the first time. Get it together for opening night. | | |
| A2S11 | Madame Currie | (Olivia) What can we do about blood for Kathryn? The blood capsule didn't open | | |
| A2S2 | Markley | Are you putting reports on desk differently? Doesn't look good and limits how far you walk up | X | |
| A2S2 | Markley | "You're clients are running out of TIME..." time go low SEE GREENE | X | |
| A2S4 | Markley | Nice job with silent adlips advising roeder. But not while he's talking | | |
| A2S11 | Markley | Rushing some of your lines, slow down and enunciate. Also PROJECT | | |
| A2S11 | Markley | "It wont be on the table very long" should have a lower tone SEE GREENE | X | |
| A2S14 | Markley | You're going to be in the light the entire time. Silent adlibs while Wiley is being interviewed | | |
| A1S6 | Martland | " A bottle a day" be a bit more astonished and concerned AND PROJECT | | |
| A2S8 | Martland | Tuck in shirt. Didn't say "Lumbar Vertebra" | X | |
| A1S1 | McNeil | "Have you gone of your minds" that's when lights come back on | | |
| A1S3 | McNeil | Going to keep you in wheel chair | | |
| A1S3 | McNeil | Good reaction to Roeder | | |
| A1S3 | Miranda H. | Need to see you licking tips of brushes | | |
| A1S3 | Miranda H. | Make sure you study new lines for opening night. Talk to other actors for basic blocking | | |
| A1S4 | Mrs. Fryer | "Office work" sarcastic SEE GREENE | X | |
| A2S11 | Mrs. Fryer | PROJECT | | |
| A2S11 | Mrs. Fryer | Look for agitated when Marley leaves | | |
| A1S8 | Mrs. Roeder | Pull front of hair back, its too casual, pull it into a tight bun. | | |
| A2S7 | Mrs. Roeder | "Did you lie" SEE GREENE | X | |
| A2S7 | Mrs. Roeder | SEE KORNFIELD | | X |
| A2S7 | Mrs. Roeder | Good delivery on "Good night Mr. Lee" nice change | X | |

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| | | BUT now don't look at the radium until after they leave SEE GREENE | | |
| A2S7 | Mrs. Roeder | All lines have to be angrier after Lee leave except final ones. SEE GREENE | X | |
| A1S11 | Mrs. Wiley | See costumes about getting your hat to stay on | | |
| A1S11 | Mrs. Wiley | Thank you for the slow cross. IT WAS ASTONISHING | | |
| A1S11 | Mrs. Wiley | SEE GREENE "It isn't right..." deliver | X | |
| A1S11 | Mrs. Wiley | Pull all of your hair back. SEE KORNFELD | | X |
| A2S2 | Mrs. Wiley | Hair SEE GREENE | X | |
| A2S2 | Mrs. Wiley | "That is why he was here today..." SEE GREENE | X | |
| A2S3b | Photographer | Hair needs to be up and back in a bun. Do you have flatter shoes? You will have your camera tomorrow night so don't forget it | | |
| A2S3b | Photographer | You were late on you line | | |
| A1S9 | Raina P. | Wait for tech to bring up light cue for A1S19. Be prepared for dental chair being on separate platform | | |
| A1S2 | Reporter | No generic writing, doesn't look real, actually write | | |
| A1S6 | Reporter | You keep cutting off SOB sister | | |
| A1S6 | Reporter | Cross SL side to Bailey when you cross to Martland | | |
| | Reporter | SEE GREENE general note about line delivery | X | |
| A2S6 | Reporter | Review scene you need to STOP cutting off SOB Sister (Pg.75-76) "We care cause you care" silent adlibs afterwards | | |
| A2S14 | Reporter | As he announces settlement what's the line before this and the anticipation leading up to it. SEE GREENE | X | |
| A1S8 | Roeder | Don't put in hand on face, loose lines significance | | |
| A1S9 | Roeder | LATE FOR ENTRANCE? What Happened? | | |
| A1S9 | Roeder | Pacing in scene needs to be right, building tension | | |
| A1S9 | Roeder | DON'T MISS ENTRANCE | | |
| A1S9b | Roeder | If booklet can fit in inside coat pocket, slowly put in ripped page in pocket | X | |
| A1S9b | Roeder | "Scientist, Government men..." SEE GREENE | X | |
| A2S4 | Roeder | BLACK SOCKS | | |
| A2S4 | Roeder | Stand up in board room scene was great do that again | | |
| A2S10a | Roeder | Last line good delivery | | |
| A2S12 | Roeder | If the overcoat fits you, I want you to take it off as scene starts | | |
| A2S12 | Roeder | Really be loud and project | | |
| A2S12 | Roeder | Look at foot placement, your shoes are going off stage | | |
| | Sam L | Need Jacket | | |
| A1S3 | Sam L | Put bangs back | | |
| A1S3 | Sam L. | Need to see you licking tips of brushes | | |
| A2S13 | Sammy R. | Bring in your chairs for scene during black out before Von Sh. House scene ends | | |
| A2S13 | Sammy R. | No coat and no hat during court room scene | | |

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| A1S6 | SOB Sister | You keep cutting off Reporter | | |
| A2S3b | SOB Sister | "Recovery or otherwise" Recovery you look at Kathryn then Otherwise at Grace SEE GREENE | X | |
| A2S6 | SOB Sister | Review scene (Pg.75-76) We care cause you care" silent adlibs afterwards | | |
| A2S8 | SOB Sister | Nice delivery, "Do you agree with the doctors prognosis?" More emphasis on the word EXCLUSIVE | | |
| A1S2 | Society Women | "Welcome All" be louder | | |
| A1S1 | Von Sh. | "Few words for the girls Mrs.McNeil" X DS of Roeder | | |
| A1S3 | Von Sh. | LOUDER | | |
| A1S3 | Von Sh. | "AND SO LADIES" PERFECT | | |
| A2S8 | Von Sh. | "From what I see they..." pick it up. | | |
| A2S12 | Von Sh. | Really be loud and project | | |
| A2S12 | Von Sh. | Black finger scene SEE GREENE | X | |
| A2S12 | Von Sh. | Brush up on monologue | | |
| A2S12 | Von Sh. | Look at foot placement, your shoes are going off stage | | |
| A2S13 | Wiley | Don't abandonee Grace in blackout | | |