

General Notes:	<p>Rooms: Parlor, E's bedroom, Second Sitting Room, Scullery, Library, Portrait Gallery, A's Bedroom, The Great Hall</p> <p>Interior general vibe:</p> <p>Moors general vibe: savage, pretty, dangerous, expansive, endless, bleak, lonely, strong, inhospitable, natural, cold, "a place that belonged to itself"</p>		
Scene/Page	Location	Given Notes	My Notes
1/7-15	Parlor	<p>The sound of a horrible impact that shakes our world - a bird-body hitting glass.</p> <p>Lights up on the parlor of an elegant, ancient mansion on the English moors. 1840-ish, to a degree.</p> <p>"The moors are a savage place... despite our attempts to cling to a modicum of civilization, we find ourselves often forced to contend with savagery" (12)</p> <p>"Ancestral home" (14)</p>	<p>window(s) with a seat or something to lay on while looking out</p> <ul style="list-style-type: none"> - Maybe a thick sill? <p>Seat for H (10), another seat for E (12)</p> <ul style="list-style-type: none"> - E's seat close to window/M (?) <p>Exit to scullery (8)</p> <p>Exit to front of house/outside (10)</p> <p>dirt/shrubs/plants creeping into house? Creating a feeling of there not being a clear line between inside and outside</p> <p>Exit to E's room (14)</p>
2/16-21	E's Bedroom	<p>The exact same room as the parlor</p> <p>Describing the moors: "The bracing air, and the strange thorny flowers, and the gorse..."</p>	<p>"Gorse" is a plant, yellow flowered shrub</p> <p>Fireplace (working?)</p>

		<p>quicksand, and also large ravenous birds, and if you walked to far you might get turned around and lost... in general, the moors are very pretty" (18)</p> <p>"sit by the fire on a lonely night" (20)</p>	
3/22-25	Moors	<p>The sky is bleak</p> <p>The light is very sharp and clear.</p> <p>All of it extends forever.</p> <p>Birds fly, high up and far away.</p> <p>The MASTIFF is utterly alone.</p> <p>"The moors swallow all the sound" (25)</p>	<p>Lighting to hide the interior? Don't want to do a full scene change yet</p> <p>Extend moors set to audience and house (plants, rolling hills, sky, etc)?</p> <p>Sound damping? Somehow stop echo of the space?</p>
4/26-33	Second Sitting Room	<p>Same room as the parlor</p> <p>"Most things here, you'll find, are spare" (26)</p>	<p>At least 3 chairs/seats</p> <ul style="list-style-type: none"> - Do we want assigned chairs per character? To demonstrate each of their own spaces/personalities/positions in the home? A abt E: "She will be part of the family, now." (26) <p>Potentially nothing broken? As a way to erase B's existence from the house</p> <p>Exit to E's bedroom</p>

			<ul style="list-style-type: none"> - Same exit as before to E's bedroom? To continue with the sameness of the space? Or different exit to emphasize difference?
5/34-35	not specified (indoors)		“Driving rain” when E arrived
6/36-40	Moors		Large enough floor space for broken leg crash landing and space between M and M-H
7/41-45	Scullery	E appears in the doorway	<p>Doorway (41)</p> <ul style="list-style-type: none"> - Real doorway? Or if going w/ the moors creeping in and it being a wild place, just an opening? <p>Thought: sharper distinction between inside and outside in the beginning of the play, but less distinction as the play goes on</p> <p>Some sort of corner E can be backed into (44)</p>
8/46-50	Moors (transformed)	<p>(The whole world transforms.)</p> <p>The skies go on forever.</p> <p>The light is hypnotic and terrifying and beautiful.</p> <p>“It’s rather... large... and cold... one might get lost out here, so easily... I don’t even know where the house is... does it not seem very</p>	<p>Some sort of transformation to the moors that makes it the whole set - covering furniture? Drops?</p> <ul style="list-style-type: none"> - Slow, fantasy-esque transition => the audience sees the transformation <p>Stream of consciousness, dreamlike, fantasy? “And... and...” in the light description</p> <p>Dark, only a hint of the moon</p>

		<p>lonely to you?" (46)</p> <p>"There is no weakness in the moors... surrounded by merciless strength" (46)</p> <p>"Inhospitable, perhaps. But that is their nature?" (47)</p>	<ul style="list-style-type: none"> - Potentially for the whole scene, potentially as just for the fantasy part <p>Abrupt blackout at the end of the scene to emphasize last line "And that is Master Branwell's purpose" (50)</p> <p>Quick transition back to inside, perhaps more of the moors is left inside, as it's creeping in</p> <ul style="list-style-type: none"> - Set change, also harsh light change
9/51-55	Library		<p>2 seats in use (H, Mallory)</p> <ul style="list-style-type: none"> - If we go with a set chair per person, do we want Mallory to have her own chair or no? - Maybe E takes over A's chair and Mallory takes over H's chair at the end? - Actually maybe Mallory doesn't sit?
10/56-59	Moors		<p>"I could pick you some flowers" (57)</p> <p>"I could make you a bed out of hay" (57)</p>
11/60-64	Portrait Gallery	Marjory... sits in the good chair. Feet up.	<p>Good chair and bad chair(s)?</p> <ul style="list-style-type: none"> - Good chair has somewhere to put feet up
12/65-70	A's Bedroom		<p>"Very uncomfortable chair" (65)</p> <ul style="list-style-type: none"> - Big enough for two to sit? Or a chair right beside it? Or a chair light enough to easily be moved next to it? (69)

13/71-76	Moors	<p>It's late at night.</p> <p>He's made her a nest of straw.</p>	<p>Do we want this scene to be tinged with M's emotions or M-H's?</p> <ul style="list-style-type: none"> - Ig either way anxious, but anxious at different parts
14/77-83	The Great Hall	<p>She opens the door and rain drives in. (83)</p>	<p>Table so H can easily grab smth off it to kill A (79)</p> <p>Bloodstain (80)</p> <ul style="list-style-type: none"> - Do we want the bloodstain to be removed after each show or left there and the audience only knows why it's there after A dies <p>Do we need a clear boundary between inside and outside? Or can she just go out and dance around the audience? (83)</p>
15/84-87	The Great Hall	<p>A gigantic bloodstain on the floor. MARJORY's diary sits on AGATHA's chair.</p>	<p>A's chair => assigned chairs? E sits on it - representing her taking A's place?</p> <p>Thought: a grandish sturdy (ehh grand not necessary but yes sturdy and relatively comfortable) chair that's primarily A's, and an uncomfortable, kinda unsteady chair that's primarily H's, and a nondescript, not yet finished chair that's primarily E's until E takes over A's chair</p>