

General Notes:	Rooms: Parlor, E's bedroom, Second Sitting Room, Scullery, Library, Portrait Gallery, A's Bedroom, The Great Hall Interior general vibe: Moors general vibe: savage, pretty, dangerous, expansive, endless, bleak, lonely, strong, inhospitable, natural, cold, "a place that belonged to itself"		
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>

		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) “sit by the fire on a lonely night” (20)	
3/22-25	Moors	The sky is bleak The light is very sharp and clear. All of it extends forever. Birds fly, high up and far away. The MASTIFF is utterly alone. “The moors swallow all the sound” (25)	Lighting to hide the interior? Don’t want to do a full scene change yet Extend moors set to audience and house (plants, rolling hills, sky, etc)? Sound damping? Somehow stop echo of the space?
4/26-33	Second Sitting Room	Same room as the parlor “Most things here, you’ll find, are spare” (26)	At least 3 chairs/seats <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) Potentially nothing broken? As a way to erase B’s existence from the house Exit to E’s bedroom

			<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?</p> <p>Drops?</p> <ul style="list-style-type: none"> - Slow, fantasy-esque transition » the audience sees the transformation <p>Stream of consciousness, dreamlike, fantasy?</p> <p>"And... and..." in the light description</p> <p>Dark, only a hint of the moon</p>

		lonely to you?” (46) “‘There is no weakness in the moors... surrounded by merciless strength” (46) “‘Inhospitable, perhaps. But that is their nature?’”(47)	<ul style="list-style-type: none"> - Potentially for the whole scene, potentially as just for the fantasy part Abrupt blackout at the end of the scene to emphasize last line “And that is Master Branwell’s purpose” (50) Quick transition back to inside, perhaps more of the moors is left inside, as it’s creeping in <ul style="list-style-type: none"> - Set change, also harsh light change
9/51-55	Library		2 seats in use (H, Mallory) <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		“I could pick you some flowers” (57) “I could make you a bed out of hay” (57)
11/60-64	Portrait Gallery	Marjory... sits in the good chair. Feet up.	Good chair and bad chair(s)? <ul style="list-style-type: none"> - Good chair has somewhere to put feet up
12/65-70	A’s Bedroom		“Very uncomfortable chair” (65) <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>