

The Main Sets from the Summer Garden

The prologue needs a bare space. This could be in front of a curtain.

Ideally the mime should be backlit so that the audience does not see faces in detail. The idea of an ancient, powerful sorcerer, a youthful prince and a twisted goblin could be brought out by the body language of the actors in the mime. The narrator(s) could be hidden from view, simply a voice from the dark, or could be dimly spot lit, standing on one side. The trunk is a prominent feature in this scene.

The village - also used when the stage is split

There should be a few bare trees upstage (or evergreen yews) and the outlines of a few simple houses. Athelstan's, grander house is more prominent.

The road outside castle/ the summer garden split Land R

There needs to be the effect of a wall around the summer garden on one side of the stage. The road is alongside, taking up the other half the stage. An archway forms a symbolic divide between the road in the outside world and the magical garden. There is a contrast between the green of the garden and the dusty, wintry brown of the road.

The great hall, Castle Brocburg

Shields hang on the wall and possibly some tapestries or other wall hangings. If possible, there should be some candelabra on the walls and maybe swords, shields or even portraits of former owners.

There is a long table upstage with wooden plates, cutlery and a single candelabrum.

There should be a number of wooden, high backed chairs and a

gong. The same table is pushed upstage in the later castle scenes.

If possible, there should be a raised platform upstage one side in the form of a gallery, for the musicians.

The forest

A simple set with twisted and gnarled trees, perhaps with grotesque faces.

If possible, shafts of moonlight should descend through the trees.

The summer garden

The action in the summer garden is only a small scene with no chorus and could, therefore, just use one half of the stage as in scene 2. Alternatively, to give the idea of a large and magnificent garden, the whole stage could be used.

This scene should be as colourful as possible to contrast with the winter sets. There could be a backcloth of foliage and flowers or some artificial flowers could be placed on the stage.

Wulfstan's bedchamber

This should be dimly lit as befits the chamber of a dying man. The light comes from a few candelabra placed around the room. These are blown out by Odelia at the end of the scene. There is a couch, a small table containing a flagon of water, a bowl and cloth (for mopping Wulfstan's brow), a tankard, a mirror and a hairbrush.

Outside Athelstan's house and the interior of the house

This is the same as for the village set but with the addition of a small amount of furniture and a couch for Athelstan set to one side to give to part of the stage the impression of the interior of a house. There does not need to be a door to the house. When the action moves inside, characters outside should freeze and the

lighting should change to illuminate the house.

Sound effects are needed of the coach, trumpet fanfares, owl, incidental music and any other appropriate sounds.