

DESCRIPTIONS OF SETTINGS AND CHARACTERS

PARTS I., II., AND III.

Edith O.

EDITH here is fresh-faced, her plump but high cheeks rosy. She is wide-eyed - as usual - with bright blue irises (these of course become clouded over her time at Willowfield). Her eyebrows are neat yet full and in their natural yellow, matching her hair, which is styled into a high bouffant on top that falls at the back into loose, round curls. This is fixed with a wide, sky-blue ribbon tied into a large bow at the back of the head. A fringe with curtained parting falls over her forehead. In terms of make-up, EDITH is relatively neutral. For eyeshadow, she wears a light wash of peach tones and minimal mascara - just enough to define the lashes. A little pink blush is worn on the apples of the cheeks while the lips are coated with a clear gloss. On each ear, EDITH wears a huge pearl, more of which adorn her nock on a short circular string (at least for much of her appearance in this scene). Her dress, this evening, is a light blue, the same shade as the ribbon in her hair, with a ruffles off-shoulder neckline moving into a corseted bodice that juts out at the waist into a full, ankle-length skirt. This is paired with matching opera-length gloves and pointed kitten-heeled pumps in yet more of the same hue.

Johnnie Carton

JOHNNIE tonight is at his most formal, dressed in slightly too large black tailcoat, coordinating trousers, loose black bowtie and vest, white dress shirt with wingtip collar. He has on black shoes that may be known to the reader as an Oxford style. He does not sport gloves, hat, or any other such accessories including cufflinks, leaving his sleeves hanging over his hands. JOHNNIE has also attempted to tame his dark brown, curly hair into a voluminous quiff. The reader may wish to be reminded of how to recognise MR. CARTON by face: he has rounded cheeks - less sculpted than EDITH's - and down-turned doe eyes in deep pine colouring. He has pink-toned skin that reddens easily, and a pouty but serious mouth.

Dean Darnett

DEAN's colouring is dangerously pale with near translucent skin and platinum (technically yellow but certainly not the same saturation as EDITH and the other yellow-haired women in the house this night) hair that he wears in a greased-back slick. His eyes are alert despite their dead grey colour and deep set into his bony, long face above high and sharp cheekbones. He has a straight, long nose, thin lips that rest in a constant smirk, rectangular chin, and long, elegant neck. DEAN is far skinnier than JOHNNIE and stands straighter, wearing a perfectly tailored silk suit of black tailcoat, slim-fit trousers, patent leather dress shoes, shirt with wingtip collar, black bowtie, and vest. He wears gold cufflinks shaped like little peacock feathers as though taken from the bird on the DARNETT family crest, which we see engraved on the similarly gold signet ring DEAN proudly sports on the little finger on his left hand.

Jane Emet

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JANE has an almond-shaped face with filled-in eyebrows of medium thickness and brown, oval eyes made-up with dark but not heavy smokiness on the lid and winged liner. Her mascara, although more present than what we saw on EDITH, is not excessive. Cheeks are bronzed to bring out her there - but not completely defined - cheekbones. Her lips have been painted with a red, matte stain. JANE's edges are styled into sleek and even arches against the perimeter of her forehead while the rest is natural, pulled to the top of her head in a tall, cylindrical style. JANE has decorated her curls with small falling strips and loops of shiny, red ribbon that sway as she moves as well as a smattering of rhinestones that catch the light. For jewellery, JANE has on each ear a large ruby cut into an octagonal jewel and set in gold. From this hangs a gold hoop; this should be a planar form, slightly convex but clearly made from a sheet of metal with little irregular dents covering the surface to show where it has been hammered into place. The ring of the hoop is wider, but uneven; it is as though a smaller circle has been cut from the larger but from the top - not the centre. These are worn with a collar around the neck in a single piece of the same hand-hammered gold that rests on the jutting shelf of JANE's collarbones. JANE does not wear gloves, leaving her brown hands exposed and almond-shaped nails with their crimson polish showing. Her dress is a scarlet, floor-length gown with tight, boned bodice and relatively well-fitted skirt that flares out at the back. Off the front, right of the pointed sweetheart neckline comes a pleated sash to be worn over the shoulder so it hangs off the back to the floor like a cape. Shoes should be pointed, heeled pumps in the same colour as the dress. There are small cut-outs for toes and heel to be revealed. The bow-like shape formed by this cut-out at the front and the opening in which one would place their foot has been pleated in a way that tapers in size as they reach a central point.

Evelyn Perkins

EVELYN is a top-heavy woman, senior to the other dinner guests but still by no means old. She has a ruddy complexion, not helped by heavy rouge and powders, patchy red lip, long, spidery lashes (presumably false), thick, winged liner and brown smudged around the lids. Eyebrows have been plucked pencil thin, arched high. There are a few fine lines beneath eyes and around the mouth, visible where her make-up has creased. EVELYN's hair is a bright yellow, fringe rolled on the top of the forehead into one long, horizontal cylinder. The fall has been swept to the back of the head where it has been clipped with an enamel and gold piece shaped like a blossoming branch into a loose bun. The odd strand has come astray and falls about the face, sticking here and there where in contact with her sweat-slicked skin. For earrings, EVELYN wears large studs on the lobes of two more white, enamel flowers with pistils shaped from amber beads. Around the neck she wears another of these apple blossoms in-between the collar bones, a pendant off a chain of burgundy, pill-shaped beads. MS. PERKINS' dress is a little darker a shade than MISS EMET's, verging on a burgundy. The dress is fitted - a little tightly in some areas - with what the reader may recognise as a Queen Anne neckline and a skirt that flares out below the knee until it reaches the floor. With the dress, EVELYN wears burgundy stilettos with beads applied to the front on strings that dangle in a triangle formation. Furthermore, she does not wear gloves, and her rounded nails with maroon varnish are left on show.

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The Young Woman

THE YOUNG WOMAN has high but full cheekbones, meaning that when she smiles or tightens her mouth (as she does in this scene, stretching her lips out in order to ease the application of lipstick) her face is lifted into a heart shape. Her blue eyes are wide to a point of buggishness, and mascara, eyeshadow, brows, and complexion are all made up in a minimal and natural manner. This is with the exception of her lipstick, which is bright red and densely applied to an increasing degree, as we will see. Her hair is yellow, with curtained fringe falling on the forehead, large bouffant tied with a large yellow bow, leaving the fall to drop in large, loose waves to about shoulder height. The dress is yellow in what the reader may know as a 'new look' style, with full skirt projecting out of small waist. Ruffles sit off-shoulder holding the dress up. Kitten heeled pumps in the same colour are worn, as well as matching opera-length gloves. On each ear, THE WOMAN wears a single pearl. She wears no necklace.

The Old Woman

Despite her name, THE OLD WOMAN doesn't appear to be that much senior to her younger counterpart. She has high cheekbones, but what apparently used

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to be fullness has sunk towards the jaw for a slight jowliness. There are deep bags beneath the eyes and lines on the forehead as well as at the corners of the eyes and mouth that are deeper than the likes of EVELYN'S, better classified as wrinkles. Eyebrows are tensed together and downturned, echoing the angle of her blue eyes. THE WOMAN'S lips are frowning, painted with a light, clear gloss. Other make-up is likewise natural and in minimal quantities. Her hair, at the front, is parted into short curtains, with the rest tied in a bow much like THE YOUNG WOMAN'S. Similarly, THE OLD WOMAN'S hair is yellow, but a little silver can be seen invading at the roots. Yellow opera gloves and kitten heels are adorned along with yellow dress in the same style as THE YOUNG WOMAN'S - and possibly in the same size as well. The frock fits in a way that it was probably not originally intended. She also has a pearl in each ear and a string of more around the neck.

The Waiters

MR. L. FOOT and MR. R. FOOT are identical twin brothers working tonight at Willowfield as wait staff. They have squarely defined jaws and heavy, straight brows overall giving the pair a serious energy, even in the occasions they smile. Each has thick, slightly long brown hair with pronounced sideburns and widows' peaks, swept off the face but with the odd piece coming loose here-and-there after hours of work. The pair are dressed smartly in their livery of black, double-breasted tailcoat, dark trousers, starched and high-collared white shirt, black bowtie, and waistcoat patterned with thin, vertical striped in alternating darker and lighter olive greens.

ALTERNATE ENDING

Edith O.

EDITH wears the same dress and shoes as we saw her in at the party. She now, however, is gloveless, exposing her tidy but unpainted nails with no rings, watch, or bracelets. The pearls she wore in each ear remain, and the string around her neck appears intact. Her face is flushed still, with sparse make-up still in place, although her usually expressive features are resting in a more serious series of straight lines. The hair that was before so perfectly styled now falls in unkempt and informal waves down beneath her shoulder blades. Finally, EDITH'S irises here are an unclouded blue, and the whites remain the colour after which they are named. Those aware of later events should note that EDITH'S hair is still here in its natural yellow.

Johnnie Carton

JOHNNIE here is remarkably similar to how we saw him in 'THE LAST NIGHT ON EARTH.' He remains dressed in his unfitting suit, although his bowtie is now precariously close to becoming completely undone. His hair, likewise, has relaxed to its natural, unkempt form with blackish curls growing out of his head in every direction. Most notable is how his pink-white skin has remained so, and all his features remain entirely human.



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