

MRS. WARREN'S PROFESSION

CONCEPT MEETING NOTES

Date: Friday, April 15
Location: Semel Lobby

Start: 11:00 AM
End: 11:50 AM

GENERAL

1. This play is very relevant today, unfortunately
2. Goal: keep it a comedy, where social commentary can shine
3. Despite the title of the play, it is Vivie's story. She is shoved into a box she doesn't fit into by a family who doesn't understand her
4. The final stage direction is Vivie smiling when no one is with her. We don't often see women who can thrive and be confident on their own. A "reverse Rapunzel" who locks herself in the tower to be happy
5. If Mrs. Warren had a son, and Vivie were a boy, this play would not have happened
6. Rebecca wants to play with using tastes of anachronisms throughout design elements. It can help keep the show feeling present and prevent it from feeling stuffy and old
7. We are brought from a light and airy space to a tight enclosed space by the end of the show
8. Rebecca is inspired by the cartoons of Charles Dana Gibson, specifically the Gibson Girls and "The Weaker Sex". The men are clean, powerful, and streamlined. While the women are striking for the shoulders up, but their dresses are ruffled, don't fit, and are holding them back. She has also been looking at 1890s era representations of women in artists like Egon Schiele and Alphonse Mucha.
9. The general time period for the show is around 1893-1905
10. We will be having individual design meetings over the next few weeks
11. Auditions will happen very early in the fall semester. September 7th is the first day of classes, and the first rehearsal will be around October 20th

SCENIC

1. Act I: Vivie is in a breezy, relaxing environment with a hammock, but she is uncomfortable and builds herself a desk in this environment
2. Act II: She moves inside the house, which is much more formal
3. Act III: The rectory feels very closed-in. Rebecca is imagining perhaps hedges creating a closed-in space where there is no place to be alone
4. Act IV: Finally in a place she thrives in - an office. It is her metaphorical tower, where she can lock herself away from any form of society or men
5. Rebecca wants to give the essence of the spaces, but not show everything in scenic. We do not need four totally naturalistic sets. Lights and sound can help fill in the ambiance. Look into how we can abstract the set with key set pieces and what we actually need onstage
6. The larger scenic elements (walls, hedges, etc.) may feel more abstracted and looming
7. Scenic and Costume prelims are due May 12th so we can get them out before people leave for the summer, but we understand this is a busy time for people. Please keep communication with Dan and Darian open

LIGHTING

1. See Scenic Note #5
2. Is looking into artists like Georges Seurat and Alfred Sisley for inspiration

Please contact Stage Manager, John Meredith, with any questions or concerns
at 603.534.7620 or johnmeredith95@gmail.com

COSTUMES

1. The men are colorful and almost a caricature, Rebecca is inspired by the image of bird mating rituals. Perhaps each man has a different color or style
2. See Props Note #2
3. Mrs. Warren covers up her past with money, dresses, and layers
4. Crofts is well-dressed, strong, the everyman
5. Frank is a young “whippersnapper” with lots of energy, the total opposite of Crofts
6. If possible Rebecca likes the idea of putting Vivie in pants if we could, even though it would not be accurate for the time. See General Note #6
7. While the time period is around 1893-1905, costumes can be abstracted. Rebecca likes the idea of playing with the ridiculousness of the styles of that period, for example huge billowing sleeves for Mrs. Warren
8. The women should feel restricted
9. Costume and props will likely be the most specific and tangible design elements in this production
10. See Scenic Note #7

PROPS

1. Vivie always carries her office with her, she probably always has a book with her
2. Vivie might have a chatelaine on her, which may help to further remove her from her class
3. See Costume Note #9 - though we still may play with abstraction within props depending on the scenic design

SOUND

1. See Scenic Note #5
2. We are living in Vivie’s head for the whole play, perhaps we may hear sounds of crunching numbers or another representation of her mental calculations. This may be too overt and, we should also play with more subtle sound anachronisms

DRAMATURGY

1. Will be looking into reviews for the original production of the show

VOCAL COACHING

1. No notes today.

STAGE MANAGEMENT

1. No notes today.

COMPANY MANAGEMENT

1. No notes today.

GENERAL MANAGEMENT

1. No notes today.

PRODUCTION MANAGMENT

1. See Scenic Note #7

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