

# MRS. WARREN'S PROFESSION

## DESIGN MEETING #1 NOTES

**Date:** Friday, April 22  
**Location:** Greene Theatre

**Start:** 1:00 PM  
**End:** 1:40 AM

### GENERAL

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1. Rebecca met with Corey, Caroline, and Jeremy this past week to get initial design ideas.
2. The ideas discussed last week of anachronisms we discussed last week have been cut, and we have moved into thinking in abstractions.
3. Using the idea of a cage, but in reverse. Vivie feels comfort when she is able to close the door herself and have time alone.
4. For the general color pallet we don't want to feel like a vintage postcard, the color should bring energy. Rebecca likes the idea of pops of bold red. Maybe Acts 1 & 2 have more greens blues and earthy tones, and Acts 3 & 4 bring in more blacks and reds. We should further discuss what color pallet to live in next week.

### SCENIC

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1. We want to see the space through Vivie's eyes.
2. Corey likes the idea of wrought iron fences and patterns throughout.
3. Playing with the idea of closing-off and letting-in, with doors, gates, and boundaries.
4. Has been going through the script and noting what we *need* to have in the show. Would like to talk further with Rebecca about what is necessary for the interior spaces and in general what items in each act are necessary to have.
5. In Act 1 we start with the hammock, seeing Vivie struggling to get comfortable in the hammock. This hammock may be like a net that her mother has caught her in. What if we get super abstract and large and connect the hammock to the Semel grid? Or maybe connect it to the wrought iron which moves and transforms it into something else?
6. In Act 2 is in pieces and probably does not have complete walls. The pieces we do see should feel feminine and uncomfortable for Vivie, unlike the sharper feel in Act 4.
7. In Act 3 has looming vertices with hedges and gates — still gate like.
8. In Act 4 we have the master of a desk. She's in charge of it but it brings in the towering aspect. She's finally above everything and cannot be reached. It doesn't necessarily need walls, but it definitely needs a door for that final moment. Maybe has high vaulted windows.
9. Acts 1 & 2 are more serene and Acts 3 & 4 bring in the industrial London feel. Vivie finds comfort in the closed off industrial world.
10. Will discuss with Production Management a time to look at the space, possibly with Rebecca.
11. Rebecca would prefer shorter transitions and loves transformations and tricks if we can get them.

### LIGHTING

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1. Act 4, thinking about minimal lighting, maybe a single practical on the desk.
2. Acts 1 & 2 will have more faux colored lighting, while Acts 3 & 4 progress to more shadowy looks.
3. Inspired by pointillism - especially Seated and Standing Woman by Georges Seurat
4. Act 4 may be mostly practicals and minimal light. As the cage closes Vivie's light spreads.

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

## **COSTUMES**

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1. Creating 4 very different, overemphasized body types for the men. Frank is young, slim, boyish, maybe shorter than Vivie. Praed is elegant with tall lines. Crofts worked for his position, he's a big masculine guy. The Reverend is booming, noisy, and important — possibly has fat padding.
2. Playing with shapes and color will make Vivie seem more natural
3. Rebecca still likes the idea of Act 1 Mrs. Warren having the big sleeves, and adorned with lots of extra details.
4. In Act 4 Rebecca wants to play with Mrs. Warren and Vivie putting on a sort of “armor” for the last scene. Perhaps jackets, whatever “armor” means for a Bernard Shaw battle.
5. Rebecca wants to costume crew if possible. Likely nondescript industrial workers, lower class, maybe Vivie’s housekeeper or cook.
6. Maybe using wigs. Mrs. Warren would probably have big Gibson Girl hair, while Vivie’s would be more controlled.
7. The men should have facial hair.

## **PROPS**

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1. Act 1 might have a couple of folding chairs.

## **SOUND**

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1. Sound will complete the areas that are otherwise abstracted.
2. Will play with subtle ambiance soundscapes of both the physical world we are in and how it is heard in Vivie’s mind
3. Sound will try to be present and design within rehearsals.
4. Acts 3 & 4 might bring in the more industrial London sounds.
5. The transitions are in Vivie’s head, we can use sound to reflect that.

## **DRAMATURGY**

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1. No notes today.

## **VOCAL COACHING**

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1. No notes today.

## **STAGE MANAGEMENT**

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1. No notes today.

## **COMPANY MANAGEMENT**

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1. No notes today.

## **GENERAL MANAGEMENT**

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1. No notes today.

## **PRODUCTION MANAGMENT**

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1. See Scenic Note #10.