

## ABSTRACT

Title of Thesis: NEXT STOP GULLEN: A COSTUME  
DESIGN FOR FRIEDRICH DURRENMATTS  
“THE VISIT”

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2020

Thesis Directed By: Professor Helen Q. Huang, Department of  
Theatre, Dance and Performance Studies

In this document is a description of the process of conceiving and implementing the costume designs for the University of Maryland, College Parks production of *The Visit*. Our production was set sometime loosely based post-WWII in a nondescript location. Included in this process are the original concept designs and the development of those designs in conjunction with the director's vision, as well as process images including research, fitting photos and final production photos. *The Visit* was written by Friedrich Durrenmatt and is often produced as a tragicomedy with a thematic emphasis on utilitarianism and how money can corrupt. *The Visit* was produced at the University of Maryland, College Park's School of Theatre, Dance and Performance Studies, September 28th - October 5th, 2019 under the direction of Professor Brian MacDevitt.

NEXT STOP GULLEN: A COSTUME DESIGN FOR FRIEDRICH  
DURRENMATT'S "THE VISIT"

by

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## Dedication

I would like to dedicate this to all the people who have supported me through all the detours and experiences I have taken to get to this point. To my mother and father who supported me, both emotionally and financially sometimes, and always encouraged me to keep moving forward. To my siblings who always knew when I needed a snarky comment or a hug to keep me going. To my friends who put up with my wild schedule, occasional mood swings, copious venting sessions and who never forgot to bring the wine. I want to particularly thank Grace and Missi who have listened to me cry and say I can't do this but always found a way to prove to me I can. To my cohort for helping me keep my head straight and helping me grow - not just as an artist but as a friend and collaborator. Lastly; to my mentors, Helen Huang, Misha Kachman and so many others. I would not be here today without their guidance and support. I am the artist I am today because of all of you. Thank you.

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## Chapter 1: Statement of Design Concept and Process

### **About the Play and Concept**

*The Visit* is a theatrical play written by Friedrich Durrenmatt. This play tells the story of the long-awaited return of Claire Zachanassian, a poor girl who left her small town of Gullen many years ago and became one of the wealthiest women in the world. Since her departure the town of Gullen is down on its luck, fallen into economic ruin “as if the plague had passed...” and the only person who can save them is the one person they treated so terribly in her youth; Claire. Much to their surprise, Claire is more than willing to help the town by promising them one billion marks – but there’s a catch. She will save the town in exchange for justice, to be paid with the life of the man who ruined her in her adolescence, Anton Shill. Through the hands of the Burgomaster, the Pastor and the Teacher, as well as everyone else in the town, we see the truth of humanity, and the horrors that come from it, unfold in front of our eyes.

At our first concept meeting, Director and Professor Brian MacDevitt expressed the importance of examining the battle between civil ethics, morality and justice. It was important to him that we took a deeper look at the circumstances that would make a society’s principals slip. Professor MacDevitt asked us to consider how we can deliver this information in a highly cinematic, nearly clownish way. It was made clear very early we did not want to try to pull the wool over the eyes of the audience. Our director made a point to state that we were producing theatre, and he wanted that to resonate within the audience as well so that they could focus on the journey of the

characters. As the design developed, we needed to make sure we were not only conceptualizing, but were making an effort to present a “stripped-down, presentational aesthetic” (Strange, 2019) one that avoids the typical efforts that suspend disbelief. This kept with the ideals of Epic Theatre, whose goal was to “alienate” the audience and bar them from getting caught up in the characters’ emotional journey. The goal, in short, was to get the audience to observe, think and analyze what is going on in the show and have them think about how it reflects on the world around us.

## **Designing**

### ***Research***

Moving into our research process, my fellow designers - Lauren Gallup (Lighting designer), Sarah Beth Hall (Scenic designer), and Jeremy Bennett (Projection designer) – and I were encouraged to look at various film styles such as the work of Wes Anderson and movies like *American Astronaut* and *Metropolis*. This led us to consider how we as a team take the energy of these references and come together to create a world that not just represented the unfortunate and depressing nature of Güllen, but the gaudy, Las Vegas - like nightmare that was to come later in the play.

Professor MacDevitt and I discussed early on how different we wanted the visitors to feel compared to the people of the town. To accomplish this, we very quickly latched on to the authentic photography of Dorothea Lange for the first stage of townspeople, while also considering the influence of painters like Andrea Kowch, who is known for her charming and haunting style. To contrast this, I went back to the text and the

author himself, trying to grasp how he saw Claire. Durrenmatt has been quoted as saying, "I can best be understood if one grasps grotesqueness." In order to get the most dramatic contrast for our show I decided to take those words to heart by blowing up the proportions of not only Claire's body, but her face and hair as well. Professor MacDevitt whole heartedly encouraged leaning into the grotesque, stating that he wanted Claire to be so out of place it felt like "she had been beamed down from the mothership."

This led to a discussion on the natural aspect of the people of Gullen in comparison to the synthetic quality of the visitors. I wanted the audience to feel that the townspeople themselves were created from the natural elements of the land (cotton, animal fibers, etc.) versus Claire and her posse, who could be made of artificial materials not easily found in the world (metallic threads, satins, etc.).

We as a team initially began with the idea that it was a nowhere time and place. For me this posed a challenge as I felt I needed a tangible place to start. I decided to dive into my preliminary research and found that post-WWII felt like the most flexible setting to base my design from. This rough era had the most non-descript silhouette, feeling like it could be somewhere in the United States today but also like it could be Bavaria in the 1940s. This also felt closest to the conversations Professor MacDevitt and I had been having regarding the Doretha Lange photography and German expressionist painter Otto Dix.

For the most part, Professor MacDevitt felt that my research was spot on. I was really able to dig into the influence that the period research of the 1940s offered, as well as bringing in some contemporary influences to communicate the townspeople's first look. Their transitional looks were communicated through the mass amounts of Advanced Style<sup>1</sup> research, as well as images from sites like People of Walmart, all while still using the 1940s silhouette as a base for my shape.

### *Rendering*

With Claire's design I had to carefully walk the line between extreme and ugly, as we needed to be able to see glimpses of the old Claire as the show went on. In order to achieve the untouchable, alien-like quality we were going for, I designed this spiked collar that not only distorted Claire's form by exaggerating her shoulders but also closed her off to the world. With a sharp gesture like this, I wanted to be sure that we saw Claire soften, not just in silhouette but in material as well, best shown in her contrasting looks from first to last acts. The basic makeup of the look is the same, but the energy produced simply by changing the outer layer from a structured, floor length coat to a chiffon capelet is drastically different. Between those looks we see the silhouette shift from a structured but soft robe, to a delicate but fragile wedding gown, then a soft and sweet 1940s-style evening gown that only Claire could pull off wearing in the woods on an evening stroll. By the end of the show, we get to see the peace Claire gains from the long-awaited justice not only in her composure, but in her wardrobe as well.

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<sup>1</sup> a blog/ project devoted "to capturing the sartorial savvy of the senior set."

Accompanying Claire is her band of misfits, each with their own mystery and style. Pedro, Claire's fiancé, is quite aloof but wildly handsome in a classic way. He naturally felt the most outside of her little group but still had to match her in eccentric style choices. A loudly colored suit with a bold windowpane pattern was my instinct with him, and with a few adjustments in color, Professor MacDevitt agreed. We landed on a light-colored suit with a strong herringbone pattern for his Look One and a simple fitted t-shirt and Oxford bag pants for Look Two inspired by Errol Flynn's classic style. Bobby was the next in her party: a simple and straightforward butler with a few strong design choices such as a white brocade vest and square glasses. Mike and Max, her strong men were designed to be threatening but seductive. Early on I decided to take a little influence from BDSM and Chippendales, integrating that aesthetic with the traditional black on black that we often see in bodyguards and so called "bad guys", resulting in black leather pants with a leather cross body harness and a short sleeved black standing collar shirt.

The true oddities in the bunch, Koby and Loby, were a great deal of fun to conceptualize. At one point, Professor MacDevitt mentioned how he wanted them to feel the most alien of them all. We had been discussing how we might get across the idea that these people were eunuchs and I thought to myself, "well nothing in this version of the script says they have to be eunuchs." With that, I started to think of other strange ways they could make people uncomfortable and thought up a three-legged pant that made it look like these two had been attached at the hip. Professor

MacDevitt enjoyed this idea immensely and we pushed along that path, making them even stranger as we went along. He had a strong attachment to this idea that Koby and Loby would have a second set of eyes drawn on, referencing their blindness, as well as taking inspiration from the Bauhaus movement. Though I wasn't totally on board at first, I decided to try the idea and ended up loving the concept of the design. The through line of golden yellow within her entourage was important as well, so I made sure to have influences of gold or yellow trim in Koby and Loby, golden embellishments on Mike and Max, and yellow and black socks on the butler.

However, this isn't just a show about our heroine and her posse. There were many other bodies that needed costumes as well. When it came to the people of Gullen, I ended up with a wonderful challenge ahead of me. Professor MacDevitt and I discussed the possibility that there would be more actors in the cast than originally anticipated, including a musical ensemble that would play the extraneous characters, dancers, a specific group that we called "The Unwashed," the major supporting roles of The Doctor, The Pastor, The Teacher, The Policeman, The Burgomaster and a character of our own design that we named the Student. Naturally all these people started in the same Post - WWII inspired world mentioned earlier.

The people in the Dust Bowl era research photos were full of natural, home spun pieces of clothing that were more reminiscent of disenfranchisement that homelessness. I wanted to emphasize the fact that these people were not poor for lack of trying but more because they just had bad luck. As the show progressed, the people

in the town would have to make and then mask their choice to kill Anton. I wanted to see the way that they devolved into money hungry sociopaths whose goal was self-preservation at any cost. In the world of costumes, this manifested itself in their attempt to model Claire and her absurd and couture aesthetic. By spending money on credit, the townsfolk purchased what they felt to be couture and high-end pieces. Naturally, we didn't want them to reach the same level as Claire because she was on a completely different playing field than them. These people did not buy based on taste but purely based on desire; if they liked something, they would buy it simply because they wanted it. We wanted the people to feel as if they were tacky, low budget versions of Claire, becoming most evident in their attempted copying of Claire's golden shoes in act one, but only ever getting to a gaudy yellow color instead. Having everyone end up in yellow shoes by the end of the show was important as it would show the community decision to kill Anton as a whole. This emphasized the idea that the mind of the masses is stronger than the mind of one.

The Burgomaster was one of the driving forces of this cruel exchange of life for money. As one of the people of higher status in the play, they couldn't be as distressed or ill fit as some of the other secondary characters. As originally designed, they start off in a robe that would end up coming off with the surprise of Claire's early arrival to expose the dingy union suit underneath. This was to play into the slapstick nature that the director was planning to intergrate. Later we would see them more refined, slightly distressed and but still out of place in a cheery light blue suit. This suit, for me, was to show that the Burgomaster had the most warped view on

money out of everyone in the town because he spent his money on a flashy suit as opposed to a conventional one. As the show progressed, we see that he is the one who commits to the deal with Claire the strongest, even trying to manipulate Anton into killing himself to save the town while standing in a new suit and bright yellow accessories.

The Pastor and The Policeman, two people who you think can protect you both in body and spirit, are the next to make the major change. Though always in uniform, we see them change from dingy, old versions of themselves into the bright, new looks they've purchased. The Policeman changes from his grey, drab uniform to a bright blue with a spiffy yellow patent leather boots. As for the pastor, I had fun with the subtle changes for his looks. He starts in an older black dusty suit, one that he has no doubt worn almost every day for the last five years but is very well taken care of. Though he puts on a façade like he fully supports Anton, we in the audience can see that he has new yellow oxfords and a bigger, brighter cross hangs around his neck. After he outs himself to Anton, he has no fear in showing off his new look in a crisp black suit and oversized, diamond cross that hangs over his yellow vest.

On the other hand, we see our loyal friends The Doctor and The Teacher. These two had a more subtle changes, as they both hold out until the end of act three before they are committed to killing Anton. The Doctor starts in a matching dull suit with a broad windowpane. This suit is among the nicest in the town, even surpassing that of The Burgomaster since he is a man of class, education and what these people would

consider wealth. When we see that he has fully committed to this idea of killing Anton, He flips the switch and is seen in a printed navy jacket and bright red ascot with a tacky boater hat. However, as a man of class his look needed to feel more composed overall, so he balances well with a solid but bright pant. The Teacher was decided early on to make the least change. They start in a very academic ensemble – wearing a nubby brown suit jacket, sweater vest and brown pants, but eventually transitioning to something bolder in color in their opinion. The green, crisp suit is not as flashy as the ensemble pieces some people in town are buying because this is a person who buys with integrity and purely out of need. They bought the suit, not because they planned on being part of killing Anton, but because they genuinely thought that Claire would change her mind and give up on her quest for justice, leaving the money anyway.

Through my design process, Anton’s family was thought of as a separate entity from the rest of the town. Though they dressed like everyone else in town, I wanted it to be a shocking turn for them at the end when they finally made the decision to turn a blind eye at the murder of their husband and father, so they never had transitional changes like everyone else. Mathilde dressed like a frumpy and frail housewife. Her clothes were of decent quality and minimally distressed, a woolen skirt with simple blouses, as her family was of slightly higher wealth than the rest of the town. Her children, Karl and Ottlie, felt almost like a youthful version of American Gothic in their quaint farmwear. Ottlie was designed in a versatile green plaid dress that would have small shifts such as an apron or a cardigan. Karl was like any simple teenage

boy in distressed jeans and plaid shirts, sometimes idolizing his father by wearing things that referenced earlier pieces of Anton's. When they decide to go along with the decision of the town, Mathilde shows her defiance by coming out in a bright pink coat, Otlie in her mesh green dress, and Karl in new pants and a fun sports coat – all sporting bright yellow shoes in solidarity with the town.

Anton is the most streamlined of the entire town. He starts off looking like the respectable and friendly neighbor, sleeves pushed up to his elbows, suspenders and unbuttoned collar in cool, pleasant tones. He doesn't ooze wealth but is clean and put together in a harbor grey suit after Claire arrives. As the play progresses, Anton is the least changing. He goes from one simple suit to the next but as the people in the town around him elevate, he seems sad and dull in comparison, emphasizing the new class difference. When the time comes, Anton accepts his fate, dressing in his best black suit as though he is preparing for his own funeral. Though he dresses with dignity, expecting to die with pride, he is stripped of that honor both literally and figuratively, when the people of the town crowd around him, shredding his clothes off of him like a pack of rabid dogs in an effort to kill him. Professor MacDevitt wanted this moment to feel as humiliating and raw as possible so we agreed that he would die stripped bare down to his briefs.

Though not a character Durrenmatt initially intended, our concept relied heavily on the audience's passive nature in watching the town make their decision. We wanted to ensure they were implicated in the outcome, so we decided to plant an average

looking Student in the audience. He blended in casually in his hoodie and jeans, but once pulled up on stage and into the world he found himself with a whole new confidence. Professor MacDevitt and I talked about how we wanted it to appear as if this student found his way into costume stock and went to town. He served as a transitional element, running across the stage with new signs to let the audience know our next location – each time with a brighter and bolder look. The peak of his look was probably my favorite look in the whole show, consisting of a pair of lederhosen and bright pink feather boa that he wore as he skated across the stage in crisp white roller skates. This was the lowest point in the show for Anton and so we wanted to make a shift, slowly showing the decline into a realism for The Student. He eventually blended in with the town, standing in blue slacks and a yellow shirt as he murdered Anton.

## **Process**

Throughout the whole of the design process I was lucky enough to have continual feedback from my director and faculty, such as my professor and mentor Helen Huang, and mentor Heather Jackson. They both provided me with immeasurable guidance and support in what I can only say was a very trying design process. Even though on her sabbatical, Professor Helen Huang made every effort to support my process and was incredibly useful in the research phase, aiding in solidifying the class distinctions as well as the color palette that would best tell my story. Ms. Jackson was extremely helpful in discovering the correct path for Claire, often encouraging me to go back to my research, examine the images my director was gravitating toward and

find the link between them. This was useful in the large redesign that Claire's arc underwent between the end of spring semester and the beginning of the fall term.

After my initial design presentation, there was a lot of talk between Professor MacDevitt and I about the trajectory of certain looks and how they would develop in the coming months. We determined that the ensemble would be better following the color inspiration I had in the vintage photos of my initial research as opposed to the monochromatic color palette that we had been using. Professor MacDevitt also had the idea to introduce a dancer duet into the piece, which was intended to be a flashback of a young Anton and Claire. After some time, we discovered that it would be somewhat unnecessary to make such a specific choice in having the dancers be Claire and Anton. Instead, I created two characters that would be evocative of two young lovers.

In a conversation with Professor Misha Kachman, he mentioned to me that I should consider looking in more detail at my menswear and suggested the book *Dressing the Man* to me. His suggestion, I feel, truly helped push my menswear renderings and choices to a fuller state. I had been rendering all my pants and jackets mostly the same not realizing how important it was for me to make distinctions early on and not just wait for shopping or pulling. Revisiting those ideas made the fitting process much smoother as I had already made all my choices on paper.

Once I submitted my first round of final designs, I went into the incredibly enlightening experience of cost out. Our costume shop manager, Jen Daszczyszak, is very good at estimating how much a show is going to cost and how long it will take to produce. She will often find efficient solutions that I never would have thought of, has sources that I didn't consider and asks great questions to get the most accurate number possible in terms of production cost. Though our initial proposed number was significantly over in both hours and materials, we were not surprised. Given the size of the show, as well as the concept, I knew going into cost out I had a challenge ahead of me to ensure this show was produced on time and on budget. Professor Huang, Professor MacDevitt and I decided that we wanted to commit as much as we could to Claire and her posse to ensure that they looked the strongest, as they had to have the most custom designs in the show. Understanding that the concept leant itself to the others looking less spectacular in both quality and coordination, I was able to focus my attention where it was most needed.

During the summer, with a little more time on my hands, I re-rendered the show as well as made some new design choices for Claire that better suited later conversations I had with Professor MacDevitt. We had honed in on the elements we liked for the first look – untouchable, dangerous, spiked and cage-like qualities. The other looks, for the most part, were settled but needed a little finessing and decision making in the rendering process. Having the time over the summer to contemplate about my choices and take my time in the rendering led to some wonderful discoveries about myself as a designer. Though rendering is not my strong suit, my research has always been able

to communicate well. I took a good look at the decisions I had already made for myself in the research that Professor MacDevitt and I both responded to and was able to come up with a very clear design direction.

When we returned to work and had our first production meeting, I presented my new renderings to the team and was given the final sign off on all designs. I was now able to confidently go into my favorite part of the design process, fabric shopping. This process would prove to have the most impact on the design for Claire as her fabric selections required a lot of consideration.

Professor Huang's eye for color, quality and drape was an enormous help in fabric shopping. When we got together to go through the choices I had made she helped to affirm some of my favorites, such as the burnout velvet for the robe in Look 2. This fabric had a strong texture that could read in the Kay Theatre, while still producing a graceful elegance. Professor Huang also guided me in the areas I was struggling. She helped me think bigger about the dress fabric for Look 1. I had many options, but none of them were really screaming graceful alien. After looking all day I had found a fabric at B&J that I was in love with. It had a bold pattern that no one would wear in a casual setting such as train travel, but still radiated a glimmering elegance. Professor Huang said that if I was confident this was the fabric to go ahead and get it. This taught me to listen to my gut about fabric and really think about how it would react on stage. Though it wasn't exactly what I had rendered, I determined that the floral

brocade was a perfect choice for the Look 1 Qui Pao as it offered a bolder pattern that still had a glittering presence from a distance.

The only other fabrics we had to search for were the wedding dress fabric and the Koby and Lobby three-legged pant fabric. Professor Huang and I discussed my choices for the Koby and Lobby fabric and determined that my rendering, while a good direction, was holding me back. I needed to look for something with a little more presence on stage. We ended up finding a beautiful black and grey with silver stripe fabric that evoked the energy of my rendering while still adding a little something extra. The little bit of shine brought them more into Claire's world, like an extension of Claire herself. Unfortunately, while in New York, I was unable to find a great wedding dress fabric within my budget and would have to revisit my swatches later back on campus with my shop and my director.

When I returned, I immediately had my draper meeting. Though it's not usually ideal to go fabric shopping before you've had your draper meeting, I found it to be helpful here because I could go into the shop with my fabrics, show them exactly what I purchased and talk through the design knowing what the fabric was. The only build pieces left that I didn't have fabric for at that point were the base for the collar and the wedding dress. Both needed to do specific things, so I wanted to make sure I was making the right selection with the shops feedback for each. Since I had left New York with tons of swatches for these two pieces, but without purchasing specific fabric, I had to find another option. Thankfully we live in a time where I can order

fabric and swatches online, and so using the information I had from my rejected swatches of what I liked and didn't like I was able to purchase some samples of various wedding dress fabrics. Both the shop and my director approved of my preferred option for the wedding dress, so I purchased a lovely antique white silk charmeuse that would work well on a bias. However, the neoprene base for the spiked collar was a larger discussion. We didn't realize until after I made the purchase a few weeks later that the fabric that was suggested did not dye well and that it didn't do what we needed to do in terms of adding structure like we thought it would. It was certainly a learning process for everyone. Jen, our shop manager, ended up realizing that the name she gave me for the type of fabric was wrong and purchased the correct fabric, which ended up holding up better under the weight of the zip tie collar we were building.

As well as having a great sense of color, Professor Huang has a keen eye for the fit of a garment. This was very valuable when I was struggling to achieve the correct drape and shape when it came to fitting Claire's more important garments, as well as some of the menswear. She was able to guide my choices in the fitting room by showing me where I would do well to flatter the figure of my actor. The team of drapers in the costume shop are wonderful at finding solutions to fit issues or making suggestions that could correct any problem that came up as well. Overall, fittings went smoothly. I had learned the year prior that having a variety of options is important, not just in size but in color and style as well. This knowledge helped me be very prepared for each fitting and, with luck, most people only had to be seen once. I also had fantastic

assistants, Madison Booth and Ashlynn Ludwlg, who really helped me keep my head straight in the fitting room and trouble shoot any things I may have let slip off the radar like extra socks or suspenders.

### **Dress Parade and Tech**

While I understand that not every show needs one, a dress parade was an important part of the process for a show like this. Though I got minimal notes in dress parade itself, it was very helpful to see all the looks that day as we wouldn't get to see a full run until that Sunday. Through the weekend I got little notes about fit and finishing touches. I feel that this particular tech really began to train my designer eye and taught me how to split my focus when looking at multiple bodies on stage at the same time. Though I couldn't have my eyes everywhere at once, I feel that I did a good job spotting both major and minor fit and style issues. This included the lack of cohesive design with our group of dancers. Professor MacDevitt and I discussed that, though beautiful and achieving the original intention of aiding to make the performers feel like they had been caught in the act, they felt too separate from the world in silky undergarments. We decided to reassess, and I pulled some cotton dresses that we had in stock, modifying them slightly to feel like they fit the world of the show but were still more revealing than anything else we had seen so far.

Faculty run was the first time I got to see the entire show through with all looks and transitions. It was here that I got a note from my advisor, Professor Huang, that my yellow was not reading quite as strongly as I would have liked it to as it was being overwhelmed by blues and reds. Being one of the major concepts, I wanted to ensure

that people would notice that as a strong through line. I worked through the week to correct this by swapping out pieces with some more neutral pieces and adding more yellow to the show itself. I also received notes that some of the transition looks were unclear or not strong enough. By revisiting *The Burgomaster* and refitting our actor in another suit, I was able to make them fit in more with the first world of the townspeople while still preserving that they are higher class. I also revisited Pedro's second look after receiving the note that he wasn't reading wealthy enough. Though unable to purchase anything new, I was able to enhance his look by making his shirt tighter and adding a flashy ascot to help him feel more pretentious and pronounced.

### **Reflections**

Overall, I would say that I am satisfied with how *The Visit* turned out. However, if given another opportunity to do it again, there are certainly things I would have done differently or rethought. I faced some challenges through this process that limited my decision-making such as budget concerns and limited time resources. Looking back I realize I should have used my time over the summer better to get a jump on the whole process by pre-sourcing. This would have gotten things in faster, making for a slightly quicker fitting process. I also would have tried to pay slightly closer attention to my budget. For having a fairly tight budget given the concept and number of people, and being projected as \$3,500 over budget in the cost out meeting, I would say that I produced a very well rounded show while still managing to stay comfortably within budget. At the end of the process it turned out that we came in about \$300 under budget. Early in the design, my advisor Professor Huang had been kind enough to commit \$700 from her slush fund to support the budget and pay for

our over hire. I was able to reduce the amount we took from her slush, which was exciting, but wish I had known I would have been slightly under budget so I could have made some better choices through tech.

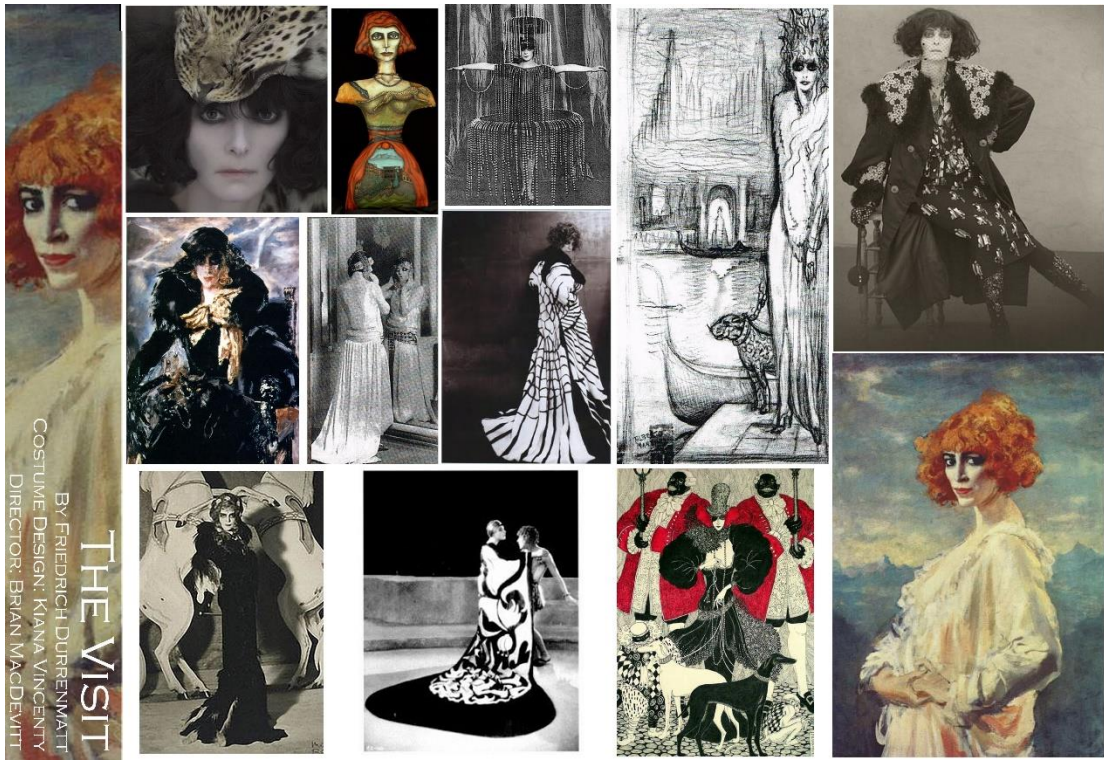
I also would have worked harder to attend more wig and makeup fittings. One of the big notes I got at the design critique from Professor Kachman was that we couldn't read the eyebrows for Claire from the house. While I knew this was a problem, I trusted my wig and makeup designer's word that they had tried everything. Had I been more present, I may have thought of things she didn't.

Overall, the conversation between director and design team was incredibly collaborative. We had many breakout meetings, sometime lasting upwards of four hours, in which we would just discuss concept and our goals for the show. While these were very helpful, they did lead to a lot of ideas being thrown out there that did get confusing to keep track of sometimes. I will say, however, that Professor MacDevitt was extremely receptive to trying things and listening to problems or solutions. We had a little back and forth when it came to discussing how painting the soles of the shoes yellow was not exactly a feasible option, he heard my concerns and encouraged me to try things out of the box like yellow gaff tape. While we tried various options, this idea ended up being solved an entirely new way through the help of projection, set and lights. This showcases what it is to work with a wonderfully collaborative team.

*The Visit* was the biggest show I have done so far and it was, as I have mentioned, an enormous challenge for me. I am so thankful that I had the opportunity to stretch myself both artistically and experientially, pressing myself to grow in ways I had not anticipated. I can honestly say this process improved my creativity and organization, which I would not have anticipated happening in such a short time frame otherwise. I learned how to pay attention to the fine details and how to finesse them, how to collaborate and compromise as needed, and how to follow my gut about decisions. In the end, I can walk away saying I am proud of what I did here.



Luisa Casatti

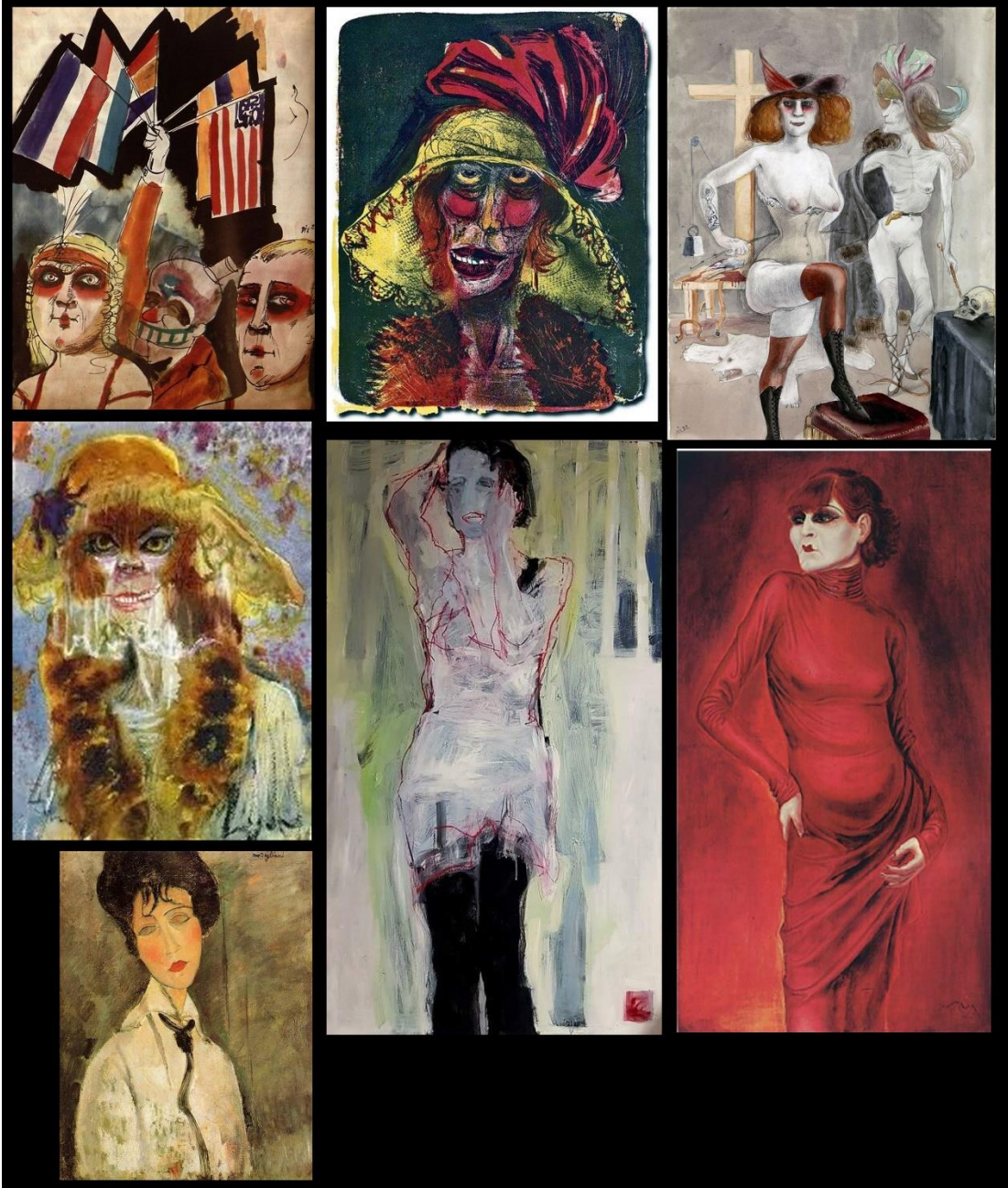


Environment





*Otto Dix*



THE VISIT  
COSTUME RESEARCH

OTTO DIX AND GERMAN EXPRESSIONISTS

ACT 1.1



*Distressing*



**THE VISIT**  
COSTUME RESEARCH

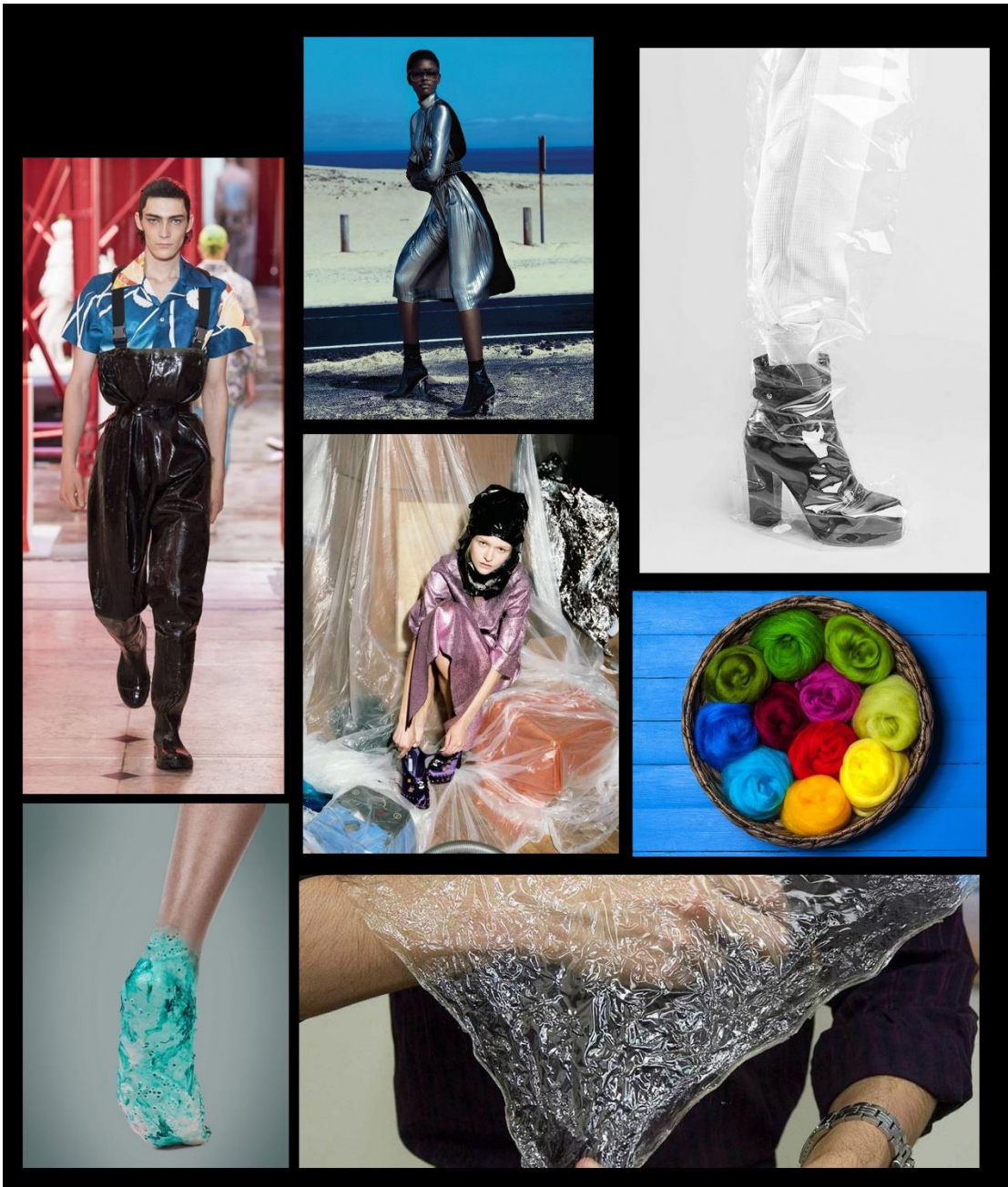
DIRTY AND DISTRESSED  
ACT 1.1

*Natural Fibers*

**THE VISIT**  
COSTUME RESEARCH

TOWNSPEOPLE: NATURAL FIBER  
ACT 1.1

*Synthetic Fibers*



THE VISIT  
COSTUME RESEARCH

THE VISITORS: SYNTHETIC  
ACT 1.1

Yellow Shoes



Claire - Makeup



Claire - Hair



THE VISIT  
COSTUME RESEARCH

HAIR  
ACT 1.1

Claire Look 1 – VI



First draft of research for Claire Look 1

Claire Look 1 – V2



Second draft research for Claire Look 1

Claire Look 1.2 – VI



First draft of research for Claire Look 1.2. This look was cut after first round of revisions.

Claire Look 2 – VI



First draft of Research for Claire Look 2

Claire Look 2 – V2



Second draft of research from Claire Look 2

Claire Look 3 – VI



First draft of Research for Claire Look 3

Claire Look 3 – V2



Second draft of research from Claire Look 3

Claire Look 4 – VI



First draft of Research for Claire Look 4

Claire Look 5 – VI



**THE VISIT**  
COSTUME RESEARCH

CLAIRE L.6  
ACT 1.1

First draft of Research for Claire Look 5

Claire Look 5 – V2



Final draft of Research for Claire Look 5

Bobby – VI



First draft of research for Bobby

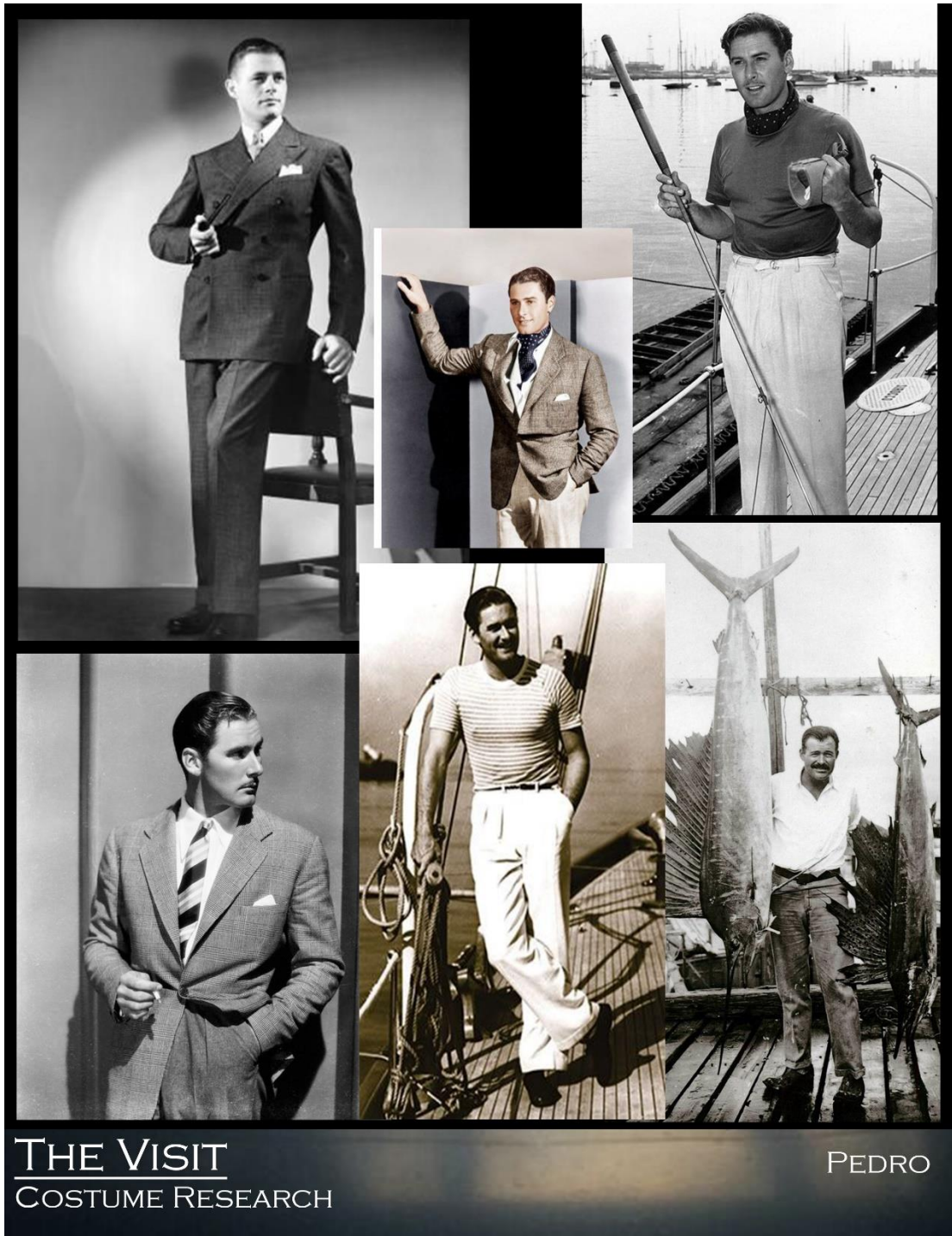


Pedro – VI



First draft of research for Pedro

*Pedro – V2*



*Final draft of research for Pedro*

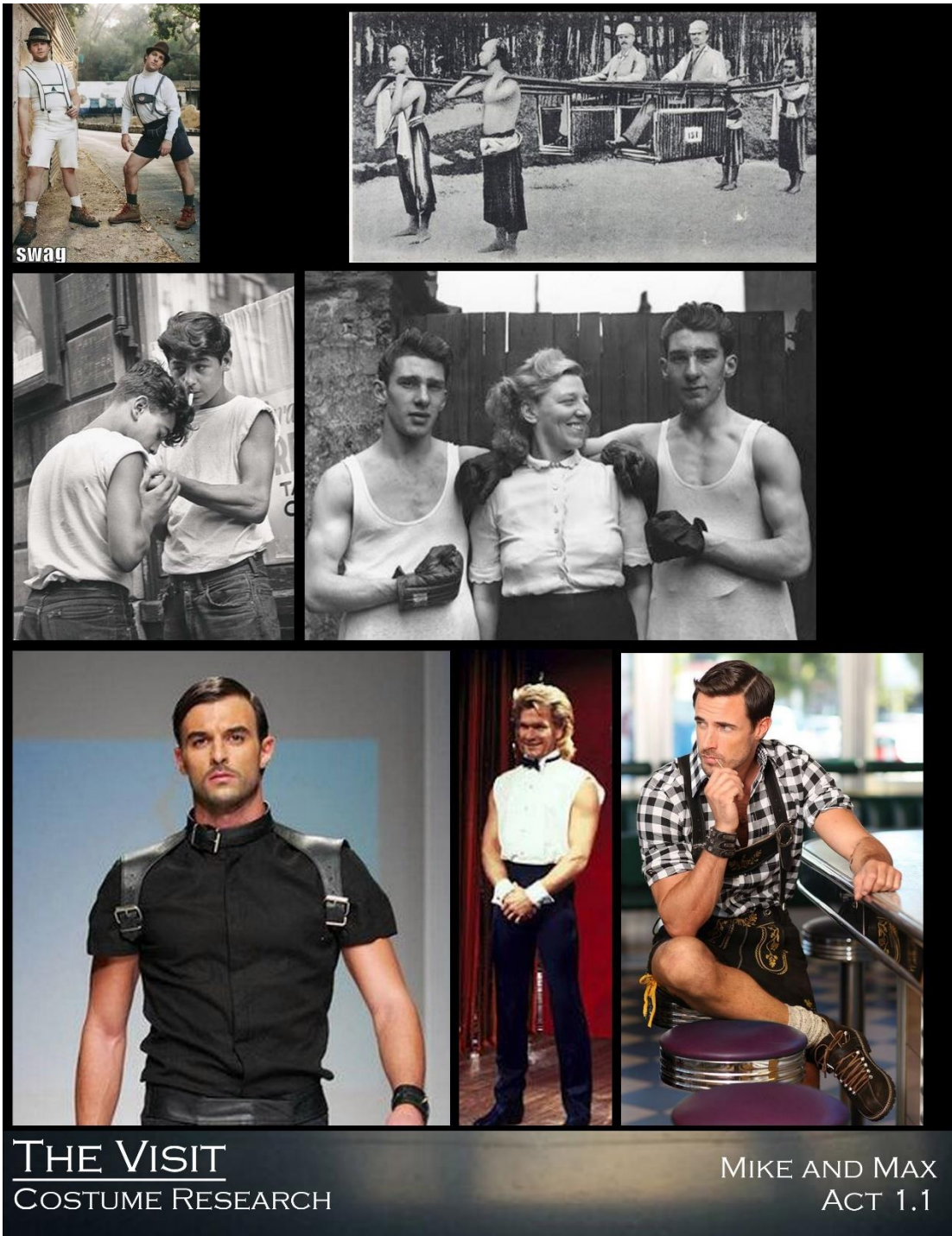
*Koby and Loby*



**THE VISIT**  
COSTUME RESEARCH

KOBBY AND LOBBY  
ACT 1.1

*Mike and Max*



*Townpeople – Black and White (1)*



**THE VISIT**  
COSTUME RESEARCH

**TOWNSPEOPLE L.1**  
ACT 1.1

*Townpeople – Color (1)*



THE VISIT  
COSTUME RESEARCH

TOWNSPEOPLE L.1  
ACT 1.1

*Townpeople – Black and White (2)*



**THE VISIT**  
COSTUME RESEARCH

**TOWNSPEOPLE L.2**  
ACT 1.1

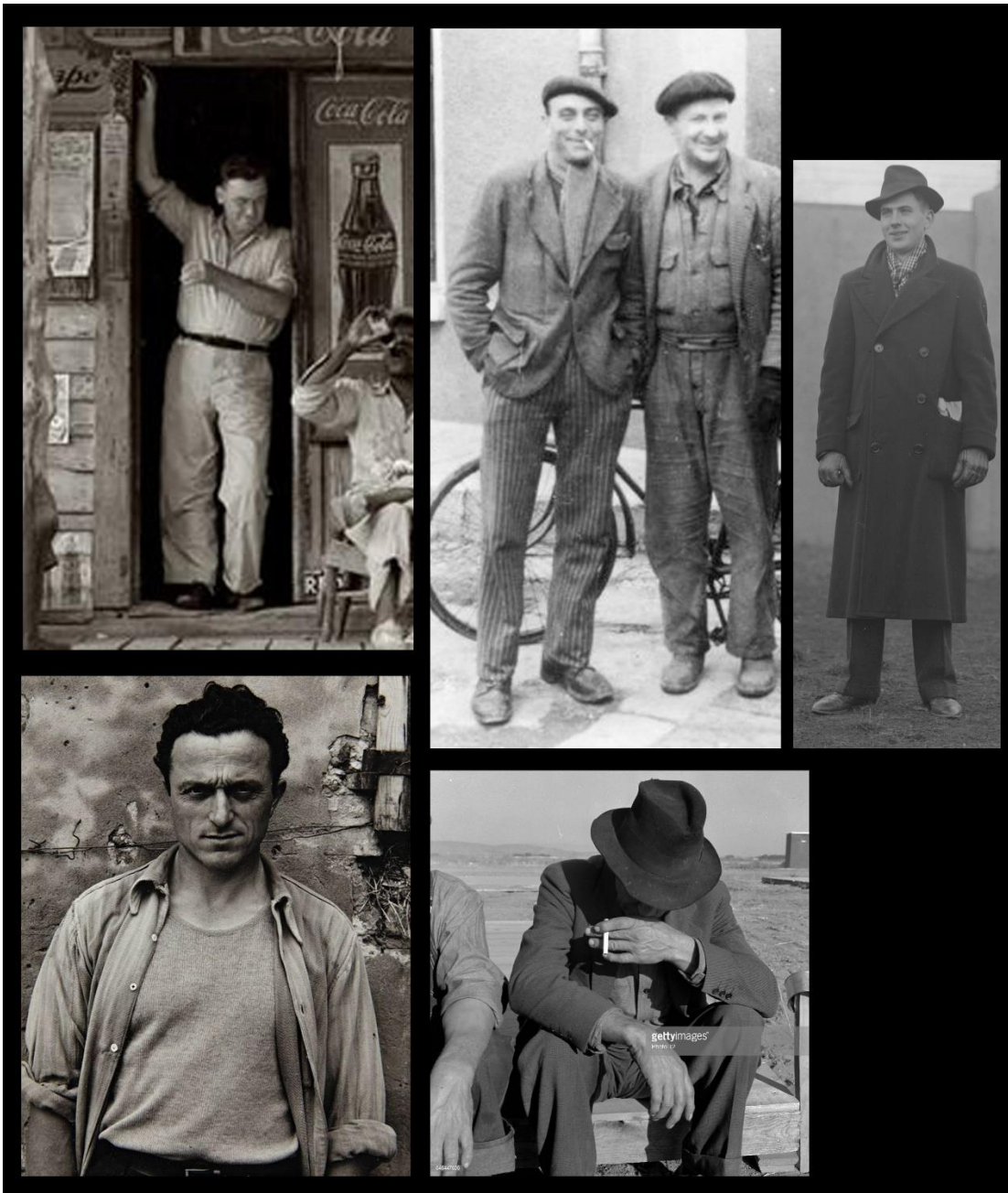
*Townpeople – Color (2)*

**THE VISIT**  
COSTUME RESEARCH

**TOWNSPEOPLE L.2**  
ACT 1.1

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*Anton Looks 1 & 2*



**THE VISIT**  
COSTUME RESEARCH

**ANTON SCHILL L.1 & L.2**  
ACT 1.1

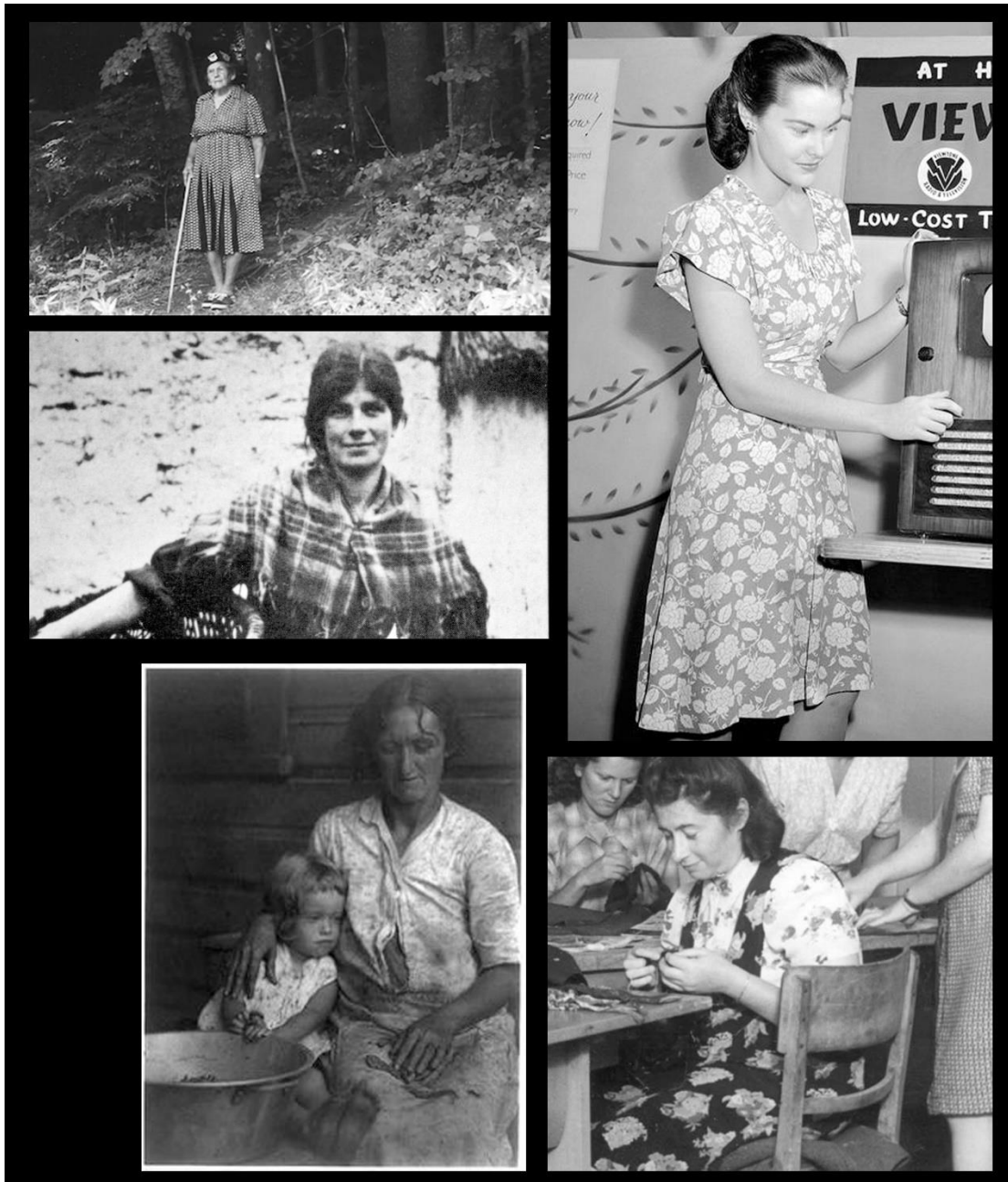
Anton Look 3



THE VISIT  
COSTUME RESEARCH

ANTON SCHILL L.3  
ACT 1.1

Mathilde Look 1



The collage consists of five black and white photographs. The top-left photo shows a woman in a patterned dress standing in a wooded area with a cane. The top-right photo shows a woman in a floral dress standing next to a wooden cabinet, with a sign in the background that reads "AT H VIEW" and "Low-COST T". The middle-left photo shows a woman in a plaid shawl sitting on a bench. The bottom-left photo shows a woman sitting with a young child on her lap, both looking at a large plate. The bottom-right photo shows a woman in a floral dress sitting at a table, working on a craft project, with other people visible in the background.

**THE VISIT**  
COSTUME RESEARCH

MATHILDE BLUMHARDE (SCHILLS WIFE)  
ACT 1.1

Mathilde Look 2



THE VISIT  
COSTUME RESEARCH

MATHILDE BLUMHARDE (SCHILLS WIFE)  
ACT 1.1

Karl Look 1



THE VISIT  
COSTUME RESEARCH

KARL  
ACT 1.1

Karl Look 2



THE VISIT  
COSTUME RESEARCH

KARL  
ACT 1.1

Ottie Look 1



THE VISIT  
COSTUME RESEARCH

OTTILE  
ACT 1.1

Ottile Look 2



THE VISIT  
COSTUME RESEARCH

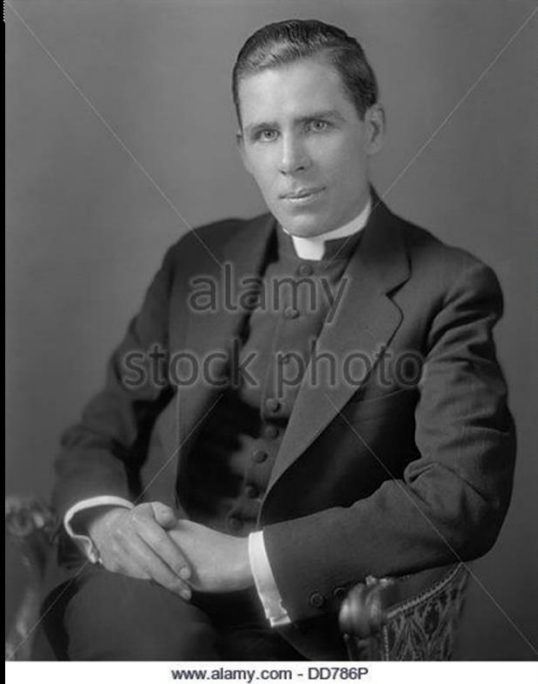
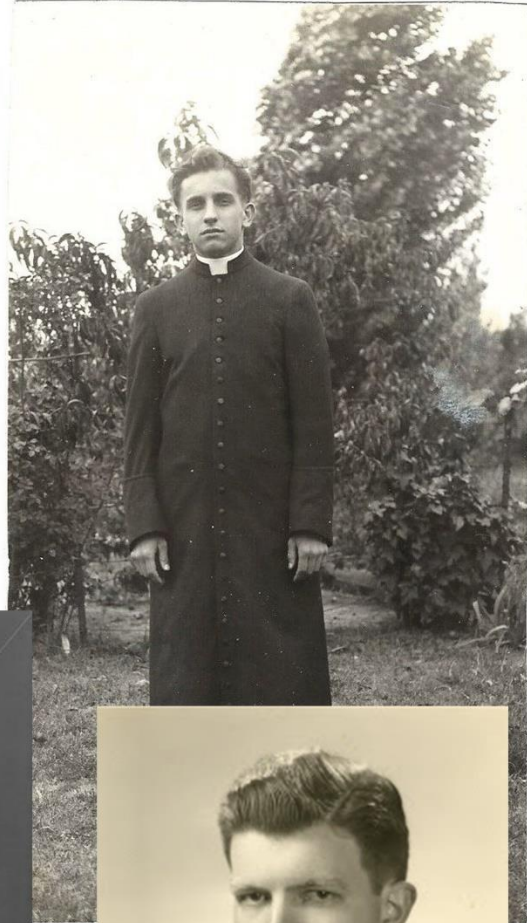
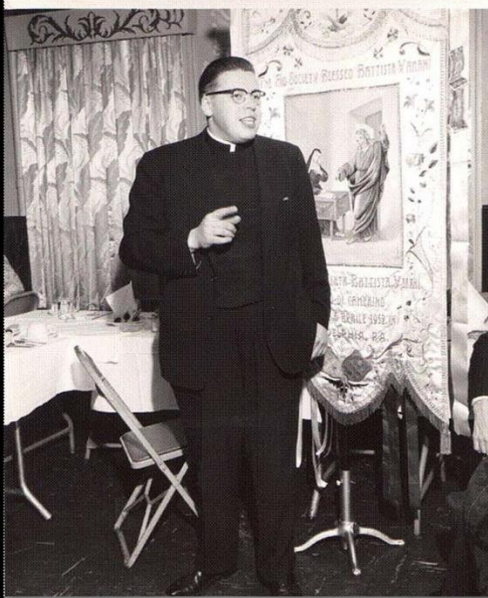
OTTILE  
ACT 1.1

*The Burgomaster*

**THE VISIT**  
COSTUME RESEARCH

**BURGOMASTER**  
ACT 1.1

The Pastor



www.alamy.com - DD786P



THE VISIT  
COSTUME RESEARCH

PASTOR

*The Police Chief*



**THE VISIT**  
COSTUME RESEARCH

POLICE CHIEF SHULTZ

The Painter



Jackets to Match

The Wear is in 'em

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Warranted by Proof 100% Wear Like New

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**FABER - Men's Heavy Weight Plain Black Overall,** made tear and riving and with every desirable feature of make and finish. We do not think there is a larger or better garment on the market at the price named. All sizes 32 to 44; or necks to match, suit or 1/2 size. **Net \$17.50**

**FABER - Men's Heavy Weight Blue Denim Overall,** made rugged style with the full complement of pockets. All our Men's Overalls are made with detachable elastic braces, every garment guaranteed. All sizes 32 to 44; or necks to match, suit or 1/2 size. **Net \$17.50**

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**THE VISIT**  
COSTUME RESEARCH

PAINTER

*The Teacher*



THE VISIT  
COSTUME RESEARCH

TEACHER  
ACT 1.1

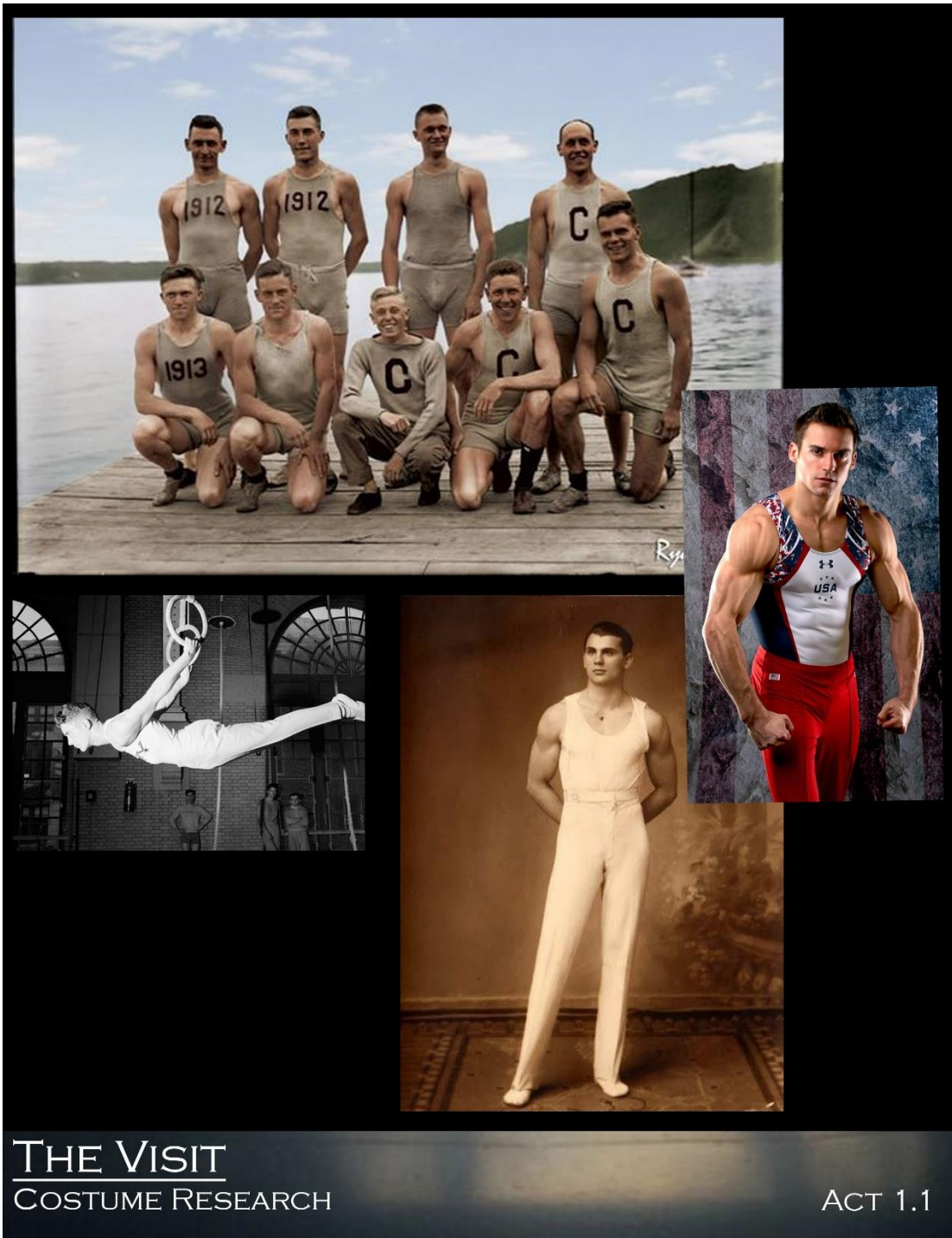
Doctor Nussler



THE VISIT  
COSTUME RESEARCH

DOCTOR NUSSLER  
ACT 1.1

*The Athletes*



**THE VISIT**  
COSTUME RESEARCH

ACT 1.1

*The Band*



Thurnscoe Brass Band

**THE VISIT**  
COSTUME RESEARCH

BAND  
ACT 1.1

*The Children*



**THE VISIT**  
COSTUME RESEARCH

CHILDREN  
ACT 1.1

*The Choir*



THE VISIT  
COSTUME RESEARCH

CHOIR  
ACT 1.1

*The Conductor*



**THE VISIT**  
COSTUME RESEARCH

CONDUCTOR  
ACT 1.1

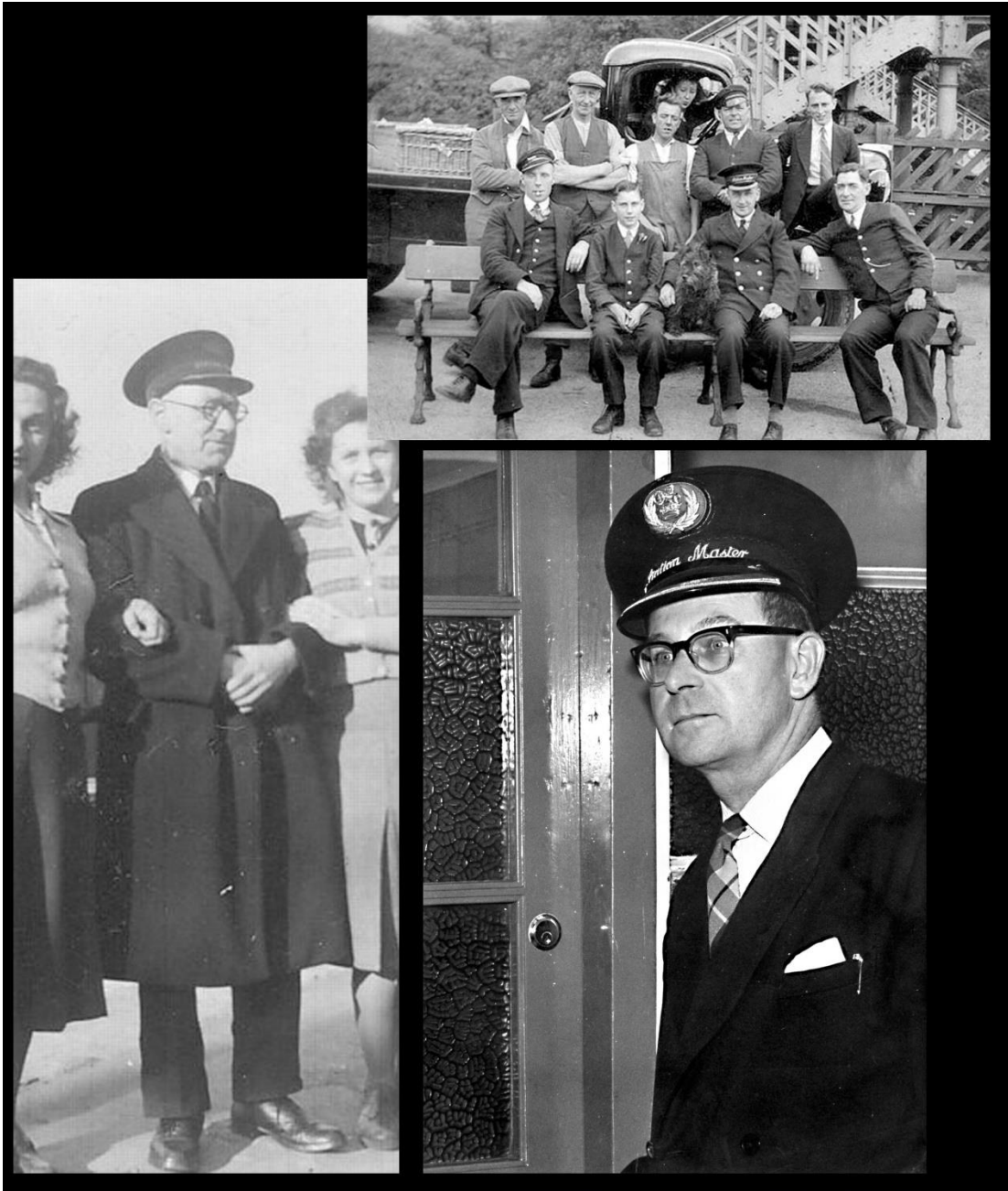
*The Film Crew*



**THE VISIT**  
COSTUME RESEARCH

FILM CREW AND REPORTERS  
ACT 1.1

*The Station Master*



THE VISIT  
COSTUME RESEARCH

STATION MASTER  
ACT 1.1

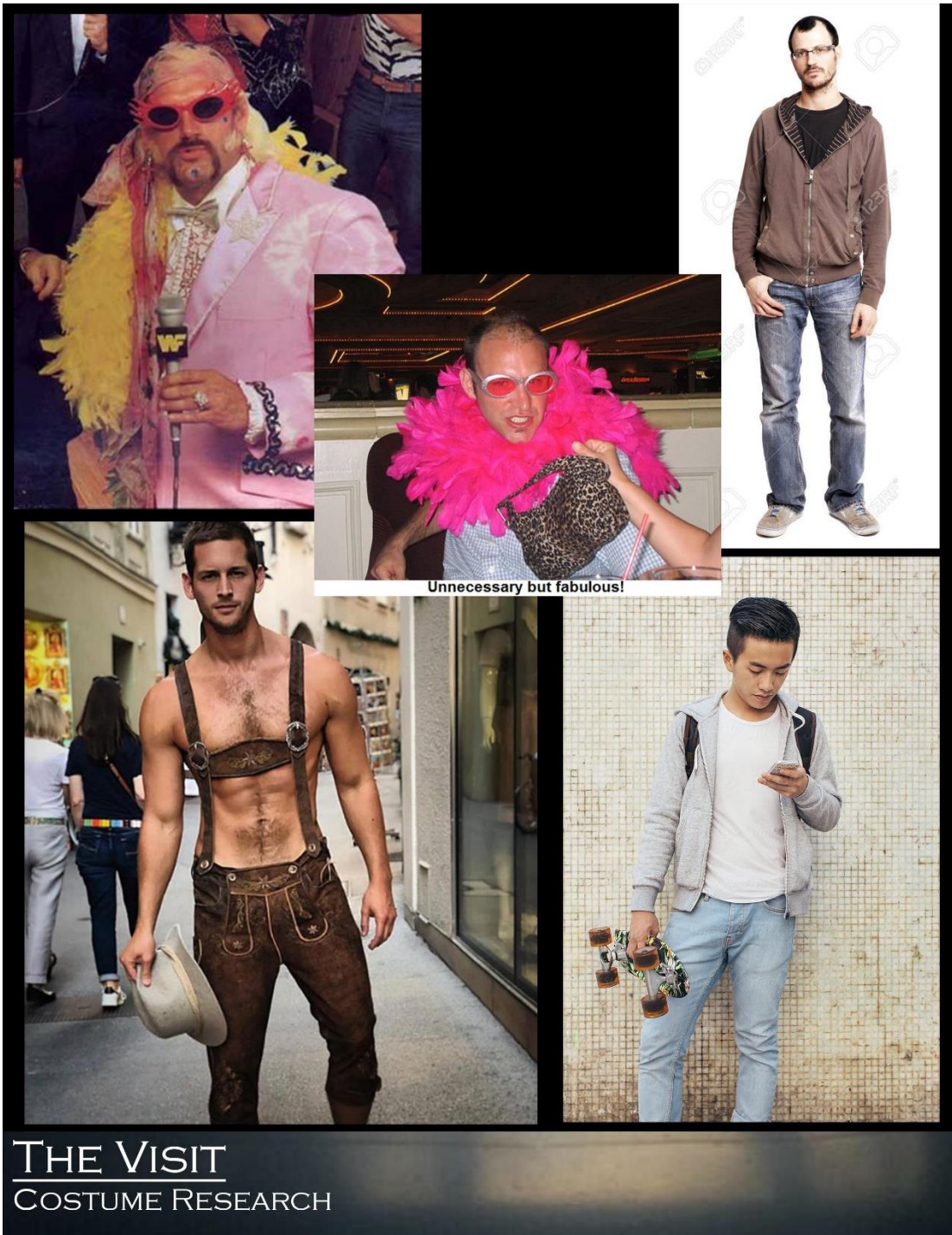
*The Sacristan*



THE VISIT  
COSTUME RESEARCH

SACRISTAN

The Student



## Chapter 3: Final Renderings

### Claire Look 1



Claire Look 2



Claire Look 3



Claire Look 4



Claire Zerkowassian - Look 4  
Act 3, Scene 2

J. V. R.

The Visit

Claire Look 5



Bobby



Bobby - Look 1  
Act 1, Scene 1

The Visit

Bobby

Pedro Look 1



Pedro Look 2



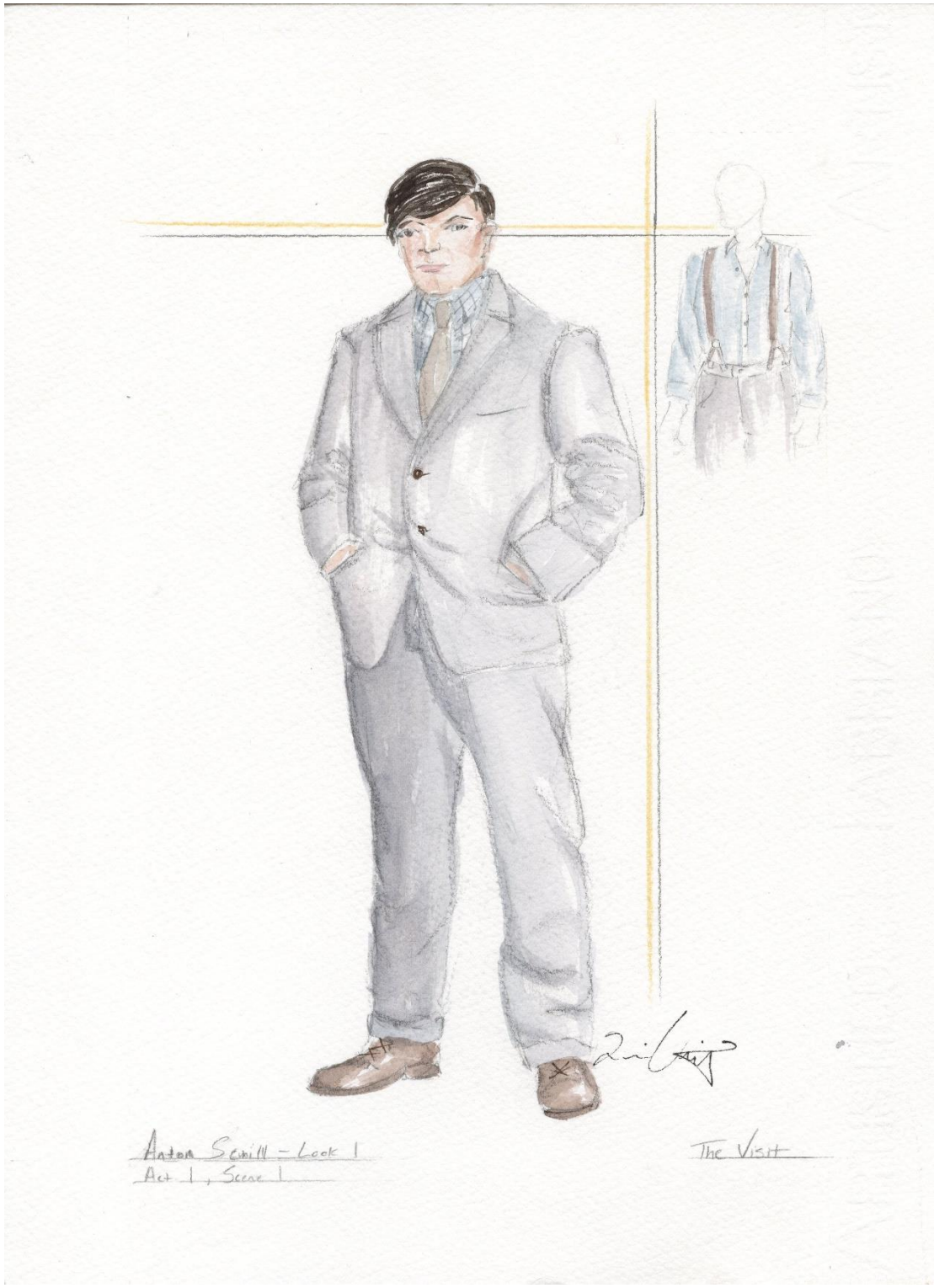
Koby and Loby



Mike and Max



Anton Look 1



Anton Look 2



Anton Look 3



Mathilde Look 1



Mathilde Look 2



Mathilde Look 2.1



Karl Look 1



Karl Look 2



Ottie Look 1



Ottie Look 2



Ottie - Look 2  
Act 3, Scene 1

The Visit

The Burgomaster Look 1



The Burgomaster Look 1.2



The Burgomaster Look 2



The Burgomaster Look 2.1



The Burgomaster Look 3



The Pastor Look 1



The Pastor Look 2



The Pastor Look 3



The Police Chief Look 1



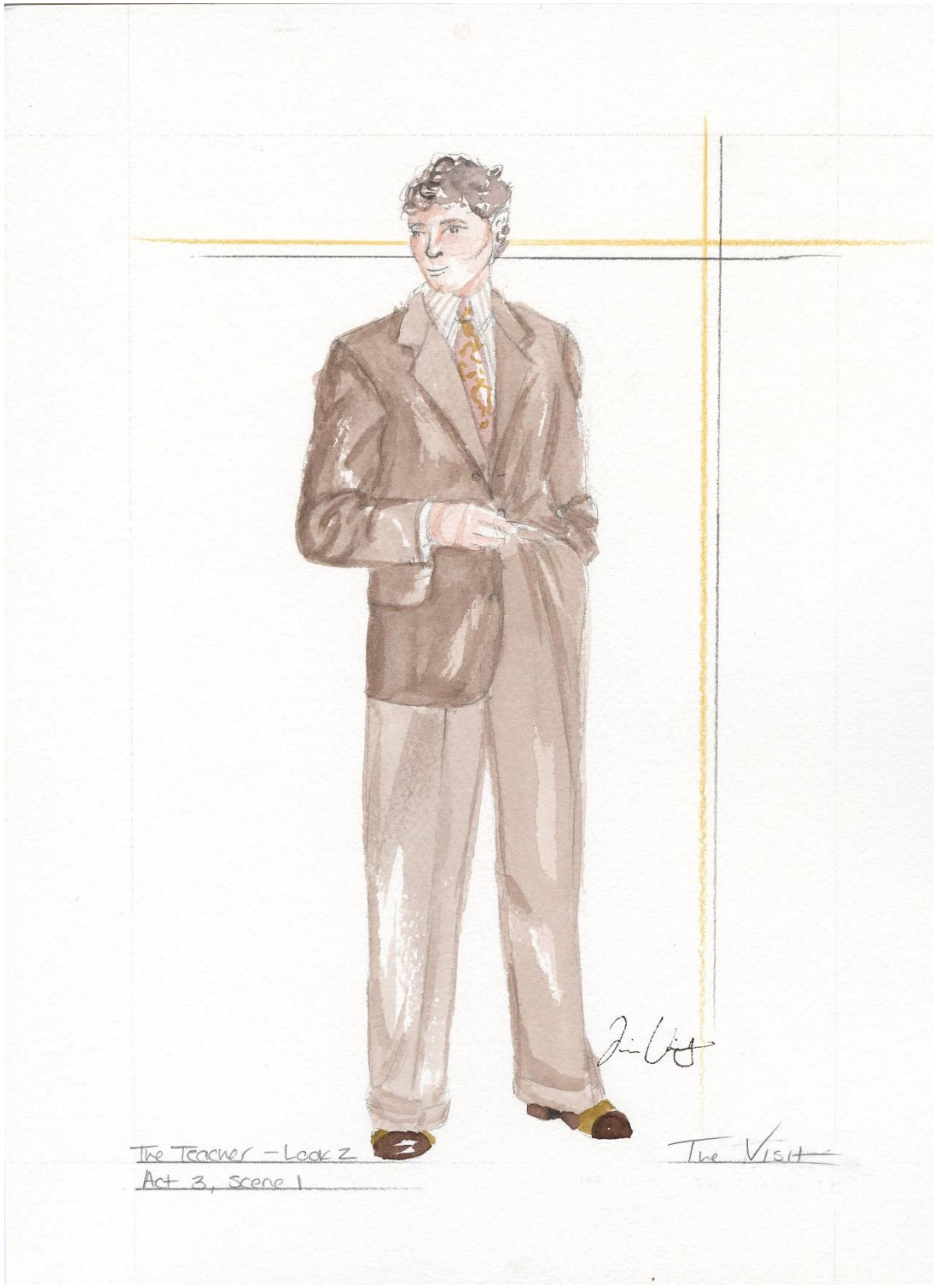
The Police Chief Look 2



The Teacher Look 1



The Teacher Look 2



The Doctor Look 1



The Doctor Look 2



The Unwashed – First and Second Woman Look 1



The Unwashed – First and Second Woman Look 2



The Unwashed – First Woman Look 3



The Unwashed – Second Woman Look 3



The Unwashed – First Man and Second Man Look 1 and Painter Look 2



The Unwashed – Painter Look 1



The Unwashed – First Man and Second Man Look 2



The Unwashed #2  
"2nd Man" - Look 3  
Act 3, Scene 2

The Unwashed #5  
"The Painter" - Look 2  
Act 3, Scene 2

*J. Lint*

The Visit

The Unwashed – Sacristan



The Truck Driver



First Man Look 3



The Band



The Mayor's Wife



The Conductor



The Station Master



The Ensemble Look 1



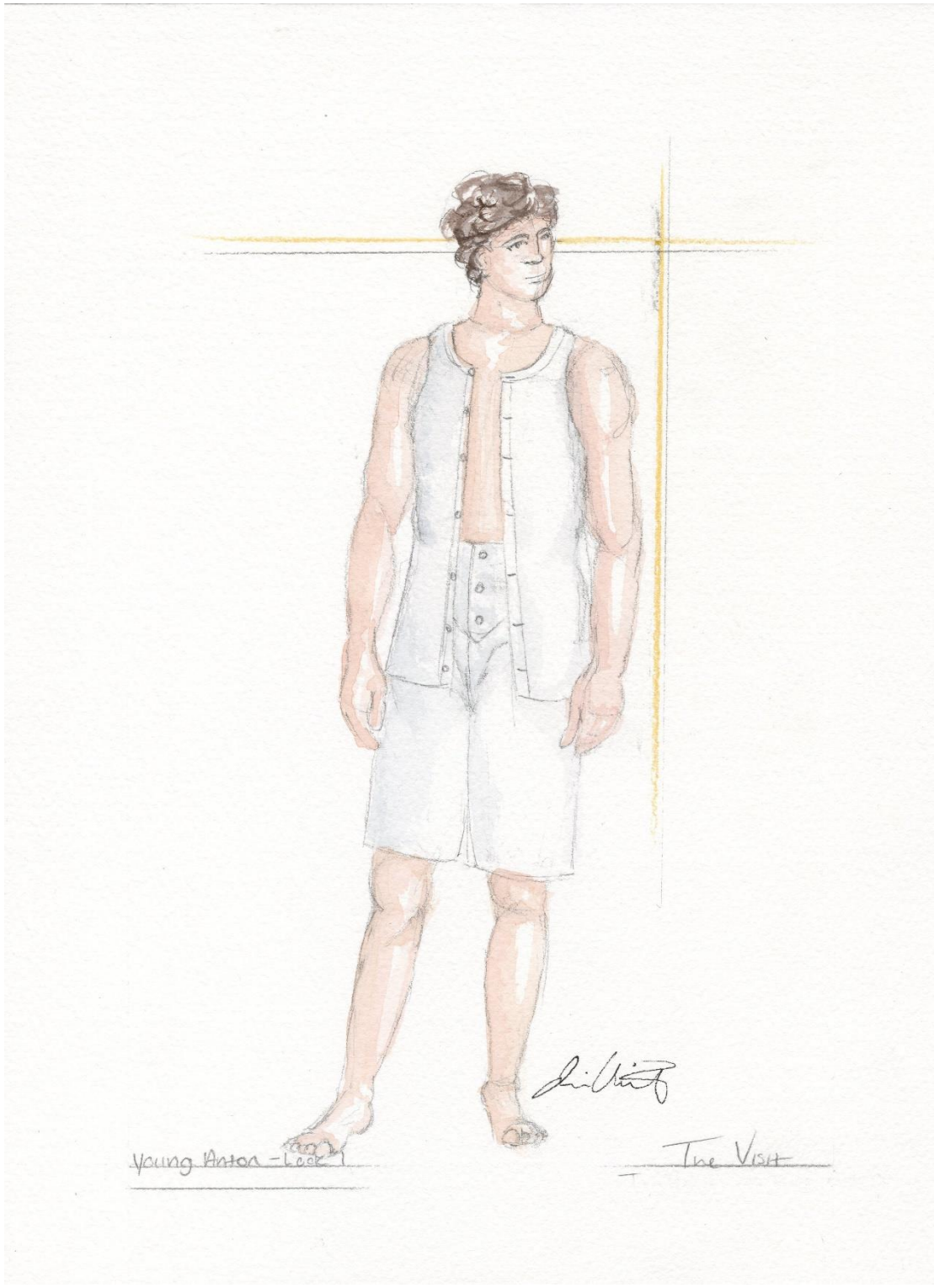
The Ensemble Look 2



The Ensemble Look 3



Young Anton



Young Claire



Young Claire - Look 1

The Visit

The Student Starting Look

AI - track 1

- Start - LI
- Tavern - same
- Forest - lose sweatshirt
- town hall - T shirt w/  
Pants from  
athletes



*J. Gilbert*

Fifth Man  
Act 1, Scene 1

The Visit

The Student Ending Look

A3 TRACK

Great Barn - ~~Leatherhosen~~  
No shirt

Antons Shop - Same

The forest - (+)boa

Town Hall - Athletic pants &  
No shirt  
Krom  
Bekere?



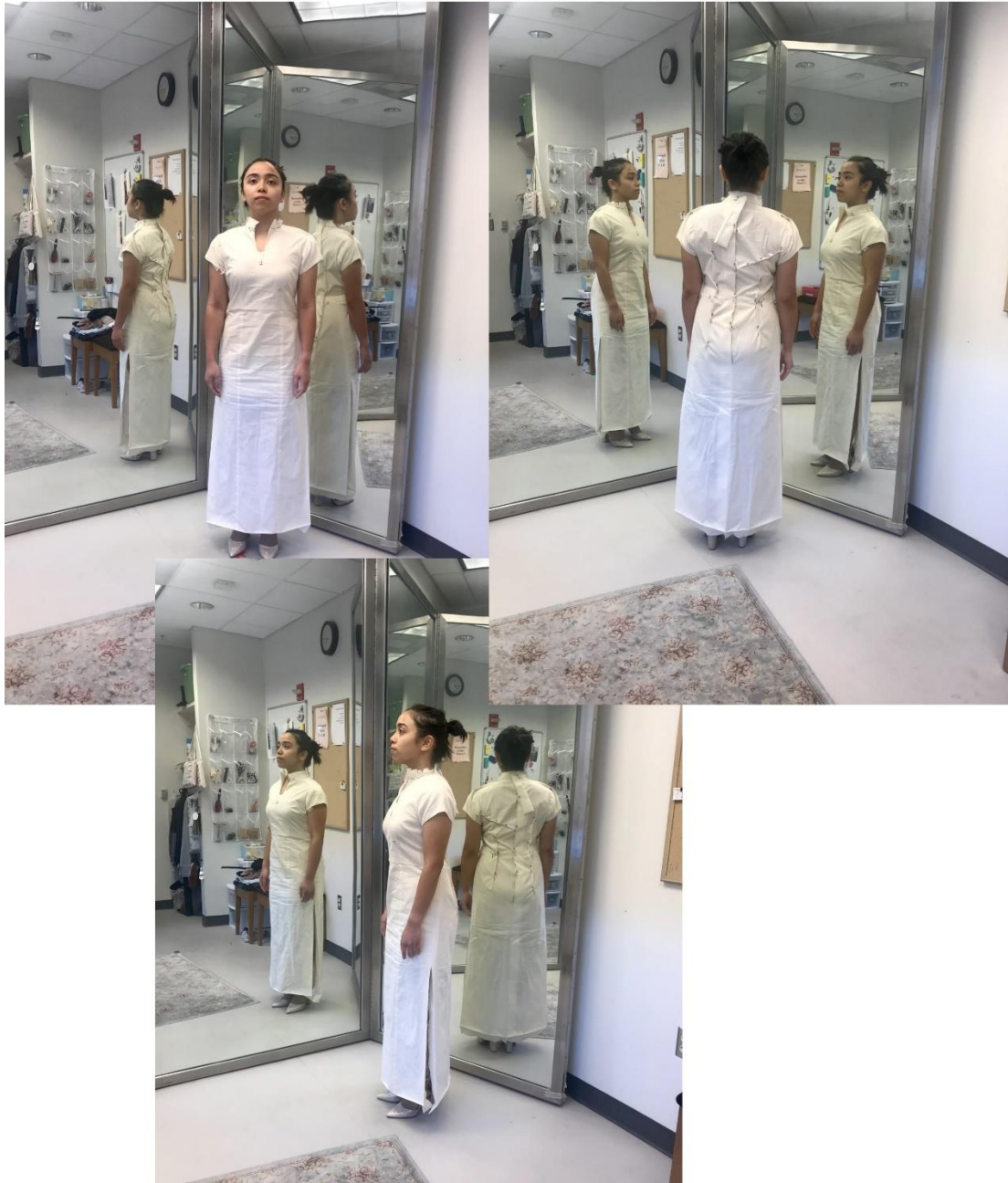
Zibay

Finn Man -  
Act 3, Scene 1

The Visit

Chapter 4: Process and Fitting Photos

Claire – Denisse Penafleur





















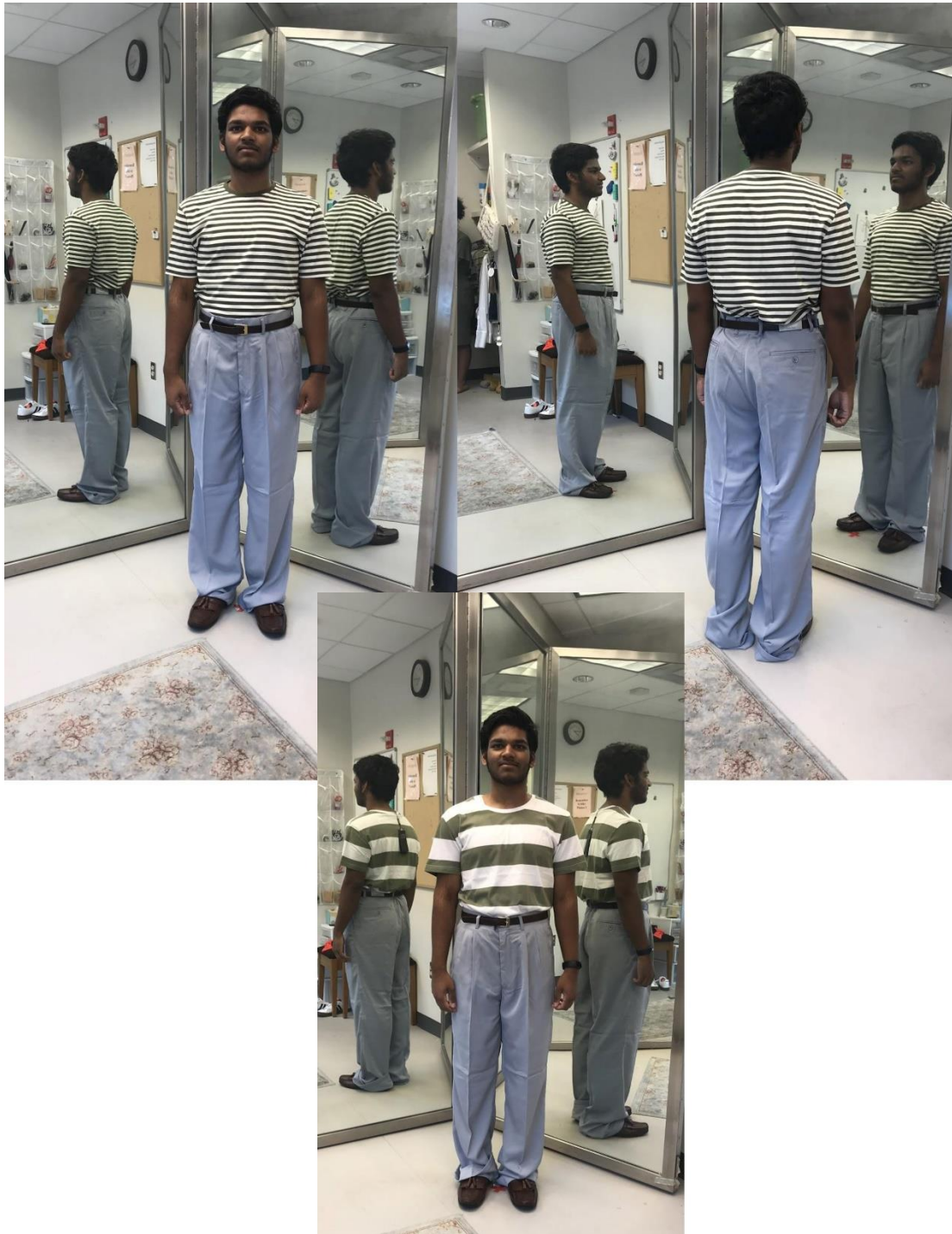




*Bobby – Cliff Walker Green*



*Pedro – Evan Thanicatt*





*Koby and Loby – Maddie Valikhovskaya and Abigail Olshin*





Mike – Nana Edu



Max – Taylor Robertson



*Anton – Sam Intrater*





Mathilde – Samara Brown



*Karl – Kelsye Diggs*





*Ottlie – Chloe Costello*





*The Burgomaster – Taylor Stokes*







*The Pastor – Ben Fish*



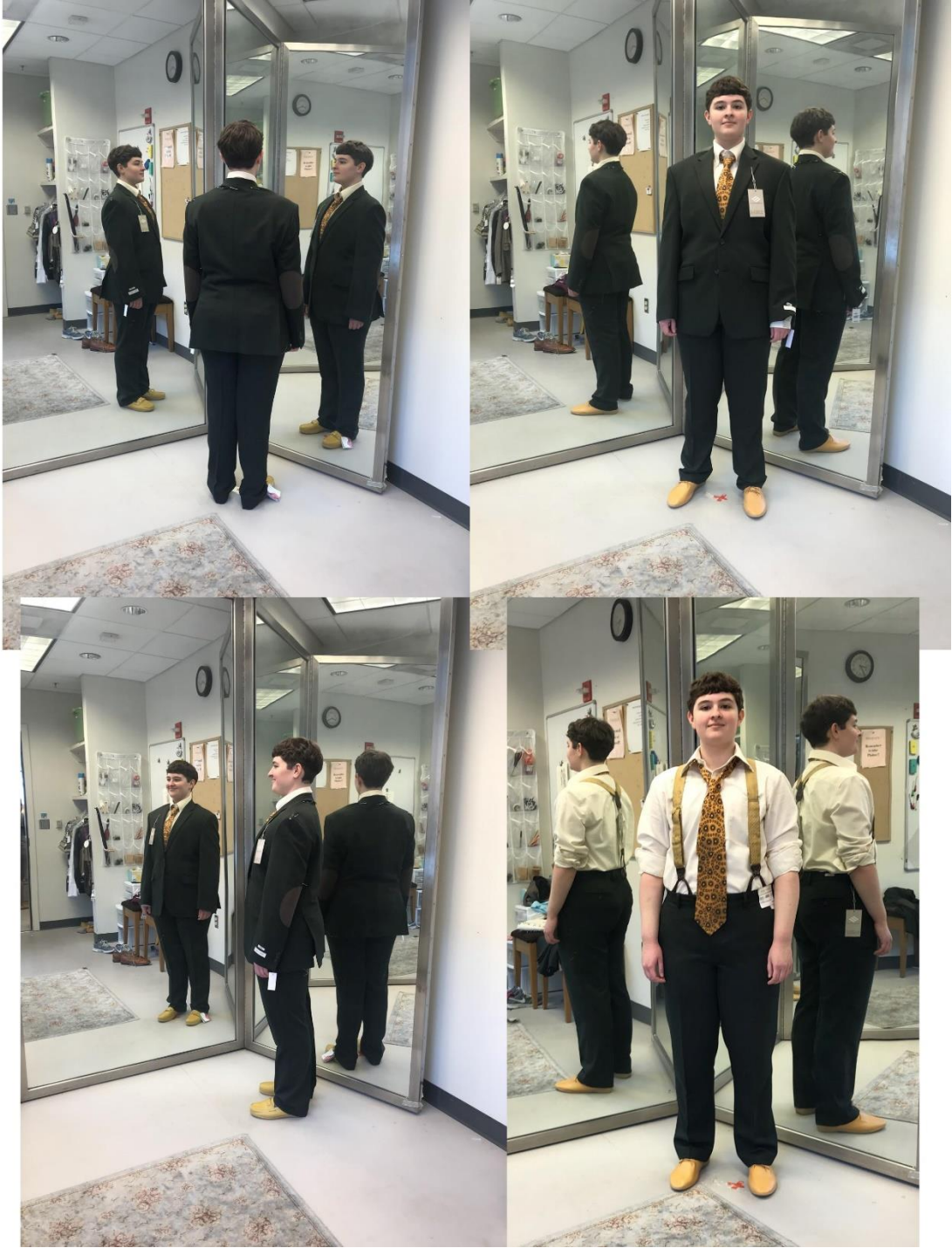


*The Police Chief – Jake Schwartz*



*The Teacher – Lauren Alberg*





*The Doctor – Anthony Barnes*





*The Painter/ Sacristan / Drink Guy – Davis Stack*





*The Unwashed – First Man/ Egg Man – Bardia Memear*







*The Unwashed – Second Man/ Congac Man – Phillipos Sourvinos*



*The Unwashed – Third Man/ First Woman – Ebbie Prideaux*





*The Unwashed – Fourth Man / Second Woman / Frau Burgomaster – Maia Cayarus*



*The Station Master / Ensemble – Jordan Resnick*





*The Conductor / Ensemble – Zoe Thomas*





*The Assistant / Truck Driver / Ensemble – Josie Danckert*









*Dancers*



*The Student – Ben Panah*













# Chapter 5: Paperwork

## Plot

Show: The Visit				Costume Design		
Theatre: Kay Theatre - UMD				Faculty Advisor		
Costume Plot		Act		1	2	3
		Scene	Prologue	1	2	3
		Setting		Train Station	goldene apostle	K. Forest
		Pages		1-23	24-25	26-30
Actor	Character(s)	Age?				
Bardia Memar	First Man (hofbaur)/Egg Man		L1 - Townsperson	x (no QC time)		
Phillippos Sorvinos	Second Man (helmsberger)/ Congac Man / Truck Driver		L1 - Townsperson	x (no QC time)		
Ebbie Prideaux	Third Man(wechsler) / Frist Woman		L1 - Townsperson	x (no QC time)	L1.2 -Add apron?	L1
Maia Cayrus	Fourth Man (vogel)/ Second Woman		L1 - Townsperson	x (no QC time)		
Davis Stack	The Painter/Sacristan/Drink Guy		L1 - Painter	x		
Jordan Resnik	Station Master		L1 - Townsperson	L2 - Station Master		
Taylor Stokes	Burgomaster	50's	L1 -)	L2 > 2.2		1.1
Ben Fish	Pastor	40's	L1	L1.2 - Slacks and Shirt		
Lauren Alberg	Teacher	50's	L1	x	x	
Sam Intrater	Anton Schill	50's	L1	L1.2 - Slacks and Shirt		L1
Denisse Penafleur	Claire	50's		L1 -Qui Pao and coat		X
Zoe Thomas	Ensemble 1/ Conductor / Choir/ Band/ Marching Band		L1 - Townsperson	L2 - Conductor		L1
Evan Thanicatt	Pedro	30's?		L1		L1.1
Walker Green	Bobby (butler)	70's		L1 - Butler		X
Josie Danckaert	Ensemble 3/Choir/Band/ Marching Band		L1 - Townsperson / Assistant	x		X
Jake Schwartz	Police Chief (Schultz)		L1	x	x	
Taylor Robertson	Mike			L1		X
Nana Edu	Max			L1		X
Maddie Valokhovskaya	Kobby (BM1)			L1		X
Abigail Olshin	Lobby (BM2)			L1		X
Samara Brown	Mathilde Blumharde / Frau Schill (Schills wife)		L1 - Townsperson			
Chloe Costello	Ottile (Schills daughter)		L1 - Townsperson	X		
Kelsey Diggs	Karl (Schills son)		L1 - Townsperson	X		
Lauren Alberg	Town Doctor (Nussler)		L1			
Ben Panah	The Student		L1	x	X	1.2
	Dancer					L1
	Dancer					L1

Signer: Kiana L. Vincenty or Director: Brian McDevritt					
	2				
4	1	2	3	3.2	4
Goldene Apostle Dinner	schills shop	GA Balcony	police station	GA Balcony	burgomasters office
31-38	39-45	46-47	47-51	51-52	52-55
L1.2	L1.3	L1.3 to L1.4			
L1.2	L1.3	x			
x	L2 (Yellow shoes)	x			
2 - Bergomasters wife	L3(yellow shoes no robe yet)	x			
x		L2			
L2.2 - No Coat, Suit Jacket	L1.1 (No yellow shoes yet. Simple shirt)	x			
1.2					1.3
L1					
X					
X	L1.2		L1.3		X
L1.2 - No coat		L2 - Robe		x	
X		L1.2			
X		L2		x	
X		X			
X		L1.2		X	x
X			L1.2		
X					
X	X				
X	X				
X	L1.2				
x		1.1			
L1.2 -Add Jacket	L1.3				
X					
1.3 x		1.4 x		1.5 x	1.6

4.2	5	5.2	6	3	2	3	4	5
GA Balcony	church	GA Balcony	train station	the great barn	schills shop	forest	the trial	train
55	56-58	58-59	59-64	65-70	70-79	79-81	81-87	87-88
		Look 1.3	(Silhouette)		L2		L2.2	X
			(Silhouette)		L2		L2.1	X
			(Silhouette)				L3	X
		x	(Silhouette)				L4	X
	L2.1	L2	(Silhouette)		L3		L3.1	X
		L1.2 (Yellow boots)	(Silhouette)				L1.3	X
			(Silhouette)			1.4	1.5	X
	L2	L2.1	(Silhouette)				L3	X
		L1.2 -Green pants	(Silhouette)	L2 -Green suit	L2.1 -Coat off, sleeves rolled up, tie askew		L2	X
	X	X	L1.4		L2 to L2.1	X	L2.1 to L2.2	
x		x		L3 - Wedding		L4 - Green dress	L1.3	X
			(Silhouette)				L1.3	X
x		x		x			X	X
		L2 - Truck Driver	L2 - Truck Driver				1.3	X
			(Silhouette)				L1.2	X
					x		X	X
					x		X	X
						x		X
						x		X
			(Silhouette)		L2 -Purple dress to L2.1			
			(Silhouette)		1.2 to L2			
			(Silhouette)		L1.4 - Jeans with blue shirt and apron to L2			
			(Silhouette)	L2 - Sleeves rolled up, vest on w/ ascot			L2.1	X
x	1.7	x	1.9	x	L2	L2.1	L2.2	x

*Piece List*

		Costume Piece List										
Department: TDPS							Director: Brian MacDevitt					
Show: The Visit							Costume Designer: KIANA VINCENTY					
Space: The Kay							Faculty Advisor: Helen Huang					
Revised 5/16/2017							* indicates repeated item					
Below, rank by order of preference												
Perf.	Character	Costume Piece	Description	Pull	Buy	Thrift	Build	Mod	Alt			
Denisse Penafour	Claire Zacharnasséain	Base	Underwear	Actors own								
			Bra	Nude	x							
			Thigh Highs	Sheer with brown top	x							
			Garter	White	x							
			slip	Black	x							
			Dress	Red floral Qui Pao				x				
		1	Tux Coat	Red Floor length with exaggerated shoulders				x				
			Collar	Zip tie collar piece				x				
			Belt	gold with fauc button closure				x				
			necklace	golden pendant		x						
			Bracelet	cuff		x						
			Nails	extreme long gold on glove		x					x	
			Shoes	Gold pointed toe		x						
			ankle brace	nude ankle brace		x						
		2	robe	Black burnout velvet with feather trim				x				
			Cap	"medical/wig" stylized cap				x				
			Necklace	long pearl		x						
			Shoes	Slipper sandal		x						
			Slip	black		x						
		3	Dress	bias cut white cowl neck				x				
			Cowl	white bust length scoop collar				x				
			Turban	white with jewel detail		x						
			veil	Chaepl length with elbow length blusher		x						
			gloves	elbow length		x						
			Bracelet	silver		x						
			necklace	silver statement		x						
			ring	diamond - massive		x						
		shoes	white satin		x							
		4	Dress	Mint flutter sleeve		x						
			necklace	stacking pearl		x						
			Shoes	white satin *								
		5	Dress	Red Floral Qui Pao*				x				
			capelet	Red elbow length				x				
			bracelet	gold cuff		x						
			shoes	Gold pointed toe*								
			Hat	golden saucer hat		x						
		necklace	golden pendant*									
				base	underwear	actors own						
					bra	Grey binder		x				
					Socks	tan stripe		x				
Sock Garters	black					x						
Undershirt	white tank					x						
1	Union suit			Long sleeve grey			x					
	slippers			Grey fluffy slipper			x					
	robe			dingy purple terrycloth robe			x					
	glasses			Thin gold circle glasses		x						
1.2	top hat			black dusty		x						
	dress coat			black old/dingy		x						
				shirt	off white distressed shirt		x					
				suit pant	cornflower blue		x					

Burgomaster		Taylor Stokes		2	belt	brown	x																	
					suit jacket	cornflower blue		x																
					glasses	Thin gold circle glasses*																		
					top hat	black dusty*																		
					dress coat	black old/dingy*																		
					Shoes	black distressed dress shoe		x																
				2.1	shirt	off white distressed shirt*		x																
					suit pant	cornflower blue*			x															
					belt	brown*		x																
					suit jacket	cornflower blue*			x															
					glasses	Thin gold circle glasses*																		
					Shoes	black distressed dress shoe		x																
				2.2	shirt	ivory shirt		x																
					suit pant	cornflower blue*			x															
					belt	brown*		x																
					suit jacket	cornflower blue*			x															
					Vest	burgundy velvet		x																
					tie	red patterned		x																
shoes	yellow boots					x																		
glasses	Thin gold circle glasses*																							
3	shirt	ivory dress shirt*																						
	suit pant	cornflower blue*																						
	Belt	brown*																						
	suit jacket	cornflower blue				x																		
	vest	Bright red		x																				
	ascot	red patterned		x																				
	Scarf	vibrant yellow					x																	
shoes	yellow boots*																							
3	shirt	ivory dress shirt*																						
	suit pant	cornflower blue*																						
	Belt	brown*																						
	suit jacket	Blue floral				x																		
	vest	Bright red*																						
	ascot	red patterned*																						
	Scarf	vibrant yellow*																						
	shoes	yellow boots*																						
Teacher		Lauren Alberg		Base	Underwear	actros own																		
					socks	brown		x																
					undershirt	white a-line		x																
					Bra	Neutral binder		x																
				1	Shirt	off white button up		x																
					Sweater vest	nubby brown			x															
					Pants	brown suit pant		x																
					Jacket	brown tweedy		x																
					tie	brown paisley		x																
					shoes	brown oxfords		x																
					Suspenders	Yellow patterned																		
				1.2	Shirt	off white button up*																		
					Sweater vest	nubby brown *																		
					Pants	Green suit pant				x														
					Jacket	brown tweedy*																		
					tie	brown paisley*																		
					shoes	brown oxfords*																		
				Suspenders	Yellow patterned																			
2	Shirt	off white button up*																						
	Pants	Green suit pant*																						
	Jacket	Green with elbow patches				x																		
	tie	brown paisley*																						
	shoes	brown oxfords*																						
	Suspenders	Yellow patterned																						

Mathilde Blumhardt (Antons Wife)	Samara Brown	2.2	Shirt	off white button up*																					
			Pants	Green suit pant*																					
			Jacket	Green with elbow patches*																					
			tie	yellow printed	x																				
			shoes	Yellow dress shoe																					
			Suspenders	Yellow patterned																					
		2.1	Base	underwear	actors own																				
				Stockings	tanned	x																			
				bra	neutral																				
			1	Blouse	off white short sleeve	x																			
skirt	beige with argyle pattern																								
cardigan	rust colored																								
shoes	brown strappy heel			x																					
1.2	Blouse		TAN 3/4 SLEEVE WITH TRIANGLE PRINT	X																					
	skirt		beige with argyle pattern*																						
	shoes		brown strappy heel!*																						
2	Dress		Fuschia with flutter sleeve	x																					
	shoes		brown strappy heel!*																						
2.1	Dress		Fuschia with flutter sleeve *																						
	Belt		yellow																						
	shoes		yellow																						
	Coat		hot pink fur coat																						
	necklace		pearl	x																					
Karl	Kelsey Diggs		Base	Underwear	actros own																				
		Bra		Neutral binder	x																				
		undershirt		white a-line	x																				
		socks		grey	x																				
		1	tshirt	green crew neck undershirt	x																				
			shirt	brown button up plaid	x																				
			jeans	Denim with stains and tears	x																				
			suspenders	brown	x																				
			shoes	Brown oxford	x																				
			1.2	tshirt	green crew neck undershirt*																				
		shirt		brown button up plaid*																					
		jeans		Denim with stains and tears*																					
		suspenders		brown*																					
		shoes		Brown oxford*																					
		jacket		dirty brown jacket	x																				
		1.3 (CC)	tshirt	green crew neck undershirt*																					
			shirt	Orange checker button up	X																				
			jeans	Denim with stains and tears*																					
			suspenders	brown*																					
			apron	dirty canvas apron	X																				
			shoes	Brown oxford*																					
		1.4	tshirt	green crew neck undershirt*																					
			shirt	Blue button up																					
			jeans	Denim with stains and tears*																					
			suspenders	brown*																					
			apron	dirty canvas apron																					
			shoes	Brown oxford*																					
		2	Shirt	Blue button up*																					
			pants	black velvet with white yellow strip																					
			jacket	Watercolor suit jacket - blue/purple/pink	x																				

				bolo tie	black		x														
				hat	black fedora		x														
				shoes	Yellow flats			x													
Ottile	Chloe Costello	Base	Underwear	actros own																	
			Bra	Neutral		x															
		1	Dress	green with white window pane		x															
			socks	shubby tan socks		x															
			shoes	brown oxfords		x															
		1.3	pinnefor	simple ivory or cream		x															
			apron	White lace and polkadot apron		x															
		2	cardigan	navy short sleeve			x														
			slip dress	animal print thin strap			x														
			overdress	sheer tutu overdress			x														
			necklace	Red chunky pearl		x															
			bracelet	Red stacking bracelets																	
			shoes	yellow pumps			x														
Earrings	Red tear drop																				
Koby	Maddie Vaikhovskaya	Base	underwear	actors own																	
			bra	neutral		x															
			Undershirt	white tank		x															
			socks	gold with black diamonds			x														
			Shorts	Black spandex bike shors		x															
			Leg straps	black elastic leg sleeve																	
		1	Blouse	button up with flouncy sleeves			x														
			Tux jacket	black with golden collar			x														
			Pants	three legged pant																	
			shoes	black and white oxfords			x														
			turban	white with gold detail			x														
			glasses	black small circle sunglasses			x														
Loby	Abigail Olehin	Base	underwear	neutral																	
			bra	white tank		x															
			Undershirt	gold with black diamonds		x															
			socks	Black spandex bike shors			x														
			Shorts	black elastic leg sleeve		x															
			Leg straps	neutral																	
		1	Blouse	button up with flouncy sleeves			x														
			Tux jacket	black with golden collar			x														
			Pants	three legged pant																	
			shoes	black and white oxfords			x														
			turban	white with gold detail			x														
			glasses	black small circle sunglasses			x														
Beth (Ebie) Priceaux	First Woman	Base	Underwear	actros own																	
			tights	nude																	
			Bra	Neutral		x															
			Blosue	beige floral with collar		x															
			skirt	nubby rust colored skirt with seaming		x															
			Socks	muddy brown crew sock																	
		1.1.2	jacket	cropped green jacket																	
			shoes	brown boots		x															
			Blosue	beige floral with collar*																	
			skirt	nubby rust colored skirt with seaming*																	
			Socks	muddy brown crew sock *																	
			jacket	cropped green jacket*																	
			shoes	brown boots*																	
Apron	half apron		x																		
in	Blosue	Red satin blouse		x																	

Unwashed 5 (Job: Farmer)		Eliza																		
Unwashed 5 (Job: Farmer)	Maia Cayrus	First Woman L2	skirt	nubby rust colored skirt with seaming*																
			Hat	burgundy flop hat	x															
			Jacket	dark denim	x															
		First Woman L3	shoes	Yellow t strap		x														
			tights	Burgundy		x														
			shirt	Red satin blouse*																
			skirt	Red and blue floral skirt			x													
			glasses	chunky														need		
			shoes	yellow T- strap *																
			Jacket	dark denim *																
			necklace	statement															need	
			Unwashed 5 (Job: Farmer)	Maia Cayrus	Base	Underwear	actros own													
						Bra	Neutral	x												
						Socks	brown nubby	x												
Second Woman Look 1	blouse	short sleeve button up				x														
	skirt	Brown a line skirt					X													
	pinnedor	Grey knee length				x														
BM wife	shoes	brown 3 strap heel				x														
	dress	floral short sleeve				x														
	shoes	brown 3 strap heel*				x														
Second Woman L2	Blouse	White polkadot blouse																		
	skirt	Brown a line skirt*																		
	Satin Jacket	long blue with contrast lapel				x														
Second Woman L2	shoes	yellow ankle strap				x														
	Dress	Teal with orange contrast hem				x														
	Belt	burgundy with gold buckle				x														
	Satin Jacket	long blue with contrast lapel*																		
	Jacket	satin blue kimono robe						x												
	tights	Orange				x														
	Necklace	Yellow pearls				x														
	shoes	yellow ankle strap*																		
																			need	
Unwashed 6 (Job: Station Master)	Jordan Resnick	Base			Underwear	actros own														
					Undershirt	white a line tank														
					Socks	blue with orange														
		L1			Bra	Binder		x												
					Shirt	distressed button up shirt														
			Pants	brown courderoy																
			Shoes	brown bootie																
			Belt	Brown																
			Hat	???																
		L2 - Station Master	shirt	button down shirt white		x														
			pants	Mid tone grey		x														
			tie	black		x														
			vest	Darker grey with black piping		x														
			coat	thigh length black			x													
			shoes	black loafer		x														
		L2.2	shirt	button down shirt white*		x														
			pants	Mid tone grey*																
			tie	black*																
			vest	Darker grey with black piping*																
			coat	thigh length black*																
			shoes	black loafer*																
		L1.2	suit jacket	dingy grey suit jacket																
			Shirt	distressed button up shirt*																
			Pants	brown courderoy*																
			Shoes	brown bootie*																
			Belt	Brown*																
			Hat	???		x														
		L1.2	Apron	canvas apron		x														
			Shirt	Bright pink windowpane																
			Pants	brown courderoy*																
			Belt	Brown*																
			Hat	???																
			Shoes	yellow boots			x													
		L1.2	Shirt	Bright pink windowpane																
			Pants	brown courderoy*																

				Ensemble 1: Conductor, Choir, Marching Band																	
Ensemble 1: Conductor, Choir, Marching Band	Zoe Thomas	L1.3	Belt	Brown*																	
			Hat	???																	
			Shoes	yellow boots																	
			Jacket	denim	x																
		Base	Underwear	actros own																	
			Tights	nude	x																
			Bra	Neutral	x																
		Ensemble L1	Dress	Brown patterned dress with white lace	x																
			Shoes	blue small heel with foot strap	x																
			Apron	green with black trimming	x																
		Ensemble L2 Conductor	Panta	black slacks		x															
			Shirt	white button up	x																
			Tie	rigged black tie	x																
			Shoes	black dress shoe	x																
			Coat	black double breasted		x															
Dress	Yellow paisley		x																		
Jakcet	blue cropped faux leather		x																		
shoes	Yellow kitten heel																				
Hat	orange with cherry																				
Ensemble 3: Choir, Band, Marching band	Josie Danckaert	Base	Underwear	actros own																	
			Camisol	white	x																
			tights	nude	x																
			socks	orange nubby socks	x																
			Bra	Neutral	x																
		Ensemble L1	Dress	Grey with stripes		x															
			Shoes	black mary janes	x																
			Cardigan	green																	
		Ensemble L1 Ensemble L1	blouse	Brown paisley	x																
			skirt	Burgundy a line	x																
			shoes	black mary janes	x																
		Ensemble L1 Ensemble L1	hat	pink wide brim		x															
			blouse	pink button up	x																
			skirt	Burgundy a line*		x															
			Shoes	yellow pump		x															
	Cover dress		peach top and printed yellow bottom		x																
	Truck Driver	shirt	striped band collar shirt	x																	
		overalls	ocher canvas overalls			x															
		jacket	denim			x															
		hat	banded wide brim hat	x																	
		shoes	brown slip on boot																		
	Ensemble L1	Cover dress	peach top and printed yellow bottom*																		
		skirt	Burgundy a line*																		
		shoes	black mary janes*																		
	Dancer 1	Peyton Fishman - Doubles with Gabby	Base	underwear	actors own																
bra				neutral	x																
THIGH HIGHS				NUDE		x															
1	garter	white																			
	Cami	white																			
	Shorts	whitw																			
Dancer 2	Olivia Shamy - Doubles with Jemma	Base	underwear	actors own																	
			bra	neutral	x																
			THIGH HIGHS	NUDE		x															
1	garter	white																			
	Slip	white																			
	Shoes	Toe shoes																			
Dancer 3	y Woska - Doubles with Peyton	Base	underwear	actors own																	
			bra	neutral	x																
			THIGH HIGHS	NUDE		x															
1	garter	white																			
	Cami	white																			
	Shorts	whitw																			











## Chapter 6: Production Photos

































































