ABSTRACT

Title of Document:	COSTUME DESIGN FOR THE WILD PARTY
	Heather C. Jackson, Master of Fine Arts, 2017
Directed By:	Professor Helen Huang, Department of Theatre, Dance, and Performance Studies

In this document is a description of the process of conceiving and implementing the costume design for *The Wild Party*, a 1920s-style musical. Included in the process are the original concept of the designer and how it developed in conjunction with the directors' needs, and process images including research, renderings, fitting photos, and completed production images. *The Wild Party* was written by Andrew Lippa, based on the poem by Joseph Moncure March. This production was produced by the University of Maryland School of Theatre, Dance, and Performance Studies, November 4-11, 2016, under the direction of Professor Scot Reese and Mr. Alvin Mayes.

COSTUME DESIGN FOR THE WILD PARTY

By

Heather C. Jackson

Thesis submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Master of Fine Arts
2017

Advisory Committee:
Professor Helen Huang, Chair
Associate Professor Brian MacDevitt
Head of MFA in Design, Associate Professor Misha Kachman

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Dedication

I would like to dedicate this to my family, friends, and teachers who have supported me along the way. To my family, who constantly love and encourage me no matter how long it took me to find my path. To my friends, who put up with my crazy schedules, come and see my work, or just listen to me rattle on about the job—especially Julie, who has been asked more times than anyone to "come see my show." To the many communities of artists who continually welcome me in among them and inspire me to do better every day. And to the incredibly supportive and encouraging faculty who have helped me to grow and develop my skills as an artist. Thank you.

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Chapter 1: Concept & Process

The Wild Party is a 2000 musical based on Joseph Moncure March's 1928 narrative poem. It tells the story of a turbulent couple, Queenie and Burrs, and the all-night party that they throw, full of booze, jazz, seduction, jealousy, and tragedy. Presented by the University of Maryland's School of Theatre, Dance, and Performance Studies in fall 2016, it was an exciting opportunity to explore the late 1920s, and to really create a stylized, cabaret-style presentation per the directors' vision.

Directors Professor Scot Reese and Mr. Alvin Mayes emphasized early on the importance of an immersive and atmospheric setting. They wanted to embrace elements of the jazz age and aspects of the shadowy world of film noir, and to find the balance in these two worlds. Their early research also referenced images and media that looked at the period through a modern lens. Professor Reese particularly discussed extensively the impact of the final song for modern audiences: "How Did We Come to This?" and the resonance of disaster after the long night of careless partying and manipulation. He saw it as a morality tale, how single-minded pursuit of pure selfish pleasure leads to destruction—and how that is timely to in the current political climate. From his director's note:

> Like the decade of the 1920s itself, the party here is over. The price must now be paid. We see in *The Wild Party* what happens when two people who have had an emotional commitment to each other can no longer talk to each other or even hear each other. Their story offers us a lesson for 2016 audiences – a complete breakdown in communication leads to nothing but darkness.

The directors' concept involved moving the production from its original setting in Queenie and Burrs' apartment to a nightclub. The other big shift was that they wanted to make it more of an ensemble piece, bringing other company members into what were some of the solo songs in order to give it a storytelling quality, and treating each of the numbers as a combination of cabaret-style performances as well as story development. It was not just the "Queenie and Burrs Show," but focused on the quartet of them and Kate and Black, and using the ensemble as a Greek chorus. The club setting allowed us to explore this idea within the concept of the characters as a group of performers and their acquaintances, gathering at the end of the night after a variety of jobs, coming together as a mingling of show people. The characters were larger than life, and the directors wanted to capture this energy—sizzle, melodrama, and oversized emotions and passions.

DESIGNING

Some of the early guidelines I received specific to costumes were that the directors wanted to play some with period, and were influenced by both the 1920s jazz age and the film noir genre of the 1930s—a period of style that Professor Reese personally preferred in silhouette over much of the 1920s. The play's setting of 1929 gave us that threshold to explore in both directions, time-wise. They also took inspiration from a more cinematic approach, in which the ensemble starting the story would be primarily in black and white—although we chose to add a pop of color to them—and then move into full Technicolor when the story entered "real time." They were also

open to gender fluidity in casting and characterization, and that continued to be something I looked at in my research of artists of the period, and something that we remained flexible about throughout the process.

In my exploration of the characters it was important to me that each of the women represented their own idea of attraction and sensuality, as sex and seduction played a large part in the story. What are the differences between Queenie, Kate, and Mae, as well as the other women in the show? What are the variations that each of them would explore personally, and what are the qualities of such character types as femme fatale or vamp?

For me it all started with Queenie. It's her party, she is the center of attention and knows it. I found her energy chaotic, almost desperate when she plans this night, so her entrance for the party was something I described in my process as "a sparkling ball of light." She has a frenetic energy that people can't take their eyes off of. The script dictates that her dress is white, and I wanted it to be brilliant white and silver, so that she was the brightest light in the room—even going so far as to dip all the men's white shirts down so they didn't compete with her. In contrast, Kate is brash but slinky, oozing sensuality and manipulating the men around her. Her deep red ensures she is eye catching, but the fabric is clingy and velvety dark. Finally, Mae we saw as a cheaper, dance hall version of Queenie. At one point she is mistaken for her in Burrs' drunken haze, so we explored ways to make her similar without being too matchy. The contrast of the less flashy but still sexy gold dress captured Mae's sass,

and contrasted Queenie, as did her more teased and peroxided blonde hair to Queenie's richer shade.

Early in my research we explored the bohemian community, how artists tended to embrace aesthetic, non-traditional styles and counter culture (Figures 5 – 9). While we minimized some of this rich detail in the streamlining the design choices to be more stylistic as suited the cabaret style performances, I continued to use this as a base of inspiration for the gender identity and fluidity we discussed, and also a place to look for adding texture and flair to each look.

Madeline's purple suit was designed to capture her stealth and desire for seduction, the deep purple being able to disappear into shadows but then have a rich color when she is in the center light—a goal the directors and I discussed early on. The choice of her suit embraces how some women of the period explored masculine silhouettes in clothing that was still sensual on the feminine form (Figures 35, 36). She is playing with her own expression of gender and sexual identity, finding power in being a woman playing a man's game.

Both for Madeline's velvet suit, as well as in the reflective quality of Queenie, I spoke from the beginning of the process about costumes that had specific characteristics that would react in light. I was very lucky to know going in that I was working with a lighting designer I had a rapport with in Rob Siler, and one who encouraged a dialogue about what the costumes were doing and how the light could

play with them. I found that working with him, as well as with our scenic designer Emily Lotz, that we had as a team a strong sense of collaboration all the way through. For a piece this intimate and stylized, having all the elements work together to create the atmosphere was crucial.

For the men's costumes, it was important to me that they be interesting and have a variety of styles and textures. There were many flamboyant and playful styles in the 1920s and '30s, and when looking at period research. I felt that Burrs as a showman was drawn to current fashion and trends, and I was personally inspired by Oxford bags pants as a starting point for him (Figures 21, 22). After the preliminary design presentation, the directors made a request to explore putting Burrs in black and white or gray tones, as if while still a clown, he is a clown devoid of color. We were able to do this in the silhouette I had chosen, and embraced larger scale patterns to enhance the clown reference and keep the monochromatic costume visually interesting despite the flashier colors on stage around Burrs.

In contrast to Burrs' up-to-the-minute fashion, I wanted Black to be stylish in a timeless way. He is completely put together, down to the tie bar and cufflinks. The script references his polish and slick style, and we wanted to embrace that and give him an elegance that keeps him removed from Burrs and the club at first. His accessories have hints of warm tones to reflect Kate's gown, but they ended up shifting to a softer coral pink in shopping, which surprised me but ended up being the right choice.

Oscar and Phil gave us the opportunity to do full "showman" looks, giving the twins flashy matching tuxes and exploring their gender expression. Embracing Marlene Dietrich, Phil was cast as a woman but we matched her to Oscar in a tuxedo, built specifically for her as a woman. Given the casting of Oscar, we were able to embrace the actor's delicate form to nip in the waist of the vest and jacket slightly and allow a slight feminine shape to him, adding to the gesture of their gender fluidity. Our last man, Eddie, is a rough and tumble boxer with a man-on-the-street quality; as Professor Reese requested, he looks like "he's at the wrong party."

Rounding out the ensemble we have Sam, Dolores, Nadine, and Paige (an additional ensemble member added to the company). As we finalized designs I was informed that Sam would be a woman. As a business producer, I had planned to explore the men's day wear, as if he's going out impetuously after a long day at the office, and like Eddie should feel like outsider from the flashier performers. When the casting change happened, this gave us the opportunity to keep this idea, but push into a women's tailored suit. Here is where I really had fun moving into some of the 1930s silhouettes that Professor Reese was drawn to, finding a professional tailored style and making tailoring decisions to still have movement and flair for dancing. On reflection there is some consideration that we took that silhouette too far from the period of the rest of the looks, and that the suit and Eddie's look are too far removed from the rest of the party dresses, but overall I was delighted with the stylization and construction of this suit.

Dolores, “a hooker,” was all curves, and she puts it all out there. I took inspiration from a variety of bohemian and artistic references that were very tactile—ruffles, scarves, beads—and a dress that was designed to plunge and cling in all the places that would allow her to show off her assets. Nadine, the minor, wears her best party dress to sneak out, but it is immature and old-fashioned, one of the really mid-1920s styles in the group, and innocent in color and cut compared to the others.

PROCESS

Throughout the process I appreciated the continual feedback of the directors and faculty, particularly my mentor, Professor Helen Huang. She gave me incredible guidance and encouragement at each step of the design process, from the initial renderings to shopping and fittings. In the rendering process there were numerous revisions to several looks, such as working through Dolores to find the right combination of elements that would work for her character and the actor. While initially I had been exploring more deeply into the bohemian references for her, we realized the muted patterns I was looking at were more dumpy than sensual, and that she needed a richer color to fit with the stylistic quality of the other characters. This was a similar conversation with the directors, and we revisited her look several times to find a dress that had a sexy drape and flare for dancing.

After the initial design presentation, Professor Misha Kachman and I had a great meeting discussing color choice and uses—both in renderings and how those choices

are relayed in presentation—which I feel helped me really go back and evaluate some of my choices. He also gave me considerable guidance on the lines of the menswear, and tips on research materials that would help me in this department. His advice proved invaluable, and I have continued to utilize the historic resources he gave me on other projects.

All of the faculty guidance along the way helped me to go into my final design meeting feeling that I was truly able to articulate how my ideas, and ideas from the directors, worked together. I shared what we discussed and collaborated on, showed that I had listened to their ideas, taken time to discuss them and find solutions, and was to develop and brainstorm together.

Between final design and final presentation, we received casting information. Professor Huang and I discussed what characters might need to be re-evaluated for the very specific period shapes on their contemporary body types, and how most of those issues could be addressed when shopping for fabric and conducting fittings to tweak the designs to suit each of them. In addition, we began considering what colors might need adjusting depending on the skin tones, something we kept in mind as we began fabric shopping.

One of the most beneficial learning experiences of the process was the presentation to the shop and cost out. Our Shop Manager, Jen Daszczyszak, is very good at looking at every detail of a proposal, asking intuitive questions about small details such as

hats and other important accessories, as well as helping designers to brainstorm alternatives or resources that might help readjust the budget prior to cost out. While the initial budget proposed was over, we were able to trim slightly by evaluating materials we had in stock, sourcing more affordable alternatives to some pieces, and looking into rental opportunities for such unique items as silk top hats that would have been prohibitive to purchase. This was the stage where I evaluated what was most important for me to put my money and labor hours into. I focused on what looks needed the most custom attention—Burrs, Queenie, Madeline, Dolores, and the twins—and what things would make a style difference, such as investing in interesting hats, quality wigs, and sturdy shoes that are comfortable for dancing. Realizing the impact these details have on a period musical, as well as the importance of them for the actors, helped me zero in on my priorities.

Fabric shopping is probably one of the stages with the most impact on the process, particularly when we had as many built looks as we did for *The Wild Party*. Professor Huang is an incredible guide for this, and for me this was when I had one of my biggest revelations: how to listen to my gut instinct looking for fabrics that capture the essence and energy of my rendering or character. This was particularly powerful in the moments where I found Queenie's white and silver fabric, and the fabrics for Burrs' vest and pants.

When I showed Professor Huang my options for these when we met up in New York she was very excited by my break through. I had chosen several options that would

have been okay, a few more that were a little outside the box, and then for each of these crucial pieces I had a swatch that was a slight diversion from what I thought I was looking for, but I grabbed on impulse. In almost every case, a swatch that was a sudden impulse ended up being the fabric that we went back to. Burrs' vest, with its stripes of silver, was one of these moments. That extra quality of shine not only brought him a little closer to Queenie's vibrancy, but added that enhanced element of musical theatre flair that this stylized production called for. Professor Huang's comment that this instinct was my "designer's eye" has stayed with me and guided me since.

Queenie herself had originally been designed to have a dress with more defined pieces between the bodice and skirt, with a shaped geometric detailing on the front. I still hadn't decided between beaded and sequined when I was prepping to shop, and thought I wanted beading. But the almost firework-like quality of the deco swirls on the fabric I finally chose had an energy that just screamed Queenie—and the sequins looked amazing when she moved in the light.

This was one case when shopping before the draper meeting was really beneficial, even though it is not ideal. Because several of my fabrics were deviations from my original renderings, or had very specific directional needs, I had to plan for these and create draper drawings specific to the new fabrics. In Kate's red dress, for example, the fabric had a specific light quality that didn't work on the bias, which is what we had planned for the dress. By returning to my research and finding an early 1930s

velvet gown that had folded pleats sewn down the front, we were able to create a skirt that had all the weight and fullness in the front to move more like a bias cut dress (Figure 32). Professor Huang was instrumental in helping me to prepare for this meeting, working through with me any possible problems based on body type and fabric choices. I was able to go into the meeting with specific thoughts and details mapped out, and the revised drawings ready.

Fittings were an incredibly important place for making decisions, as the lines of the period required very specific draping, and as mentioned, several of the body types in the cast required us to tweak some designs throughout the process. The team in the costume shop was instrumental in troubleshooting in these situations, and the cast great about any extra fitting time needed, and by the end of the process we had achieved everything I wanted. These fittings went incredibly smoothly overall. I learned a lot about being prepared—we forgot to include mic packs in the earlier fittings, and had to scramble a few times to refit them. This was a good reminder of all the extra things that a musical might require I pay attention to.

REFLECTIONS

While all in all I was incredibly pleased with this production, it did have a few challenges and decisions that weren't ideal. We worked with a new wig designer for the first time on this show. I realized that I should have over-communicated more with her, because I found myself constantly chasing her down, trying to manage when I would see looks, and pushing a bit to have her include me in fittings so I could

weigh in on decisions. There were also a couple of wigs that really fought us, and I think if I had been able to really see these earlier in full fittings, we could have tried for alternates instead of fighting pieces that weren't working. I recognize the importance of overseeing the wigs as part of my overall design concept, and how good communication with my wig designer is crucial. However, given some limitations, we ended up with several more wigs for the company than I intended, and many of them were quite good.

Overall on this production the collaboration with the directors was great. We spent extra time together working through design decisions, and I felt comfortable on some of the big ideas pushing back or negotiating to find common ground when we weren't in sync. They also listened to my feedback about how clothing items were worn in rehearsal, such as how hats and coats were removed at appropriate places, and we worked together to be sure any minor changes made sense in context. Their shift in setting and concept gave us the opportunity to be a little more over the top and playful with the design as a whole. However, in retrospect, we did lose some of the richer detail and grit that excited us early on, and I would have liked to bring back some more of that bohemian quality.

Throughout the process of *The Wild Party* I was able to both genuinely enjoy my work and challenge myself to continually grow. I learned to pay attention to much greater details at each step of the process, how to compromise on ideas and make them work in the bigger picture, and how to follow my instincts as a designer at each

stage. There were many times that I landed on design choice that I hadn't anticipated but by responding instinctually, I was very happy with the final looks.

Chapter 2: Costume Research



Figure 1



Figure 2

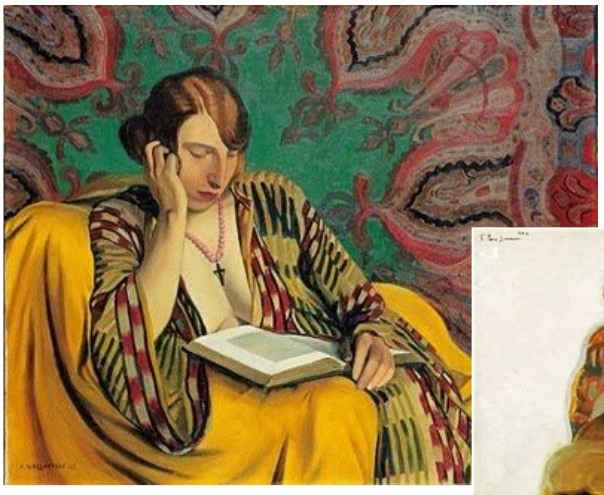


Figure 3



Figure 4

Artists, gender fluidity in 1920s



Figure 5

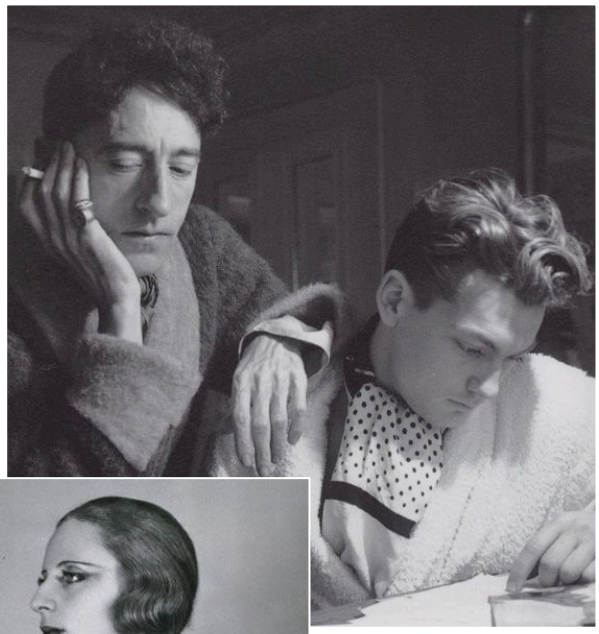


Figure 6



Figure 7



Figure 8



Figure 9

Queenie



Figure 10



Figure 11



Figure 12



Figure 13



Figure 14



Figure 15



Figure 16



Figure 17



Figure 18



Figure 19

Burrs

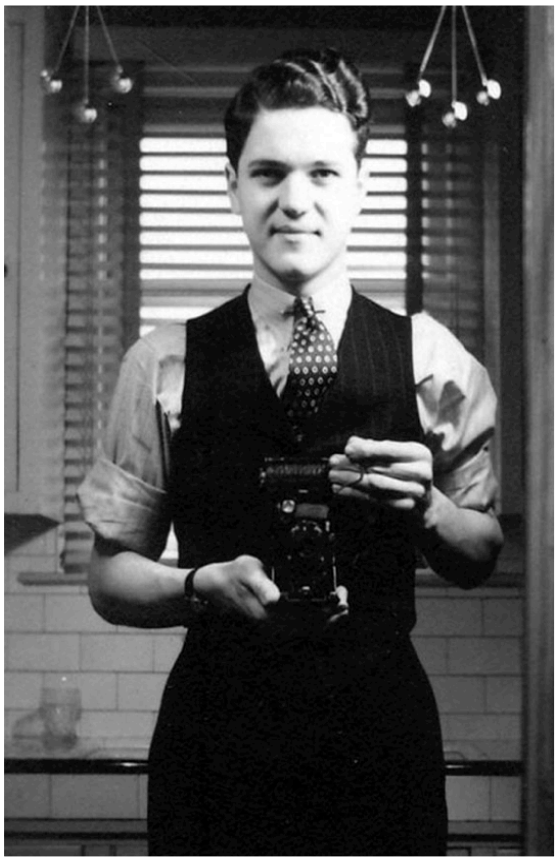


Figure 20

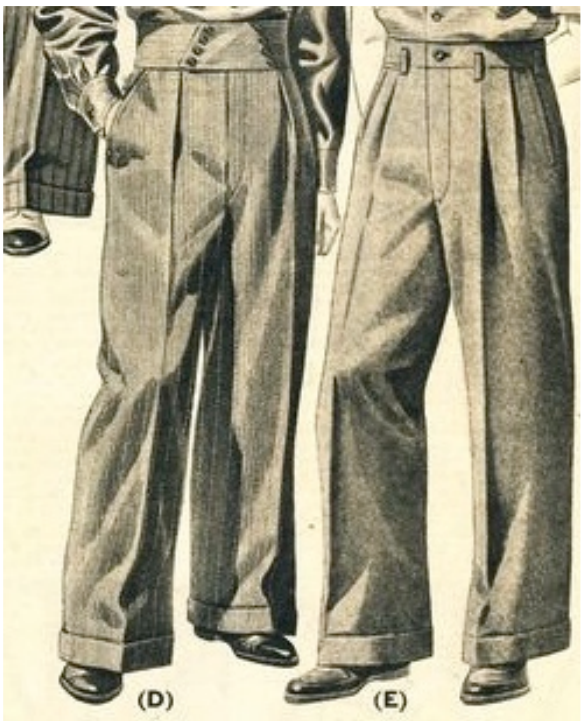


Figure 21



Figure 22



Figure 23



Figure 24



Figure 25



Figure 26

Black



Figure 27



Figure 28



Figure 29



Figure 39

Kate



Figure 30

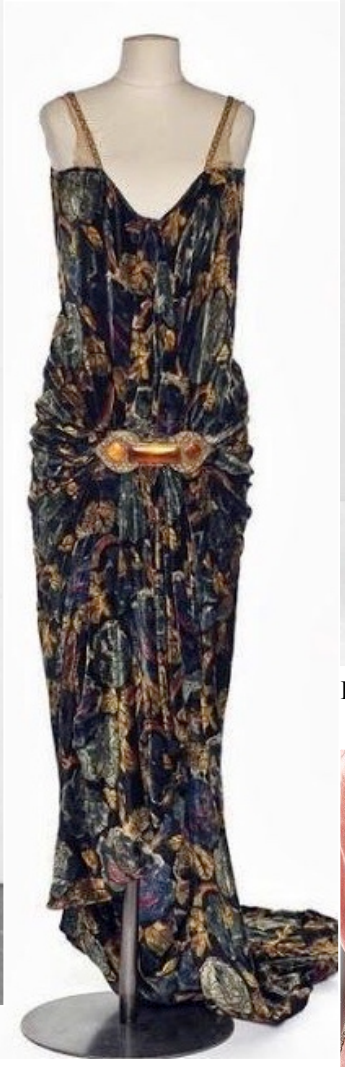


Figure 31



Figure 32

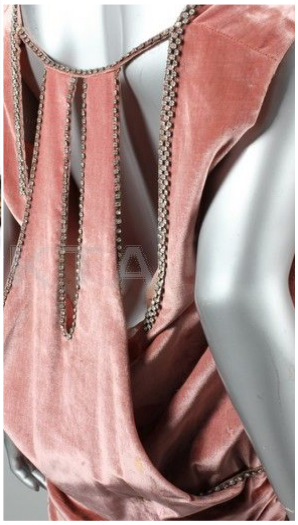


Figure 33

Madeline



Figure 34



Figure 35



Figure 36



Figure 37



Figure 38

Dolores



Figure 45



Figure 46



Figure 47



Figure 48



Figure 49

Phil & Oscar



Figure 40



Figure 41



Figure 42

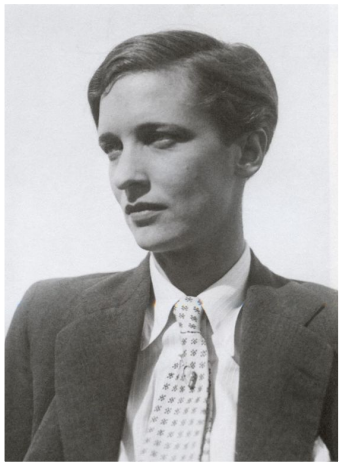


Figure 43

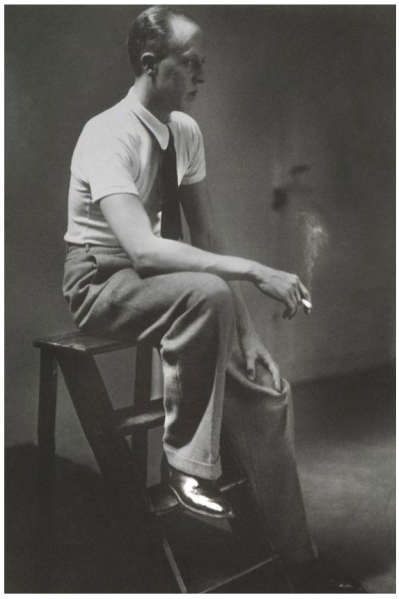


Figure 44

Eddie



Figure 50



Figure 52

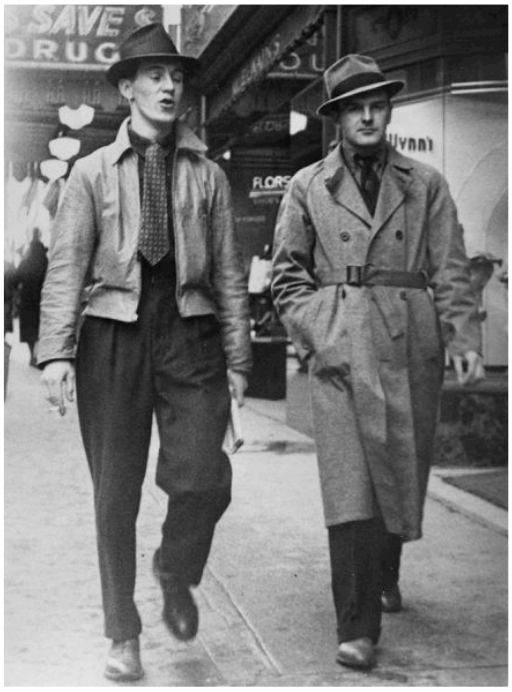


Figure 51



Figure 53

Mae



Figure 54



Figure 56



Figure 55



Figure 57

Sam



1934 Woolen daysuits - Vera West design

Figure 58



Figure 59



Figure 60



Figure 61

Nadine



Figure 62



Figure 63



Figure 64

Chapter 3: Costume Renderings





“Queenie” (look #1)
The Wild Party
Costume Design Heather C. Jackson
University of Maryland, Fall 2016



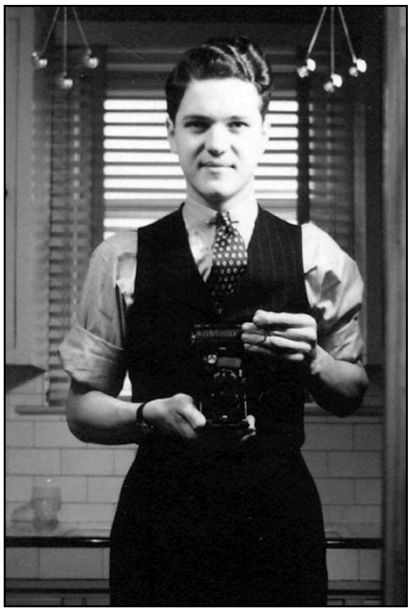


“Queenie” (look #2)

The Wild Party

Costume Design Heather C. Jackson
University of Maryland, Fall 2016





“Burrs”

The Wild Party

Costume Design Heather C. Jackson
University of Maryland, Fall 2016



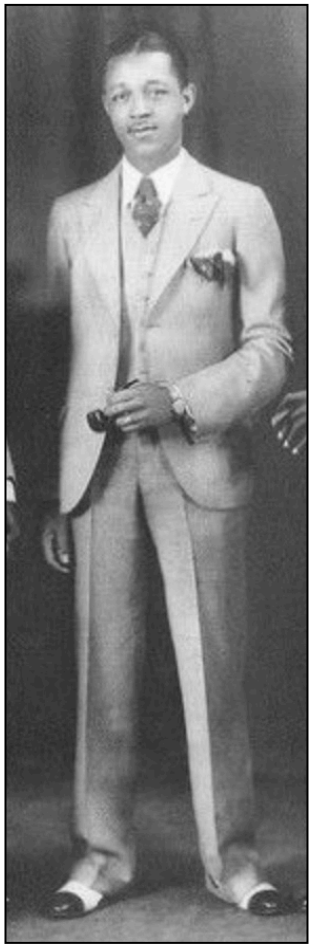


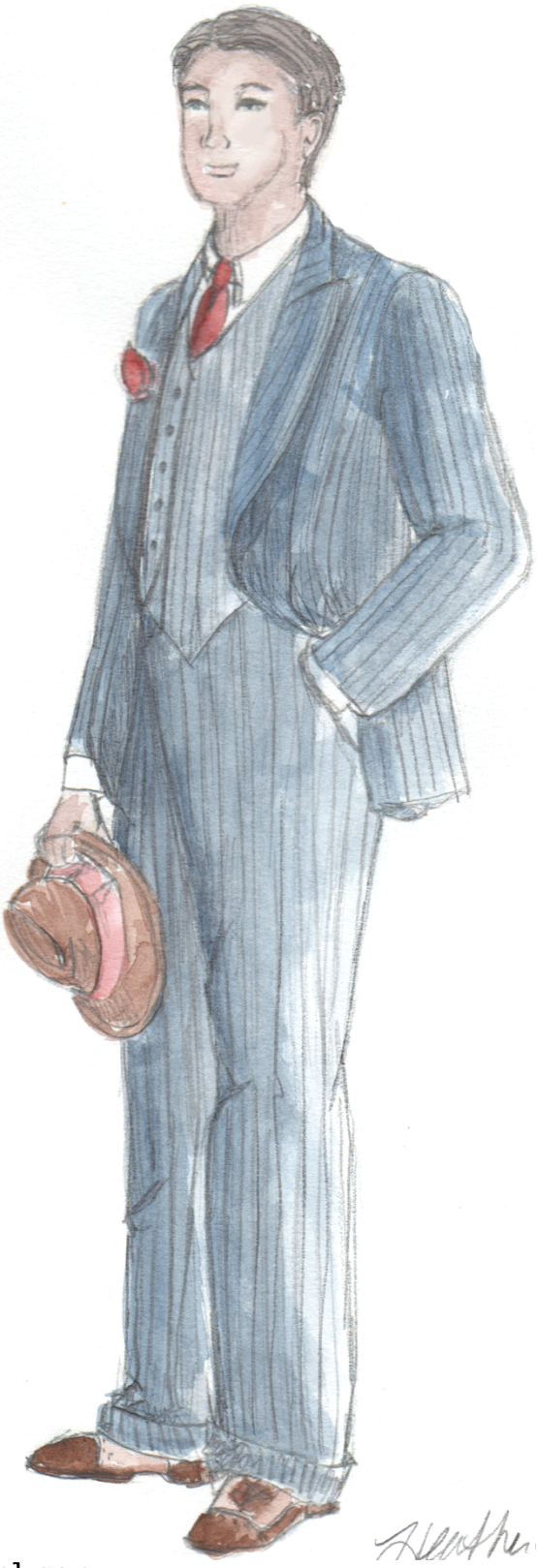


“Kate”

The Wild Party

Costume Design Heather C. Jackson
University of Maryland, Fall 2016





“Black”

The Wild Party

Costume Design Heather C. Jackson
University of Maryland, Fall 2016





“Madeline”
The Wild Party
Costume Design Heather C. Jackson
University of Maryland, Fall 2016



“Phil & Oscar”
The Wild Party
Costume Design Heather C. Jackson
University of Maryland, Fall 2016





“Eddie”

The Wild Party

Costume Design Heather C. Jackson
University of Maryland, Fall 2016





“Mae”

The Wild Party

Costume Design Heather C. Jackson
University of Maryland, Fall 2016



“Dolores”

The Wild Party

Costume Design Heather C. Jackson
University of Maryland, Fall 2016





“Sam”

The Wild Party

Costume Design Heather C. Jackson
University of Maryland, Fall 2016





“Nadine”

The Wild Party

Costume Design Heather C. Jackson
University of Maryland, Fall 2016



“Ensemble”

The Wild Party

Costume Design Heather C. Jackson
University of Maryland, Fall 2016

Chapter 4: Costume Design Plot/Piece List

Department: TDPS					Director: Alvain Mayes & Scott Reese			
Show: Baltimore					Costume Designer: Heather C. Jackson			
Space: Kay Theatre					Faculty Advisor: Helen Huang			
Costume Plot		**Pages**	pp 2 -4	pp 4 - 9	pp 9-15	pp 12 - 15	pp 15 - 18	pp 18 - 22
		Songs	Queenie...				Out of the Blue	What a Party
Actor	**Character**	**Understudy**						
Monica Albizo	**Queenie**	(Molly Boyle)				Look #1	Look #1	
Aryssa Burrs	**Kate**	(Erin Valade)						
Morgan Scott	**Black**	(Kenneth Johnson)						
Kyle Travers	**Burrs**	(Montana Monardes)				Look #1		Look #1
Whitney Geohagan	**Madeline**	(Madison Moreland)				Look #1		Look #2
Madison Moreland	**Dolores/ Ensemble**		Look #1	Look #1	Look #1			Look #2
Mikala Nuccio	**Mae**	(Gabrielle Welsh)						Look #1
Kenneth Johnson	**Eddie/ Ensemble**			Look #1	Look #1			Look #2
Molly Boyle	**Sam/ Ensemble**		Look #1	Look #1	Look #1			Look #2
Montana Monardes	**Oscar/ Ensemble**			Look #1	Look #1			Look #2
Erin Valade	**Phil/ Ensemble**		Look #1	Look #1	Look #1			Look #2
Gabrielle Welsh	**Nadine**							Look #1
Paige Weiss	**Understudy**							Look #1
Justin	**Sound Op**		Look #1	Look #1	Look #1	Look #1	Look #1	Look #1
Ageyiwaa	**Spot Op 1**		Look #1	Look #1	Look #1	Look #1	Look #1	Look #1
Theo	**Spot Op 2**		Look #1	Look #1	Look #1	Look #1	Look #1	Look #1
Doug	**Pianist**		Look #1	Look #1	Look #1	Look #1	Look #1	Look #1
Matt	**Drummer**		Look #1	Look #1	Look #1	Look #1	Look #1	Look #1

** Looks continue without changes after “What a Party”

Costume Piece List				
Department: TDPS				Director: Alvin Mayes, Scot Reese
Show: Wild Party				Costume Designer: Heather C. Jackson
Space: Kogod Theatre				Faculty Advisor: Helen Huang
Perf.	**Character**	**Lk #**	**Costume Piece**	**Description**
Monica Albizo	Queenie	**1**	wig	blonde, curly
			garter belt	white
			bra	cream
			stockings	pair, seamed
			white step-in	one-piece period undergarment
			robe	blue, pink, lavendar velvet and silk
			shoes 1	tan strappy dance shoes
		2	* remove robe	
			Add: white/silver dress	(keep step-in, lingerie same under)
			silver shoes	
			earrings	rhinestone and pearl drops
			bracelet	pearl, elastic
			necklace	rhinestone and pearl
Arryssa Burrs	Kate	**1**	wig	long, dark and wavy
			garter belt	black
			bra	strapless
			stockings	pair, seamed
			tap pants	red silk, black lace
			red silk dress	red velvet and silk gown
			red shoes	red strappy heels
			necklace	red and pink, gold
			earrings	red, gold
			bracelet	gold cuff
Morgan Scott	Black	**1**	undershirt	
			black socks	
			blue striped pants	light blue pinstripe
			suspenders	black
			dress shirt	light blue
			suit vest	button down
			pocket watch	hooked through button hole on vest
			suit jacket	light blue pinstripe, pocket square
			tie	pink deco, matching pocket square
			collar bar	gold, pinned through shirt collar holes
			fedora	brown fedora, tan band

			shoes	2-tone brown dress spectators
Kyle Travers	Burrs	**1**	undershirt	
			black socks	
			baggy pants	black/cream plaid
			suspenders	black, polka dotted ** start hanging down
			button down shirt	**start unbuttoned
			shoes	black and white
		2	Same as Look #1	button up shirt
			ADD	
			tie	grey knit
			vest	black/silver striped
Whitney Geohagan	Madeline	**1**	bra	brown
		ENSEMBLE	stockings	black
			slip	black
			dress	black, beaded with teal chiffon
			wig	short, black, finger waves
			glasses	round, prescription
			black shoes	black t-strap heels
			headband	black floral beaded
		2	bra	(same as Look #1)
			glasses	(same as Look #1)
			wig	(same as Look #1)
			knee highs	stocking socks
			blouse	white cream silk
			tie	black silk
			Velvet jacket	deep purple velvet, hip length
			velvet pants	flared deep purple
			heeled oxfords	heeled oxfords
Madison Moreland	Dolores/ Ensemble	**1**	bra	black
		ENSEMBLE	slip	black camisole
			stockings	black fishnets, stockings (2 layers)
			tap pants	black shorts
			wig	curly auburn
			dress	black beaded chiffon
			black shoes	black t-strap heels
			headband	black floral beaded

		2	bra	cream, halter strap
		DOLORES	stockings	(same as Look #1)
			tap pants	(same as Look #1)
			wig	(same as Look #1)
			head scarf	green, on headband
			Green/yellow dress	deep neck, yellow ruffles
			heels	green and yellow
			long necklace	gold chain with tassel
			bangles	greens and yellows, plastic
			earrings	green dangley
		3		SAME AS LOOK #1
		ENSEMBLE	ADD	rhinestone necklace
				rhinestone earrings
Mikala Nuccio	Mae	**1**	bra	nude
			stockings	seamed
			tap pants	short, white
			wig	blond, frizzy/curly
			slip	nude
			gold dress	gold satin
			headband	gold sequined
			bracelet	beaded bronze
			shoes	gold strappy
Kenneth Johnson	Eddie/Ensemble	**1**	undershirt	
		ENSEMBLE	black pants	
			teal suspenders	
			shirt	tinted white button down, sleeves down
			cuff links	silver/black studs
			tie	teal satin
			socks	black socks
			shoes	black shoes
			hat	black fedora (preset)
			jacket	black jacket
		2	undershirt	(sames as Look #1)
		EDDIE	socks	(sames as Look #1)

			pants	brown-red wool
			suspenders	brown
			shirt	green button down
			shoes	brown leather
			hat	olive/brown (rented, OSF)
			jacket	grey/purple wool (rented, WNO)
			tie	brown and green patterned
Molly Boyle	Sam/ Ensemble	**1**	bra	
		ENSEMBLE	stockings	
			black beaded dress	black with teal insets
			black t-strap shoes	
			wig	brown, curly pinned up
			headband	black floral beaded
		2	bra	(sames as Look #1)
		SAM	stockings	(sames as Look #1)
			wig	(sames as Look #1)
			pink blouse	
			suit skirt	green/pink plaid
			suit jacket	green/pink plaid, pink belt
			hat	grey, w/ pink and green trim
			shoes	brown leather oxfords
			gloves	dark green
			earrings	dangling pearl
Montana Monardes	Oscar/ Ensemble	**1**	undershirt	
		ENSEMBLE	socks	black
			black dress pants	black, cuffed slacks
			teal suspenders	
			shirt	tinted button down, sleeves rolled up
			bow tie	teal, untied
			black dress shoes	
		2	undershirt	(sames as Look #1)
		OSCAR	socks	(sames as Look #1)
			tuxedo pants	
			suspenders	white
			white tux shirt	white tuxedo shirt, black shirt studs
			bow tie	black
			brocade tux vest	purple and black textured
			black tail coat	traditional, period

			black dress shoes	patent leather
			top hat	
Erin Valade	Phil/ Ensemble	**1**	bra	
			undershorts	
			white tux shirt	white tuxedo shirt, black shirt studs
			knee high socks	
			tuxedo pants	
			suspenders	white
			bow tie	black
			brocade tux vest	purple and black textured
			black tail coat	traditional, period
			shoes	black heeled oxfords
			top hat	black satin
Gabrielle Welsh	Nadine	**1**	bra	
			stockings	
			tap pants	light blue
			blue/teal dress	ruffled, with bow, chiffon or silk
			necklace	silver and teal beaded
			earrings	torquoise dangle
			shoes	two-tone blue and teal
Paige Weiss	Ensemble	**1**	bra	
			stockings	fishnets
			dress	pink/burgundy
			shoes	black heels
			wig	red-brown curls
			necklace	long pearl necklace
			earrings	brass, brown dangle
JUSTIN	Sound Op	**1**	pants	
			shirt	
			vest	
			shoes	
			hat	
AGYEIWAA	Light Op 1	**1**	pants	wool, rough hewn
			shirt	long-sleeve henley
			shirt 2	button down over top
			vest	textured/striped
			suspenders	
			shoes	brown boots

			socks	
			hat	wool cap
THEO	Light Op 2	**1**	pants	wool, rough hewn
			shirt	long-sleeve henley
			shirt 2	button down over top
			suspenders	
			shoes	brown
			socks	
			undershirt	
			hat	wool cap
DOUG	Musician 1	**1**	dark pants	
			dress shirt	
			vest	
			black dress shoes	
			black socks	
ADAM	Musician 1	**1**	dark pants	
			dress shirt	
			vest	
			black dress shoes	
			black socks	

Chapter 5: Costume Fitting Photos

Queenie – **Monica Albizo**













Burrs – **Kyle Travers**











Kate – **Aryssa Burrs**







Black – **Morgan Scott**











Madeline – **Whitney Geohagan**

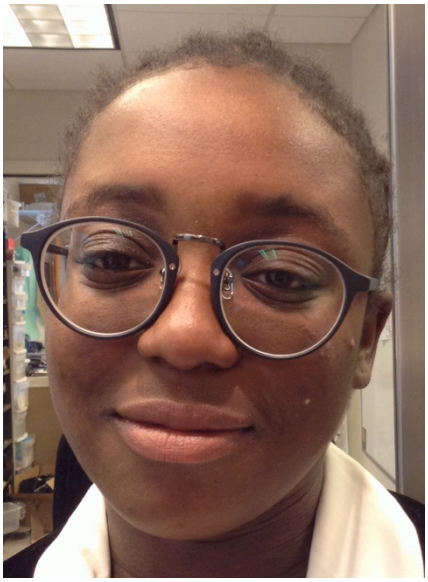














Oscar – **Montana Monardes**





Phil – **Erin Valade**











Eddie – **Kenneth Johnson**





Mae – **Mikala Nuccio**



Dolores – **Madison Moreland**









Sam – **Molly Boyle**









Nadine – **Gabrielle Welsh**





Paige – **Paige Weiss**



Crew





Chapter 6: Production Photos


















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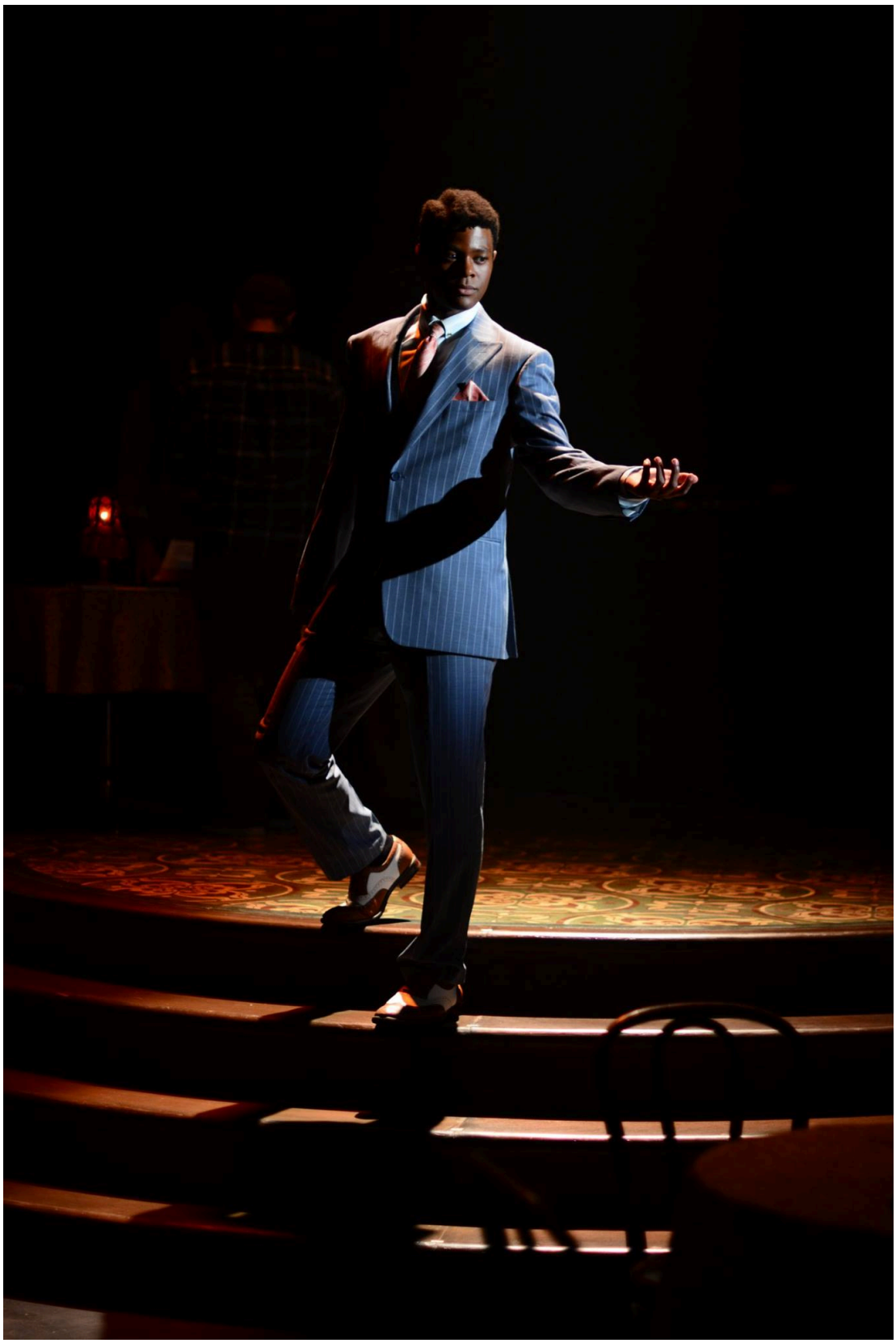



























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