

AVERFREMUNDUNGSEFFEK, THE ALIENATIONEFFECT
A COSTUME DESIGN FOR *THE RESISTIBLE RISE OF ARTURO UI*

A THESIS SUBMITTED ON THE 18TH DAY OF APRIL 2018

TO THE DEPARTMENT OF THEATRE AND DANCE
IN PARTIAL FULLFILLMENT OF THE REQUIREMENTS
OF THE SCHOOL OF LIBERAL ARTS

OF TULANE UNIVERSITY

FOR THE DEGREE


OF

MASTER OF FINE ARTS

BY


Erin Michelle Routh

APPROVED:


Jennifer Jacobs, MFA, Chair


Martin Sachs, MFA


Michelle Hathaway, MFA

©Copyright by Erin Michelle Routh, 2018
All Rights Reserved

ACKNOWLEDGEMENTS

First, I would like to thank my departmental and thesis advisor, Jennifer Jacobs, for her patience and guidance throughout this process, as well as the past three years. I hope that Tulane University realizes how lucky they are to have someone so committed to this department and its students.

I would also like to thank Michelle Hathaway for her support, wonderful sense of humor, and for pouring over countless hours of tailoring. Thank you to Hope Bennett for staring at a computer screen for days at a time and dealing with all the maths.

Thank you to the cast and crew. This show would not have happened without your talents and commitment to making the magic that is live theatre.

Finally, thank you to Patrick Smith for being the most supportive human through it all.

TABLE OF FIGURES

Figure 1. Research, Al Capone.....	10
Figure 2. Research, Al Capone.....	10
Figure 3. Research, Mug Shots, New South Wales Police Department, 1920.....	10
Figure 4. Research, small town crooks, Wisconsin, USA.....	11
Figure 5. Research, menswear inspired fashion.....	12
Figure 6. Research, menswear inspired fashion.....	12
Figure 7. Research for Arturo Ui, Marlena Dietrich.....	14
Figure 8. Research for Haley Reimer.....	15
Figure 9. Research for Kathleen Sway.....	15
Figure 10. Research, Self Portrait with Hands by Egon Schiele.....	16
Figure 11. Research, Portrait of the Publisher Eduard Kismack, by Egon Schiele.....	17
Figure 12. Research Michael Alig.....	18
Figure 13. Research, Club Kid, 1980s.....	19
Figure 14. Research, Painting by Rolf Armstrong.....	21
Figure 15. Research, Street Scene by Ernst Ludwig Kirchner.....	21
Figure 16. Caroline Bray as Givola.....	22
Figure 17. Simon Drakeford as Giri.....	22
Figure 18. Chicago Cauliflower Trust Members.....	23
Figure 19. Josh Jessiman as Grocer & Tirol Palmer as Arturo Ui.....	24
Figure 20. Zelda Kimble in one of her three wigs as Evelyn O'Casey.....	25
Figure 21. Rendering, Arturo Ui.....	26

Figure 22. Arturo Ui in his first look	26
Figure 23. Arturo Ui's political rally	27
Figure 24. Production Photo, Clark, Giri, and Flake in court	28
Figure 25. Roma and Clark, and the rest of the gang in court	29
Figure 26. Rendering, Ernesto Roma.....	30
Figure 27. Roma's 2 nd look.....	30
Figure 28. Dogsborough & Young Dogsborough tend bar for Flake and Butcher.....	32
Figure 29. Dogsborough & Young Dogsborough in the country	33
Figure 30. Rendering, Betty Dullfeet.....	34
Figure 31. Betty Dullfeet in Arturo Ui's hotel room.	35
Figure 32. Rendering, Betty Final Look.....	35
Figure 33. Betty & Givola.....	36
Figure 34. Rendering, Dockdaisy	37
Figure 35. Dockdaisy & Arturo Ui	37
Figure 36. Rendering, Announcer.....	39
Figure 37. The Announcer at top of the show	39
Figure 38. Phillips after quick changing out of Announcer.....	40
Figure 39. Ted Ragg at the top of Act II.....	41
Figure 40. Fitting Photo, Arturo Ui's suit.....	45
Figure 41. Rendering, Arturo Ui.....	46
Figure 42. Arturo Ui & Grocers.....	46
Figure 43. Ui and Betty.....	50
Figure 44. Full cast & crew.....	53

TABLE OF CONTENTS

Introduction.....	1
Chapter 1. The Producing Environment.....	3
Chapter 2. Research.....	5
2.1 Bertolt Brecht & <i>Arturo Ui</i>	5
2.2 The American Gangster.....	8
2.3 1930's Fashion.....	12
2.4 Egon Schiele.....	16
2.5 Club Kids of the 1980s-90s.....	18
Chapter 3. Design Concept.....	20
<i>Arturo Ui</i>	26
<i>Ernesto Roma</i>	30
<i>Mrs. Betty Dullfeet</i>	34
<i>Dockdaisy</i>	37
<i>Announcer/Ted Ragg/Et Al.</i>	39
Chapter 4. The Production Process.....	42
4.1 The Build.....	42
4.2 Hair & Makeup.....	47
Chapter 5. Rehearsals.....	49
Chapter 6. Evaluation & Conclusion.....	51
Appendix.....	54

Works Cited	68
Biography.....	70

Introduction

The thought of taking on a play written by Bertolt Brecht has always been daunting. Everything he has written is so epic and laborious. His characters consistently represent humanity as generally vile and loathsome. His story lines center around politics of one kind or another rather than a cathartic hero's journey. Many of the elements that audiences expect and crave in a play are dashed by this political German who invented *Verfremdungseffekt*, the Alienation Effect. This particular type of theatre uses "techniques designed to distance the audience from emotional involvement in the play through jolting reminders of the artificiality of the theatrical performance."

(www.britannica.com)

Choosing a script for the fall design thesis show in 2017 was a point of contention for the better part of a year. Titles were presented to the play selection committee, titles were considered, and most were vetoed. Before a decision was made, the three pieces that made the preliminary cuts were: *Ubu Roi* by Alfred Jarry, a bizarre absurdist play that turned the theatre world on its ear when it premiered in 1896; the beautifully poetic tragedy *Blood Wedding* by Federico García Lorca; and *The Resistible Rise of Arturo Ui* by Bertolt Brecht, a parody based allegory written for American audiences in 1941. The latter would eventually be chosen by visiting director, Aimée Hayes.

In true Brechtian fashion, *The Resistible Rise of Arturo Ui* is political, satirical, and meant to be viewed with a sense of analytical detachment. It is meant to instill a sense of activism in the audience and leave them questioning their place in society. How does a designer embrace such a playwright and his work and make it accessible to a mostly white, mostly privileged audience in the political climate of the Deep South in

2017? What is the best way to present the culmination of your graduate design career on a limited budget and with a workforce of mostly inexperienced college students? These and other questions fueled my design decisions. I had to make smart monetary decisions and understand the given circumstances in the department to create a truly successful costume design.

Chapter 1. The Producing Environment

The Resistible Rise of Arturo Ui by Bertolt Brecht, adapted by Bruce Norris, was produced by Tulane University's Department of Theatre and Dance in November of 2017. The production took place in the Lupin Experimental Theater, a traditional black box theatre with a capacity of 133. Scripting called for 36 named characters that were played by 14 undergraduate students and 2 faculty members. The final count of costume looks for the entire show was 46.

All costumes, wigs, and hats were constructed, fit, and/or altered in the Tulane Theatre Department's costume shop. It is equipped with four domestic sewing machines, two sergers (one industrial, one domestic), two gravity feed irons, two cutting tables, a dye vat, two washing machines, and two dryers. Most of the tools, thread, and notions were part of the existing stock of the costume shop. Tulane also has a twelve-person capacity dressing room that was utilized for the run of the show for the females in the cast. An additional temporary four-person dressing room was built in the adjoining scene shop to accommodate the male cast members.

Labor in the costume shop was managed primarily by Professor of Practice in Costume Technology Michelle Hathaway. She distributed all draping projects to Graduate Teaching Assistants, Samantha Johnson, Hannah Lax, and Aura Madrigal, and supervised undergraduate practicum students and alterations. Material/budget management, purchasing, fitting scheduling, and all other shop management was overseen by Hope Bennett. She also trained and directed the wardrobe crew during the run of the show. Both Hathaway and Bennett took on draping projects while attending to their former duties. Assistant Professor of Costume Design, Jennifer Jacobs is the advisor

for all graduate costume design students. She directed and advised in all stages of the design project. Additionally, all three decided the number of costumes that were to be built, purchased, and altered for the production.

The original budget for the show was set at \$2000. I applied for the Tulane School of Liberal Arts Graduate Summer Merit Fellowship Award in the spring of 2017. I was awarded an additional \$4,440 dollars to be spent on a fabric/materials shopping trip to New York, New York, summer living expenses, and to be added to my show's budget. In the end, \$1000 was added to the costume budget. The final total to be spent on costumes, wigs, and makeup was below the final budget of \$3000.

Official pre-production began at the end of August and ended on September 29, 2017 when final costume renderings were presented to the director. During this time, the costume shop was in production for a set of one acts: Edward Albee's *The Zoo Story* and Robert Patrick's *My Cup Raneth Over* that opened October 3, 2017. The production period for *Ui* was roughly five weeks and construction began immediately following the opening of the one acts. Weekly production meetings with all staff involved were held until opening. My design assistant for this show was Graduate Student Samantha Johnson who maintained the show bible, assisted in fittings, rehearsals, and had one patterning project. The rest of the design and production team included Tulane University faculty, staff and students: Director, Aimée Hayes; Stage Manager, Joey Vreeland; Assistant Stage Manager, Jasmine Williams; Lighting Designer, Michael Hidalgo; Scenic Designer, Cătălin Manea; Properties Designer, Christopher Givens; and Sound Designer and Composer, Brendan Connolly.

Chapter 2. Research

2.1 Bertolt Brecht & *Arturo Ui*

The Resistible Rise of Arturo Ui is a piece of political satire and it was very important to understand why it was written at all. I focused my attention on two texts that helped me interpret the viewpoint of the playwright: *Brecht on Art and Politics*- a five-part collection of memoir style writings from Brecht himself; and *Critical Essays on Bertolt Brecht* by Siegfried Mews, specifically an essay entitled *Revolution from the Right: Bertolt Brecht's American Gangster Play The Resistible Rise of Arturo Ui* by Ernst Shürer.

In *Brecht on Art and Politics*, there is a section titled *On Expressionism and Dadaism*, two highly praised art movements that took place while Brecht was developing his writing style. Both were interested in shirking the ideas of realism and categorical styles traditionally found in all forms of art and literature. Dadaists specifically believed that the moment a style was copied it ceased to be art. Brecht was turned off by this intentionally “crude oversimplification” in not only art, but literature as well. He held that “here was a great love of the idea, but no ideas...it’s proponents clung to external appearances...instead of filling human bodies with spirit, they bought skins (the more brightly colored the better) for the spirits to dwell in...” (Giles & Kuhn, pp. 24-25) Expressionism was also too concerned with being anti-everything that it did not live up to its own ideals. It was interesting to consider such disdain in terms of how his own writings worked to actively push the audience away. To alienate them, he felt it was far more effective to create an experience that was not readily consumed by its viewers. In the end, this device was surprisingly like the two movements he judged so harshly.

The same book includes a section called *On the Theatricality of Fascism* wherein he writes an exchange between two characters that examines how Hitler and the Nazi party, the “oppressors of our time”, made theatre “not in their theatres, but on the streets and in the assembly halls...diplomatic offices and conference rooms...they act consciously in the eyes of the world, and try to impose their immediate tasks and purposed on a public, as if they were reasonable and exemplary.” (Giles & Kuhn, pp. 194-195) That dictators, specifically Adolf Hitler, were “concerned to induce a public to empathies with him and to say: yes, that’s how we would have acted too...he presents himself as an ordinary *human being* and seeks to convince the public that his actions are simply human...” (Giles & Kuhn, p. 195) This idea of theatrical events outside of theatre were the same ones that shaped his reasoning when writing *Arturo Ui*.

The essay by Shüer was much more an analysis of the play itself, its correlation to historical events, and why it took sixteen years for it to be produced. Brecht was a great admirer of Charlie Chaplin. His film *The Great Dictator* served as the parody style basis for Brecht’s treatment of Arturo Ui- a composite of Adolf Hitler and Al Capone. While choosing Chicago gangsters as a relatable means to reach Americans, he misjudged their feelings towards Capone. Brecht realized “that the American public’s attitude towards Al Capone, who was still admired and respected by many Chicagoans as late as 1960, was markedly different from his attitude towards Hitler.” (Shüer, p. 150) Also, because the play also attacked capitalism, Brecht felt as though producing the piece could harm the united anti-fascism front in which the United States was a key player. He raises the point that perhaps the play will find new meaning in a time like ours that is experiencing extreme political unrest. That “we should ponder its message that a revolution from the

right is a greater possibility than one from the left-and that this revolt must be resisted in its beginnings, before it is too late.” (Shüer, p. 151)

2.2 The American Gangster

Brecht wrote his characters as mobsters because he felt it put the rise of Adolf Hitler in far off Europe in a more palatable and accessible context for Americans. Gangsters are perceived as uniquely American in much the same way as Billy the Kid and the outlaws of the Wild West. Both are fables presenting people who found their way out of some unfortunate circumstance, and made their fame and fortune by sheer will and determination. While the better part of the U.S. was toiling their way through the Great Depression, these men were prime examples of pulling “themselves up by their own bootstraps”. They were violent and ruthless. They robbed banks, smuggled liquor, murdered indiscriminately, but somehow that didn’t matter. They managed to beget this fascinating sense of honor and respect. Big names like Bonnie and Clyde, John Dillinger, and Al Capone were seizing the front pages of newspapers that were once reserved for the likes of sports stars and political heroes.

Most certainly, much of the information being sensationalized in the papers was gross misconception. Yet, people were grappling with the effects of The Great Depression and were craving distraction. These stories were so well crafted by the papers. They were glamorous, romanticized, and so shellacked that people could lose themselves in the fantasy of it all. The theatricality of a well-crafted public image was the basis of my design concept. I explored some of the most romanticized American gangsters and sought out who they were behind all the gloss:

1. Bonnie Parker was married at 16 and walked with a limp caused by an acid burn in 1933 until her death in 1934. Her partner, Clyde Barrow, was a scrawny man standing at only 5’5” who was rejected by the U.S. Navy. He

also walked with a limp he acquired when he chopped off his own toes avoid manual labor during one of his multiple prison stints. (Klein)

2. Al “Scarface” Capone was one of nine children of Italian immigrants in New York City. He gained his nickname, that he loathed, from a female patron in 1917 who was retaliated against his advances by slashing his face leaving three “indelible scars” (Nix). He would spend the rest of his life trying to hide them from the public.
3. John Dillinger, so clever as to stage a prison break with a wooden gun, was nothing more than a farm boy from Indiana. One of his first serious heists was robbing an elderly grocery store owner and was so poorly executed that it cost him a prison sentence and divorce.

I was intrigued by how crass and sloppy they were at their core. Photographs display them all in tailored suits with cigars and smirks with their similarly uniformed entourage in tow. For this show I wanted to illustrate the visual process of how they reached that point and how that correlated to their evolution of character and their humanity.

The visuals I used were of famous Mafiosi and gangsters of the 1920s, 1930s, and their associates, many of them from Chicago. I paid close attention to compiling a collection of research that exhibited the layering of garments, hat trends, and details of accessories. I wanted to ensure that this would not be a design that felt as though it was merely an assemblage of suits.

Color, pattern, silhouette, and tailoring details were employed to expand on the traditional menswear.



Figure 1. Research, Al Capone



Figure 2. Research, Al Capone



Figure 3. Research, Mug Shots, New South Wales Police Department, 1920



Figure 4. Research, small town crooks, Wisconsin, USA

2.3 1930's Fashion

Arturo Ui is written in such a way that it is difficult to sever its ties with the 1930s. Dialogue is written in a distinct Chicago-Gangster vernacular, plot points are set in reference to the era. To omit double breasted suits, chic fedoras, and broad shouldered overcoats would be a pointless design challenge to impose on myself. I wanted a visual that the audience could recognize easily so that I could manipulate it in a way that would engage them without distracting them.



Figure 5. Research, menswear inspired fashion



Figure 6. Research, menswear inspired fashion

Another aspect of our production that kept me close to the 1930s was gender-blind casting. Traditionally this show has been cast all male apart from one woman who plays all four of the female characters. Director Hayes chose to put females in the many of the roles written for men, including the titular character of Arturo Ui. Neither she nor I wanted to change any of the male pronouns, nor to make any of the characters overtly feminine. We felt that it would be far more interesting to observe the change in power

dynamics if these were simply women who were playing by the rules of a man's world. For that purpose, I utilized the popularity of menswear in women's fashion as a primary design element.

A bit of background on the evolution of women's fashion: the 1920s were a complete departure from the conservative Victorians of previous years. During World War I, women found themselves in need of more practical silhouettes and styles. They needed freedom of movement to work jobs in service to the war effort. Elements of this new practical clothing was taken to the extreme in the 1920s when most of the western world was experiencing renewed prosperity and joie de vivre. Feminine bodies were concealed by dropped waist dresses, flattened chests, and bobbed hair. Skirt hems were raised scandalously eighteen inches above the floor. However, this look did not last. (College) Jean Patou, who started the trend of raising hemlines, began lowering them again by 1927. By the early 1930s, hems stopped at a "tea length", waists moved back to their natural placement, and silhouettes embraced femininity again.

It was at this point, in between the wars, that two very influential designers took center stage: Coco Chanel and Elsa Schiaparelli. Where Chanel focused her aesthetic on modern, simple, chic clothing, Schiaparelli took those ideas of modernity and mixed them with surrealism and Dadaist art. She gave the world simply cut suits in strong, blocky color palettes and silhouettes with broad padded shoulders. (Brockman pp. 44-52) Elements of the strange and surreal abounded in her work. Whimsical lobster print evening gowns and her famous shoe hat are among her most famous pieces. I was inspired by her graphic approach to color, pattern, and iconic 1930s silhouettes and sought to apply them to my own designs.

For the character Arturo Ui, I concentrated on one fashion icon of the 30s: Marlene Dietrich. Her style was chic, practical, and quite androgynous. She had a penchant for masculine, yet still elegant three-piece suits and voluminous overcoats. She (and Katherine Hepburn) "... helped to popularize and make pants acceptable for women to wear" (Flagler). Arturo needed a style to which to ascend. Dietrich's was it. Her tailored suits and precisely chosen accessories was the perfect look for my downtrodden wannabe to transform into before the audience.



Figure 7. Research for Arturo Ui, Marlena Dietrich

The "borrowed from the boys" looks captured by photographer Marianne Breslauer also influenced my design decisions for the "females-as-males-but-not-really"

looks. Her work quite often featured subjects in “slouchy trousers, button-down shirts, and cropped hairstyles. Even in a long evening dress, they have a sullen masculine air with the beauty and grace of a swan.” (Vanessa) It was this retention of female-ness that I wanted to be able to access when dressing actresses Haley Reimer as Ernesto Roma, or Kathleen Sway as the corrupt businessman Butcher.



Figure 8. Research for Haley Reimer



Figure 9. Research for Kathleen Sway

2.4 Egon Schiele

While researching Brecht, I also began looking for links to visuals connected to his viewpoints on art. I found myself looking at the German Expressionist movement of the early 20th century. That in turn led me to one of its predecessors and influencers, Egon Schiele (1890-1918). He was a painter and protégé of the renown Gustav Klimt and was one of the founding members of Neukunstgruppe, or “New Art Group” in 1909. The group was a collective of “dissatisfied young artists” who would go on to influence the Expressionist movement.



Figure 10. Research, Self Portrait with Hands by Egon Schiele

I was drawn to the grotesqueness of his work. Unnaturally long, thin fingers, pallid skin tones, wobbly lines that looked like they were about to jump off the page. Had I not known the dates he was active as an artist, I would have presumed he created most of his work much later in the century. The way he layers color, the graphic quality of his line-work and “...the emotionally intense, often unsettling idiom...with its investigation of his sitters’ inner life and emotional states...” (www.theartstory.org) makes his paintings so modern. I wanted to find a way to incorporate his stylings into the way I presented color, layering, and general “off-ness” into my costumes.



Figure 11. Research, Portrait of the Publisher Eduard Kismack, by Egon Schiele

2.5 Club Kids of the 1980s-90s

For this show, my advisor Jennifer Jacobs encouraged me to find a way to go beyond my comfort zone and “get weird”. Amid countless hours of online research, I came across this image of Michael Alig, infamous ringleader of the original Club Kids.



Figure 12. Research Michael Alig

“In the late 1980s, many of New York’s mega-clubs closed down as a result of the economic crash of 1987. In their place, smaller clubs like Tunnel opened in Chelsea... “club kids”—young, outlandishly dressed people who partied several times a week—emerged... This was still before [Rudy] Giuliani took over. There was still a wild abandon in New York. There were a lot of eccentrically dressed people, and those were the people...Club kids were known for their wild ensembles, which drew inspiration from punk, S&M, and clown styles. Often homemade or assembled from thrift-store items, the outfits were unique and bold expressions of identity. “That was part of the ethos of the day. You were a legend in your own mind. Everyone was a star, and everyone could be a star. All you had to do was throw some glitter on...” (Teicher)

This idea of self-made stardom was a direct connection to the character of Arturo Ui. These people reinvented themselves in a way that was completely dictated by their style. They shed whoever they were, adopted nicknames like “Angel”, “Mr. Freeze”, and thrived in the underground New York club scene. Their reckless use of bold colors and patterns mixing reminded me so much of Expressionist art. There was no unified rhyme or reason to their looks, but somehow, all of the elements found cohesion. Everyone was an individual work of art. I wanted to find places in my design to incorporate their brand of bizarre. Hayes and I agreed that their makeup would be an interesting aspect to focus on. I wanted to create makeup plots specific to each character that would degrade as the show progressed. By the end of the show, we wanted it to feel as though the cast was emerging from a club into the light of day with smeared mascara, melting lipstick. They needed to be filled with a sudden self-awareness as the lights came up at the end of the show.



Figure 13. Research, Club Kid, 1980s

Chapter 3. Design Concept

Director Aimée Hayes was very communicative about what direction the show needed to take visually. We met multiple times one on one to discuss the concept for costumes and what would be required of both of our teams to make the show successful. In *The Resistible Rise of Arturo Ui* there were 3 themes/ideas that needed to be punctuated:

- 1.) The rise of a bottom-feeder crook to top of his game politician
- 2.) Factions- Ui's Gang, The Cauliflower Trust, The Grocers, & The Feminine Presence
- 3.) The need for women to embrace masculinity in order to move up in the world.

I began sketching the character of Arturo Ui before designing any other character. His progression would set the tone and inform every other aspect of costuming in the show. In a meeting with Hayes, we decided that Arturo Ui should have a signature color. That color would be a deep, smoky purple that would become brighter as he rose in political and societal ranks. Eventually, Arturo's secondary color, a pumpkin orange would somewhat replace the purple due to its vibrancy and ability to be tracked visually throughout the play.

Color would become a key factor in the entire design. It is a practically implemented design element that can instantaneously hook a viewer. The palette I chose was primarily drawn from paintings by Rolf Armstrong and Ernst Ludwig Kirchner. Both of their works feature dramatic use of light and acidic colors to their advantage. While Armstrong used it in such a way to emphasize the surreal beauty of his subjects, Kirchner

used it to lay an eerie veil over what would be a normal scene. I wanted to use those peculiar colors throughout my designs to disrupt the audience's acceptance of the world, and further alienate them.



Figure 14. Research, Painting by Rolf Armstrong



Figure 15. Research, Street Scene by Ernst Ludwig Kirchner

Arturo would be purple and orange, his right-hand man Roma would be in somber charcoal with pops of turquoise. Emanuel “Manny the Jester” Giri would be in slick teal shantung so that when he wore the hats of his victims their subdued colors would appear wildly out of place. The final member of Arturo Ui’s gang, Giuseppe Givola, the stab-happy florist, would be in head to toe oxblood interrupted by hits of acid green.



Figure 16. Caroline Bray as Givola



Figure 17. Simon Drakeford as Giri

All of Arturo’s gang would wear the same costumes the entire show and slowly add accessories to show the progression of the gang from the bottom to the top of their game. Arturo would be the only one to change full costume.

For the Chicago Cauliflower Trust, a group of corrupt businessmen who find themselves intertwined with Arturo’s success, I wanted colors and patterns that were an exaggerated version of traditional business attire. Hayes had requested that their ring-leader Clark be in the most innocent and unassuming color possible. We settled on a light grey. These would all be purchased suits, so it needed to be something that was “on trend” for the 2017 fall season.



Figure 18. Chicago Cauliflower Trust Members

I was fortunate enough to find four suits in conventional colors (navy, charcoal, brown, grey) with large windowpane patterns. Three of these actors would play members of a different faction and the low-key colors helped to move them seamlessly between characters. Eventually, acid green would become a repeating motif throughout the set, props, and costumes to denote corruption and/or parody of an object. I gave each of them an acid green pocket square that had their signature windowpane pattern woven into it. I also designed CCT lapel pins that were manufactured and pinned on anyone absorbed into their ranks.

The third faction of the play was The Grocers. These cast members were playing multiple characters throughout the play and their attire needed to stay simple and easily layered with pieces denoting different characters. Each of them were given a base look of a men's button-down shirt with a small pattern in a pale, mostly neutral color; striped, checked, or tweed trousers in neutral tones; button-in suspenders, and a flat cap or newsboy cap made of a textured fabric. To further execute the alienation effect, they wore pink aprons that fastened around the neck and were emblazoned with the word "GROCER". They also had a set that were labeled "CICERO GROCER" for the three who also played the grocers from the neighboring city.



Figure 19. Josh Jessiman as Grocer & Tirol Palmer as Arturo Ui

The only two feminine characters of the show were Dockdaisy, played by Miranda Kramer, and O'Casey/Public Defender/Betty Dullfeet played by Zelda Kimble. They were the only two women to wear skirts and dresses and present themselves with

female pronouns. It was imperative to the success of our gender-bent casting that these women present the most traditional types of femininity. This made the struggle of feminine versus masculine energy easier to grasp. Dockdaisy was the moll of Arturo Ui's gang and thus had one dominant look throughout the show. Kimble's portrayal of multiple types of women required multiple quick changes throughout the performance. I made the decision very early on to utilize a variety of wigs to facilitate a more complete change of character.



Figure 20. Zelda Kimble in one of her three wigs as Evelyn O'Casey

3.2 Character Analysis & Design

Arturo Ui

It is important to remember that Arturo was originally written as a parallel to Adolf Hitler. He is a vile person and the audience is not meant to sympathize with him. Arturo is a gangster who is down on his luck when we first meet him. It has been days since one of his murders was mentioned in the papers, and without his notoriety, what is he? He is a blue-collar criminal trying to make his way into white collar crime. He's childish in his insults and throws tantrums. He is wildly dramatic. Initially, he is fiercely loyal to his brother in arms, Ernesto Roma, but soon he is overcome by his need to gain power and make his name known. Any shred of vulnerability is hidden by his machismo need to assert himself as dominant.



Figure 21. Rendering, Arturo Ui



Figure 22. Arturo Ui in his first look

The actress in this role was Tirol Palmer. As a former competitive swimmer, she has a somewhat boyish physique and I knew that I wanted to play that up a bit. I also wanted to give her four distinct looks that did not require complicated costume changes since she would be assisting other cast members with set changes. Her first look was an orange stretch cotton blouse, a pair of wide leg wool trousers in a grey and purple plaid suiting with attached suspenders. She wore unassuming black booties to elongate her leg line.

For each level Arturo Ui rose to, another costume piece would be added. First a brocade vest and a pair of patent leather heeled oxfords, then the suit jacket that matched the pants. At intermission, Palmer would take it one step further and change into a silk blouse in the same orange. The outerwear also evolved as he did. He started out in a worn leather jacket and eventually makes his way to a custom wine colored fedora and double-breasted lambskin coat.



Figure 23. Arturo Ui's political rally

Clark

As a physical counter at 5'9" to Palmer's 5'5", Sarah Holt was cast as the scheming, two-faced Clark of the Chicago Cauliflower Trust. Clark is the epitome of a businessman that sits high on the business food chain. He and the Chicago Cauliflower Trust are finding ways to monopolize the cauliflower trade, and in turn, the mom and pop grocers suffer. The character of Clark was based on Franz von Papen, a German nobleman who was largely responsible for the appointment of Hitler to the position of chancellor. He believed that he could be controlled and used for his own political gain. Much like Clark, von Papen soon realized that Hitler was beyond his control and left his place as Vice Chancellor when Nazi's murdered a group of his confidants.



Figure 24. Production Photo, Clark, Giri, and Flake in court.

The height differences between the two actresses illustrated great power play but Hayes and I wanted to push Holt's stature to an extreme. Keeping to the menswear theme, I put her in 4" heeled oxfords pushing her height to 6'0". Hayes and I also

discussed the need for Clark to be so incredibly typical in appearance. We needed the least threatening color to put her in and we settled on a light gray three-piece suit. It was purchased off the rack and was as pedestrian and traditional as a suit could possibly be. I paired it a classic blue striped button down and burgundy tie.

I also used her hairstyle to reflect her allegiance to the status quo and opposition to Arturo's demeanor. We cropped it short in a tight men's style. Palmer on the other hand was in a brunette wig that was styled in a wavy bob that moved every time she turned her head. Clark was rigid and had given up whatever feminine individuality he had. I used the same idea of cropping hair and losing any sense of social conscious with Kathleen Sway as Butcher.



Figure 25. Roma and Clark, and the rest of the gang in court

Ernesto Roma

Much like Ernst Röhm, who Ernesto Roma is based on, he is the consummate soldier. He is fiercely loyal to Arturo. He is the only member of the gang that ever acts as any kind of equal to the boss. There is not a funny bone in his entire body. I really wanted to showcase the austerity of Roma, so I put actress Haley Reimer in utilitarian black short sleeved blouse and wide-legged charcoal trousers that mimicked the style of Arturo. She also starts off in a battered leather bomber and tweed cap. As her friend and boss' style elevates, so does hers.



Figure 26. Rendering, Ernesto Roma



Figure 27. Roma's 2nd look

I wanted to uphold her lack of color, but maintain the similarity of line with Arturo. At the top of his game, he changes into a sheer black button down with gold collar piece, instead of a vest he puts on a corset like vest. I wanted this very feminine piece to be an indication that those not adhering to the status quo, i.e. full masculinity, will be seen as a threat and put down. By the end of the show, he is betrayed and murdered.

Alderman Dogsborough

“An upstanding gentleman, pillar of the community”, Old Dogsborough is the epitome of incorruptible. This character is the type that makes you look at the supposedly upstanding politicians in the world and go “Is he *really* that naïve? Or, are we all just being played for fools?” As the stand in for Paul von Hindenburg, the post-World War I elected president of the German Reich, Dogsborough plays a key role in the seizure of power by Arturo Ui. He is a puppet who is so concerned with keeping up his own appearance that even though he does not want anything to do with the seizure of the CCT, his negligence and vanity facilitates it.



Figure 28. Dogsborough & Young Dogsborough tend bar for Flake and Butcher

My own great grandfather was the inspiration for this character. Dogsborough had four looks for the show, one of which needed to be a quick change, and two that coordinated with his son. The first was a very traditional barman’s look with a bottle green tradesman’s apron, crisp white button down shirt, and red paisley bowtie. When he is paid off by the CCT and moves to his country estate, he changes into his version of a country gentleman.

Hayes and I spoke at length to decide what article of clothing would be the signifier of a leisurely gentleman. In the end, we landed on a shawl collared cardigan. It is traditional, it was part of the leisure-wear movement of the 1930s, and it helped to age him a bit more. I chose a russet color and paired it with a blue plaid shirt and pale yellow bowtie. The russet also served as a bridge to Arturo's orange. Just like his bottle green apron wasn't quite the acid green of the CCT, the color of the cardigan wasn't quite the orange of the gangster's shirt. In his mind, he's merely dipping a toe in anything nefarious. He isn't on the same level of accountability as they are.



Figure 29. Dogsborough & Young Dogsborough in the country

Mrs. Betty Dullfeet

Betty Dullfeet is very much a woman who plays the “damsel in distress” to get what she wants. She has a tryst with Arturo Ui and it all seems to be working in her favor until her husband, a newspaper publisher, puts out an anti-Arturo/Cauliflower Trust piece and is brutally murdered. She does her best to stand up to the power of the gang, but she’s eventually drugged and absorbed into the CCT as their Cicero puppet.

Originally, the concept for Betty was for her to be as bland and “vanilla” as possible. As rehearsals progressed it became apparent that Kimble needed some assistance in delineating her characters. Hayes pushed the persona into that of a pouty princess who fully employed her womanly wiles to get what she wanted.



Figure 30. Rendering, Betty Dullfeet

She needed to look soft in contrast to everyone around her. She had to be soft in texture and color. I designed a hip-hugging fluted skirt with a matching cape in a lilac silk velvet. The fabric was chosen for its ability to reflect light. I chose a blouse in a sheer fabric with an intentionally high collar to highlight her feigned coyness. This first look was finished with a delicate tilt hat atop fluffy blond wig. These elements culminated in an effect that was almost that of a soft glowing, shimmering, womanly kind of magic when she made her entrances.



Figure 31. Betty Dullfeet in Arturo Ui's hotel room.

Her second look, her funeral clothes, needed to maintain the soft flirty demeanor previously established; but they also had to be austere, all black, and not flatten out under harsh stage lights. A patterned black chiffon dress was conservative, but for its clingy bias cut skirt. Her cape became a shorter asymmetric caplet that closed with a large black bow.

For her final costume, the audience needed to see her complete departure from herself to becoming a puppet in Arturo Ui's gang. I also wanted to show a similarity between her and Dockdaisy. Betty is now something to be used by them, just like Dockdaisy is. She needed to match Dockdaisy's level of over the top. The blocking for her final scene paired her with Givola in such a way that he seemed to claim ownership over her. She was now his little doll. I designed her dress to reflect all of that with oversized ruffled organza cuffs and collar in Givola's oxblood. It clashed perfectly with blinding chartreuse and black accents.



Figure 32. Rendering, Betty Final Look



Figure 33. Betty & Givola

Dockdaisy

Dockdaisy is the only member of Arturo Ui's crew to be written as female. It is implied that she gets passed around from man to man and is used by all of them whether it be for sex or to further their schemes. Miranda Kramer as Dockdaisy brought fantastic comedy to the character. She is a tall, lanky woman lacking just enough finesse and grace to juxtapose easily next to Kimble as Betty Dullfeet. I wanted there to be a distinction between the two that illustrated the very different paths women could take in this world.



Figure 34. Rendering, Dockdaisy



Figure 35. Dockdaisy & Arturo Ui

I dressed her in a devoré wrap dress in a very bold pattern over an “Arturo Orange” slip dress. I wanted her to look like a magpie collecting jewelry, furs, and accessories and wears them all at the same time. Her look was finished with an oversized fox fur collar, used as a stole, and teardrop shaped hat trimmed with acid green fur balls. The orange slip makes an appearance at the end of the show when she is murdered. The

intent being that she is showing her allegiance to the powers that be, she's wearing only Arturo's orange. But, it's his old color, not the new purple, and anyone that knows the old version of him must be taken out.

Announcer/Ted Ragg/Et Al.

In a very Brecht-like fashion, the script called for a character that consistently broke the fourth wall. This character would play the Announcer who barked the cast of characters at the beginning of each act. The same character would then transform on-stage into the news reporter Ted Ragg. We'd see this actor again as a disgruntled dock owner. The trajectory of this character had a very carnival announcer, circus ring master feel the first time I read it. It required a look that would visually set the character apart as one who communicated between the world on stage and the audience.



Figure 36. Rendering, Announcer



Figure 37. The Announcer at top of the show

To really encourage the impression of a master of ceremonies, there needed to be a certain level of opulence. The role would also be played by a female actor, Jordan Phillips. She's the type of actress who asserts a very tomboy energy; certainly, a performer who moves more naturally in pants and flats than a long skirt and heels. I wanted to keep her in something she would struggle to move in, but that would also have a certain weight and femininity. Her costume consisted of a foundation costume of black velvet cigarette pants, a black lace camisole, and black ankle boots with gold accents. She maintained this look for the entirety of the show and layered other pieces over it as she transitioned through her other characters. For the Announcer, I designed an ankle length back beaded jacket. It had the feel of a smoking jacket with the full skirt of an evening gown. I felt it was a piece with enough visual weight, but also something that was easy to get in and out of during quick changes.



Figure 38. Phillips after quick changing out of Announcer

For the reporter, Ted Ragg, the design team and director decided there needed to be a mobile desk that Ragg would report from. It had to hold a wireless speaker, microphone, and hang from the neck of the performer. The costume that went under it needed to be simple and recognizable as a reporter. I went with a classic khaki trench coat and “Press” card tucked into an old, worn fedora. It facilitated multiple onstage costume changes and worked well in conjunction with the final design of the desk.



Figure 39. Ted Ragg at the top of Act II

Chapter 4. The Production Process

4.1 The Build

As previously stated, there was approximately a five-and-a-half-week production period in which to complete this show. Final designs were presented to the entire design team and approved by director Aimée Hayes on September 21, 2018. Unfortunately, the scenic design and any renderings were not made available to me until late October. The same goes for lighting. There was very little collaboration between departments. I did my best to try and facilitate meetings and sharing of ideas. At one point, it just became futile to pursue any further.

Work in the costume shop began with a draper meeting between myself, Hope Bennett, Michelle Hathaway, and Jennifer Jacobs to decide what was viable for our shop to successfully produce in the given timeframe. My original build list included:

- 1 Suit- Clark
- 1 Suit- Arturo
- 1 Skirt Suit- Arturo
- 1 Vest- Arturo
- 1 Overcoat- Arturo
- 1 Dress- O'Casey
- 1 Skirt- Betty Dullfeet
- 1 Cape- Betty Dullfeet
- 1 Dress- Betty Dullfeet (to be made from a sourced blouse and skirt)
- 1 Trousers- Roma

- 1 Vest/Corset- Roma
- 1 Coat- Announcer
- 2 Hat- Arturo
- 2 Hats- Betty

The initial total of pieces to be built was nineteen. As a team, it was decided that due to a limited number of experienced pattern makers and the time-consuming nature of tailoring, that we should par down the list. The decision was also made to use only commercially available patterns. We would alter the existing patterns rather than create new ones in an effort to save time. In the end, the list was as follows.

- Suit- Arturo (2 existing patterns)
- Blazer- Arturo
- Skirt- Arturo (existing pattern)
- Vest- Roma
- Trousers- Roma (existing pattern)
- Dress- O'Casey (1/2 existing pattern)
- Skirt- Betty (existing pattern)
- Cape- Betty (existing pattern)
- Dress- Betty (2 existing pieces: blouse & skirt)
- Hat- Arturo
- Hat- Dockdaisy
- Coat- Announcer (existing pattern)

Hathaway took the two suit jackets for Arturo, Bennett the vest for Roma and the dress for Betty, Samantha Johnson the cape and skirt for Betty, Aura Madrigal the skirt for Arturo, undergraduate Alexis Zickafoose the pants for Arturo and Roma, and I took charge of the three hats for Arturo, Betty, and Dockdaisy. Our over hire stitcher Cecile Covert took the Announcer's coat and Betty's skirt and cape after the mock-ups were fit and the patterns were altered.

Final casting was announced in September 2017. Unfortunately, the actor playing the role of Giuseppe Givola dropped out of the production after his costume was designed, sourced, and purchased. He was replaced by female actor Lexi Frame. Given the shortened time frame to execute the character's costume, I re-designed the character based solely on purchased items. Within one week, Frame had also dropped out of the production. It was a week before the role was re-auditioned and permanently re-cast with actor Caroline Bray. I sourced the same costume pieces that we purchased for the first female iteration of Givola in Bray's size.

The set was designed with the understanding that actors would be facilitating the scene changes. As the rehearsal process proceeded, it became clear that original casting assignments would be expanded upon for all characters due to said scene changes and general fleshing-out of scenes. Principle characters who were designed with the intent of only playing those roles now needed their appearance hidden while populating the set as background as gangsters and grocers. It was terribly frustrating as my budget was not planned with such demands in mind. For example, the garage scene was decided so far into the process that my only option was to throw overcoats and hats on everyone and

hope for the best. In the end, the scene was lit in such a way that most people were obscured, but it did make for a hectic wardrobe situation backstage.

Mock-ups for all built pieces began October 2nd and were completed for fittings October 11th. A timeline was made for each garment. Some projects were completed on time and others took longer than expected; mainly the suit jackets for Arturo, the pants for Arturo and Roma, and the dress for O’Casey. The pants proved to be slightly beyond the skill level of their draper. The alterations made to the patterns after the mockups were fit were executed incorrectly three times. They missed their initial deadline and took three weeks to build, fit, alter, re-fit, and alter again. The dress for O’Casey was being built by a relatively new pattern maker. Fortunately, she was quite accurate in her alterations and took her time to produce a well-made garment. The suit jackets were a beast all their own. We incorrectly budgeted the time necessary for all the tailoring and worked on them up until final dress. One of them, Arturo Ui’s finale look, was not fully completed, and the design was simplified to make the opening night deadline.



Figure 40. Fitting Photo, Arturo Ui’s suit

The suit that Palmer wore as Arturo Ui proved to be one of my favorites. The first iteration of it turned out very bulky on Palmer's petite frame. Time constraints required a design solution that would alleviate the need to recut the entire front. I pleated the sides like a men's Norfolk sporting jacket and secured them with tabs in the same fabric. Buttons were then omitted from the front their functional places and found more decorative uses on the tabs and edges of the jacket front.



Figure 41. Rendering, Arturo Ui's Suit



Figure 42. Arturo Ui & Grocers

4.2 Hair & Makeup

Makeup and hair are elements that are very often second thoughts in our department. They generally are left to the last minute, or the cast has issues implementing the needs of the design. Part of that is due to a lack of stage makeup training and natural ability. For *The Resistible Rise of Arturo Ui*, I really wanted to try to work those elements into the overall design and make them work. I have a background in wig styling and makeup and I took them on as a personal project.

Undergraduate Ann Kapustick assisted me in setting and styling eight wigs. There were so many quick changes in the show that to have them attempt to style their own hair would be less than ideal. By using wig, I insured that they would be the proper style every show. For the female characters played by Kimble, it was extremely important for each to have its own distinct hairstyle to assist her bouncing between personalities. It was also an opportunity for Kapustick to learn new styling techniques. We mainly used plastic curlers and pin-curl sets from the 1930s to complete styles for Arturo, Roma, Dockdaisy, O'Casey, Betty, The Announcer, Givola, and the Prosecutor.

Makeup inspired by the Club Kids in my research was to be featured. The gangsters would slowly get more and more garish as the show progressed until finally, they looked like kids at a rave whose makeup is smudged and running off from sweating and rubbing their faces for all night. Unfortunately, attempting to make women make themselves look less than conventionally attractive can be quite a challenge. Having twenty-year-old men put on makeup at all was also a bit of a speed bump. I provided all the actors with research images of makeup that they were instructed to mimic. After the first dress rehearsal, it was clear that it was not going to happen successfully. I found

middle ground with all of them and allowed them to do their version of the intended makeup. There was simply too much going on that needed my attention to give it what it would need to be what I envisioned. Members of the CCT did a great job of copying Buster Keaton's silent film makeup, and Kramer as Dockdaisy eventually worked her way to a tear-streaked smoky eye. In the end, it worked out and was just effective enough to add to the design rather than detract.

Chapter 5. Rehearsals

I attended some rehearsals leading up to the dress rehearsals. The designer run took place on October 28th, sixteen days before opening. It is important to mention that a personal situation arose with our stage manager midway through the rehearsal period. Information was not being communicated and important notes were slipping through the cracks. For example, I painstakingly tracked every costume piece for every actor and put it into a document as requested. This document never reached the director or the actors. Therefore, they were not able to anticipate or work costume changes into their blocking. Part of this could have been caught sooner if there had been faculty oversight. Unfortunately, right before our twelve-hour technical rehearsal, the situation came to a head and our stage manager dropped out of the show for personal reasons. There was a scramble to find a replacement. In the interim, Assistant Stage Manager Jasmine Williams, took over until she made it clear that she was not given the information necessary by her predecessor to affectively take over the position. She remained assistant and ran the backstage area and all scene changes as originally intended. For our technical rehearsal, Chaney Tullos stepped in until a replacement, Joey Vreeland was put into place. All three of these stage managers were so gracious and helpful despite the frustrations and so many moving pieces in the show. The show absolutely could not have taken place without them.

Our tech rehearsal spanned a day and a half. Our intended first dress turned into the beginning of our tech run. We began working out how and where quick changes would be taking place; who would oversee pre-setting wigs, etc. In most shows that I've worked on, costumes take a backseat to set changes. This was no different. There were

major musical elements that were being added and they took priority over costumes. The wardrobe crew consisted of three experienced dressers, Joey Vreeland, Patricia O'Neil, and Kat Blakeslee. When Vreeland took over as Stage Manager, Shop Manager Hope Bennett took her place as Head of Wardrobe. A very small portion of tech was given to choreograph quick changes. They had two dress rehearsals to work out two twenty second complete changes for Betty, multiple rigged changes for John Graham Parker who went back and forth between three characters, and multiple small, but still very quick changes for ensemble members. Despite their lack of rehearsal time, they performed beautifully.



Figure 43. Ui and Betty

Chapter 6. Evaluation & Conclusion

Choosing a director and a title for this thesis was an arduous process. That being said, I am very pleased with the choice of Aimée Hayes and the title she chose. I had a great experience working with her. She was concise about what she wanted and communicated very well. She always stopped by the shop to check-in and see our progress. I appreciated her openness to my ideas while staying true to her own opinions and not just giving me complete artistic license.

The Resistible Rise of Arturo Ui was a bit of a personal challenge for me. I am very comfortable designing period costumes. I do pretty and I do it well. For this show, I couldn't just design some attractive 1930s clothes and call it good. I pushed myself (certainly not to the edge of my ability) to go outside my comfort zone and do something a little strange. I wanted to do something that might not be "pretty", but that is just as artistically satisfying. This was also a lesson in letting go in both the process and some of my designs. Sometimes it is very difficult for me to let someone else do things. This was the first show at Tulane that I did not pattern, drape, and/or stitch. The show was too large for me to take my eyes off designer tasks. At one point, there was even a line marked in the fitting area that I was to stay behind during fittings. I had to allow things to not be exactly what I thought they should be. Even though that was a bitter pill to swallow sometimes, I am so thankful to have had that push from Jennifer Jacobs to focus on the design, not have my hands on everything in the shop.

The working relationship between all the designers was very disappointing. Particularly the between myself, scenic designer Cătălin Manea, and lighting designer Michael Hidalgo. I feel like I tried so hard to truly collaborate with them. I checked in to

look at their research, offered to show them mine. When I was making color and fabric decisions, I always let them know. All of this was met with apathy or complete disregard. Each department worked independently and only communicated when prodded. Probably the most frustrating part of all of it was allowance of Manea to completely disregard all design deadlines and requirements. He never did proper elevations, paint samples, or even a real model. Instead, the faculty allowed him pass with an “elevation” he cobbled together on Photoshop a couple weeks before opening, samples of a floor treatment that was not decided or shown to anyone until one week out, and a model that was just remnants of previous models for design class. That is how I ended up compromising design elements of mine to try and make the overall look of the show somewhat cohesive. It was annoying and insulting when I worked so hard to be collaborative, be on point, and to meet deadlines and needs of others. Such negligence cannot be allowed at this level. If it is, it is only to the detriment of the MFA program at Tulane.

My designs were very well received. I would certainly do things differently given the chance. I would have liked to set aside the hang ups of being limited by the abilities of the costume shop and designed a more extravagant show. It was not a very far reach from shows I’ve done in the past. In production, it would have been a better use of time to have sourced the suits for Arturo Ui rather than to build them. I would have allotted much more of my budget to the hair and makeup aspect of the show. Hiring someone to oversee that department would have alleviated some of my stress and allowed for a more complex plot to be executed. Choosing more cost-effective fabrics for a few items would also have allowed me to reallocate money to flesh out the looks of the main characters.

To end my career at Tulane University on this show is truly wonderful. Audience members who would never have come, came and enjoyed themselves. My design was an exploration in a direction I had never really attempted before. I certainly did not push myself as much as I would have liked, but it did stretch me as a designer and gave me a greater sense of accomplishment in my abilities. Overall, I am quite satisfied with the final product of *The Resistible Rise of Arturo Ui*.



Figure 44. Full cast & crew

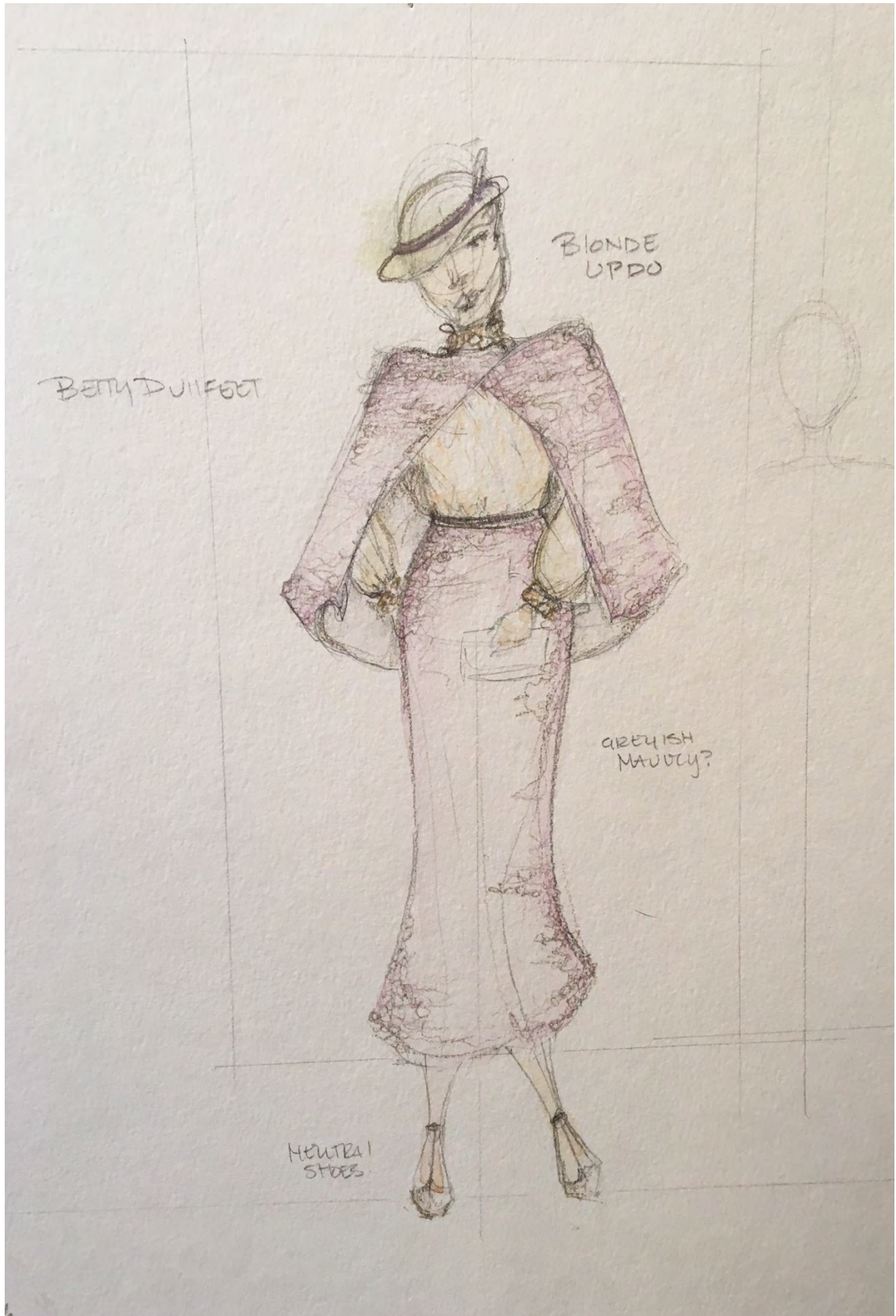
Budget Spreadsheets

RECEIPT RECORD		Arturo UI								
		Tulane University, Nov. 2017								
Last Updated: 10/18/2017										
receipt #	date of purchase	vendor/store	address	item	price	shipping cost	tax	return value	final purchase amount	
1	9/15/2017	HOPE	Vogue Patterns	voguepatterns.com	Kicker Pattern		\$4	\$0	\$15.98	
2	9/26/2017	HOPE	B Black and Sam	bbblackandsam.com	1 x Ikea Cotton Edge (tbl), 3 x neck Cash	\$60.55	\$11	\$0	\$75.60	
3	9/26/2017	HOPE	Zara	zara.com	1 x Devote Velvet Skirt Dress, 1 x High-color Blouse, 1x Dotted Merin Top Floral Detail, 1x Impeged Jacquard Jacket	\$308.75	\$0	\$0	\$308.70	
4	10/03/2017	HOPE	Joomi	joomi.com	Patterns x 3	\$31.11	\$0	\$3.64	\$34.15	
5	10/03/2017	HOPE	Joomi	joomi.com	Vogue Patterns	\$18	\$0	\$0	\$15	
6	10/02/2017	HOPE	Amazon	amazon.com	Driz T covered Set in Shoulder pads Black (3-Pack) x 1, 1' Covered Set in Shoulder Pads Black x 1	\$36.50	\$0	\$0.81	\$37.31	
7	10/03/2017	HOPE	Amazon	amazon.com	MCCall Pattern # 1, Small Retro Circle Sunglasses x 1, women's A-Line Floral Yellow-Item x 1	\$10.88	\$0	\$0	\$9.99	
8	10/03/2017	HOPE	Amazon	amazon.com	Medium weight fusible interfacing 20' x25 yds	\$62.60	\$0	\$6.26	\$68.86	
9	10/04/2017	HOPE	Mason Fabrics	masonfabrics.com	3Stretch cotton watch x 3, Navyish Foliad sulging x 2yd	\$97.93	\$9.99	\$0	\$107.92	
10	10/04/2017	HOPE	Pendleton	pendleton-usa.com	Slk Color Blouse	\$49.99	\$7.95	\$0	\$57.94	
11	10/4/2017	HOPE	Pinup Girl Clothing	pinupgirlclothing.com	Black velvet pants	\$86	\$9.41	\$0	\$95.41	
12	10/4/2017	HOPE	H&M	hm.com	Black sheer blouse xl, Orange slip dress xl	\$74.98	\$5.99	\$8.10	\$89.07	
13	7	HOPE	Elegant Fabrics	4	Fabric	\$365.68	\$44.33	\$0	\$410.03	
14	10/05/2017	HOPE	Forever 21	forever21.com	Striped T-shirt Ruffle Top	\$35	\$4.95	\$4	\$43.95	
15	10/05/2017	HOPE	ZAPPOS	Zappos.com	Dark Womens Kenick Delta Black T-shirt Show	\$119.95	\$4	\$12	\$135.95	
16	10/05/2017	HOPE	Amazon	amazon.com	White Kitchen Apron x 4	\$21.88	\$0	\$2.20	\$24.08	
17	10/05/2017	HOPE	Amazon	amazon.com	Kitchen Apron x 1	\$5.47	\$0	\$0.55	\$6.02	
18	10/05/2017	HOPE	Homesdale Fine Fabrics		Fabric	\$71.94	\$0	\$7.19	\$79.13	
19	10/09/2017	HOPE	K&G		Suit and shirt pieces	\$229.94	\$0	\$20.76	\$237.70	
20	10/09/2017	IRIN	Shiel		Gis	\$27.79	\$0	\$0.00	\$27.79	
21	10/10/2017	HOPE	K&G		Suit pieces x12 (opalin, chest nos)	\$424.91	\$0	\$0.00	\$424.91	
22	10/10/2017	HOPE	Joomi	joomi.com	Fabric and thread	\$134.75	\$0	\$0.00	\$134.75	
24	10/10/2017	HOPE	Men USA	menusa.com	Suit	\$175.00	\$0	\$20.00	\$200.00	
25	10/10/2017	HOPE	Gis	gis.com	3x Men's Camisats	\$9	\$7	\$0.00	\$16.72	
26	10/10/2017	HOPE	Ethy	ethy.com	Women's vest & skirt combo	\$26.95	\$0	\$13.95	\$42.90	
27	10/10/2017	HOPE	Ethy	ethy.com	Men's suit jacket	\$38.00	\$0	\$19.00	\$70.00	
28	10/11/2017	HOPE	B&J Fabrics	bobjfabrics.com	Pinstripe Wool Fabric	\$9	\$0	\$0.00	\$156.32	
29	10/11/2017	HOPE	Lowlands	lowlands.us	Tradesman Apron	\$15	\$7	\$0	\$37	
30	10/11/2017	HOPE	Funypop	funypop.com	Shoes for Decapony	\$0	\$0	\$0	\$41.51	
31	10/14/2017	HOPE	Zara	zara.com	Shirt	\$39.90	\$4.95	\$0	\$44.85	
32	10/18/2017	HOPE	New York and Co.	nyandco.com	Italy Leather Trench, Polosato Flare Blouse X2	\$207.88	\$9.99	\$22	\$239.67	
33	10/18/2017	HOPE	Ethy	ethy.com	Black PVC Trench	\$42	\$35	\$0	\$97	
34		HOPE	Contempo Suit	contemposuits.com	Men's teal 3 piece suit	\$169.99	\$0	\$0	\$169.99	
35	10/15/2017	HOPE	Target	Target.com	2 button oxford, 1 sweater	\$106.45	\$0	\$10.88	\$74.72	
36	10/16/2017	HOPE	Zappos	zappos.com	black patent leather shoes xl	\$145	\$0	\$0	\$159.50	
37	10/20/2017	HOPE	Target	Target.com	rust colored cordigans x2	\$69.98	\$0	\$3.00	\$73.48	
38	10/24/2017	HOPE	Shoe'Nem Marketplace	shoemmarketplace.com	purple mietonon xl	\$23.97	\$9.99	\$0	\$33.96	
39	10/22/2017	HOPE	Amazon	amazon.com	purple beret xl, black beret xl, chiffon scarf xl, blue feosara xl	\$66.48	\$0	\$0	\$66.48	
40	10/22/2017	HOPE	Amazon	amazon.com	piest collar xl, shoes xl	\$41.23	\$0	\$0	\$41.23	
41	10/20/2017	Vlad	Ebay	ebay.com	trench coat xl	\$39.99	\$0	\$0	\$50.54	
42	10	HOPE	Decades of Style	decadesofstyle.com	40s/50s/60s/70s/80s/90s x 1	\$149.99	\$0	\$0	\$24.25	
43	10	HOPE	D&W	dandw.com					\$59.99	
44	10	HOPE	Style We	stylewe.com	40s/50s/60s/70s/80s/90s	\$104.20	\$7	\$0	\$115.06	
45	10	HOPE	Wen Daw	wendaw.com	40s/50s/60s/70s/80s/90s	\$69.99	\$0	\$0	\$9.30	
46	10	HOPE	Joomi	joomi.com	40s/50s/60s/70s/80s/90s	\$44.99	\$0	\$0	\$42.39	
47	10	HOPE	NY & Co	nyandco.com	40s/50s/60s/70s/80s/90s	\$53.99	\$9.99	\$0	\$101.11	
48	10	HOPE	UPS	AUT 5 - Classifier	Men USA return shipping	\$28.89	\$0	\$0	\$23.98	
49	10	HOPE	Rosebrand	rosebrand.com	40s/50s/60s/70s/80s/90s				\$72.50	
									\$5,054.48	

Rendering: Ignatius Dullfeet



Rendering: Betty Dullfeet



Rendering: Betty Dullfeet, Finale



Rendering: Public Defender & Evelyn O'Casey



Rendering: Announcer/ Ted Ragg



Rendering: Dockdaisy



Rendering: Giri, design changed after recasting of Givola



Rendering: Givola, design changed after recasting



Rendering: Roma



Rendering: Arturo Ui, Look #1



Rendering: Arturo Ui, Look #2



Rendering: Arturo Ui, Look #3



WORKS CITED

- “Amazing Police Mugshots of 1920s Criminals Arrested in Australia.” *Mafia Today*, 29 Sept. 2016, mafiatoday.com/mafia-families-gangs-gangsters/amazing-police-mugshots-of-1920s-criminals-arrested-in-australia/.
- “Egon Schiele Biography, Art, and Analysis of Works.” *The Art Story*, www.theartstory.org/artist-schiele-egon.htm. Accessed 5 March 2018
- Dabrowski, Magdalena, et al. *Egon Schiele: the Leopold Collection, Vienna*. New York, 1998.
- Flagler-College, Ashley. “A History of Style: Fashion Inspired by Merlene Dietrich.” *College Fashion*, 19, Feb. 2012, www.collegefashion.net/inspiration/a-history-of-style-fashion-inspired-by-marlene-dietrich. Accessed 5 March 2018.
- Guinn, Jeff. “Jeff Guinn on the unglamorous side of gangsters from 1930s America.” *The Guardian*, Guardian News and Media, 25 June 2009. www.theguardian.com/film2009/jun/26/american-gangsters-1930s-hollywood. Accessed 3 March 2018
- History.com Staff. “John Dillinger.” *History.com*, A&E Television Networks, 2009, 5 May 2015. www.history.com/topics/john-dillinger. Accessed 10 February 2017

Klein, Christopher. "10 Things You May Not Know About Bonnie and Clyde."

History.com. A&E Television Networks, 6 December 2015.

www.history.com/news/10-things-you-may-not-know-about-bonnie-and-clyde.

Accessed 8 March 2018

Nix, Elizabeth. "8 Things You Should Know About Al Capone." *History.com*, A&E

Television Networks, 5 May 2015, [www.history.com/news/history-lists/8-things-](http://www.history.com/news/history-lists/8-things-you-should-know-about-al-capone)

[you-should-know-about-al-capone](http://www.history.com/news/history-lists/8-things-you-should-know-about-al-capone). Accessed 8 March 2018

Teicher, Jordan G. "New York's Fabulous 1980s and '90s Club Scene." *Slate Magazine*,

Slate Magazine, 13 March 2014,

[www.slate.com/blog/ behold/2014/03/13/alexis_di-](http://www.slate.com/blog/ behold/2014/03/13/alexis_di-biasio_photographs_1980s_and_90s_new_york_club_culture_in_the.html)

[biasio_photographs_1980s_and_90s_new_york_club_culture_in_the.html](http://www.slate.com/blog/ behold/2014/03/13/alexis_di-biasio_photographs_1980s_and_90s_new_york_club_culture_in_the.html).

Accessed 9 April 2018

Vanessa. "Beautiful Tomboys of the 1930s." *Messy Nessy Chic*, 22 June 2016,

www.messynessychic.com/2016/06/21/beautiful-tomboys-of-the-1930s/.

Accessed 10 March 2018

BIOGRAPHY

Erin Routh is a freelance costume designer from Springfield, MO currently based in New Orleans, Louisiana. She holds a BFA in Musical Theatre from Missouri State University where she studied dance and vocal performance. Prior to moving to New Orleans, she built her resume working in New York City as a designer for theatre, opera, and styling for print. Favorite credits include *Broadway Bares 24: Rock Hard!*, *Dreamgirls*, *A Funny Thing Happened on the Way to the Forum*, and various photoshoots for Playbill.com.