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## **Kiss Me Kate: The Costume Design Process and the Costuming Problems in the Small Costume Shop**

Carlene N.(Niki) Juncker

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Kiss Me Kate:  
The Costume Design Process  
and the Costuming Problems  
in the Small Costume Shop.



Carlene N.(Niki) Juncker, BFA

A Culminating Project Presented to the Faculty of the  
Graduate School of Lindenwood College in Partial  
Fulfillment of the Requirements for the  
Degree of Master of Fine Arts

1985

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In memory of my father, who said I could do anything,  
and for Steven and Laura, for whom I do the best I can.

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## PREFACE

In my process of choosing the culminating project for the MFA degree, I originally planned two such projects: a production's costumes in performance presentation and a draft for a tentatively titled "The Art and Craft of Costume Design." Shortly after this decision, the well known designer-costumers, Liz Covey and Rosemary Ingram, published The Costume Designer's Handbook. This book quite adequately covered the material I had planned to include in my projected volume. I then reconsidered my projects and eventually decided to combine my ideas into one twofold project: a thesis covering all the problems of design and execution of the costumes for that particular show in the small costume shop. The thesis, with the inclusion of additional examples of production types and other methods of execution and the deletion of personal material peculiar to this show, could later be expanded into a text or handbook directed specifically to the problems of the small costume shop, whether educational or professional.

As will be seen in the Afterword, the specific costumes for my thesis project were adapted and used for a different musical comedy in a small professional theatre during the summer following their presentation at Lindenwood. These costumes thus fulfilled requirements for discussion of problems in both the educational and small professional costume shop. This fortuitous coincidence of use in both types of theatre was not known, however, when I made my decision to choose Kiss Me Kate as the

thesis vehicle.

The usual graduate student in costume design has only one or two opportunities for actual production, or a theoretical design project, as the choices for the culminating project. The working costume designer/teacher has not only more actual production choices (usually four to six within an academic season) but has input to the theatre department's decision on what those productions will be. The theatre faculty accepts and offers suggestions on a season, discusses the options and decides the season's productions. In the year of my thesis performance, I had a choice of five shows. Because I was a working designer/teacher, I felt a need for a very challenging project in both design and execution for the culminating project, since it would serve as the basic example of problems in the small costume shop. Given the necessities of the thesis and the choices of productions in the 1982-83 season at Lindenwood, I considered only one of the season's shows: Kiss Me Kate.

Why Kiss Me Kate? The discussion of the script in Chapter I will answer that question.



CHAPTER I. The Script: requirements, research and analysis.

Kiss Me Kate (hereafter designated KMK) has many aspects which make it an obvious choice for a thesis project dealing with costume design as well as numerous problems for the small costume shop: the scope of the script's play within a play, a musical with song and dance, the multitude of character types, and the differences and numbers of costumes.

The KMK script, or more properly the libretto, has both a modern and an historic era. In the libretto we find both the post-World War II theatrical company's world of the framing story (hereafter called the "play") and the Renaissance world of William Shakespeare's The Taming of the Shrew ("Shrew") which in musical version is the play-within-a-play. The "play" plots and sub-plots of Lilli Vanessi/Fred Graham/ Harrison Howell, of Bill Calhoun/Lois Lane/Fred and of Bill/gambler's henchmen/Fred, as the supposed signer of the IOU, all lead to humorous complications. These plots are counterpointed by the "Shrew" plots of Petruchio/Kate and Lucentio/Bianca/suitors. This wide scope of setting and plot gives the costume designer the largest possible field of challenge in which to express her design talents.

A musical production will always present more costume problems, in both design and execution, than will a straight drama. Besides the usual considerations of mood, period, character type, relationships, class and environmental status, the musical comedy presents considerations of dance movement, musical focus and spectacle beyond the range of most dramas (barring Brechtian epic

drama). Because the dialogue is limited, the importance of song lyric and interpretive dance is heightened. The designer must understand and reinforce these elements as well as the dramatic necessities of the characters within the limits of the dialogue.

The musical comedy, truly an American art form, had its origins in European comic opera and operetta such as the imports of Jacques Offenbach, Gilbert and Sullivan, the Strausses and Franz Lehar in the latter half of the nineteenth century, and their later American imitators, notably Sigmund Romberg and Rudolph Friml. American Librettists, lyricists and composers fleshed out the skeleton of operetta character and plot with comic types influenced by the minstrel show, burlesque, vaudeville and revue and added special effects from the extravaganza (such as the famous The Black Crook) to the dance and spectacle of opera to give birth to the American musical comedy in the shows of George M. Cohan early in the twentieth century. In his and the early works of Jerome Kern, Gershwin, Porter and Rogers and Hart, the adolescent American musical retained the banality of plot, the often non-sequitur relationship of song to dramatic action and the wooden characterization prevalent in operetta until growth toward a new maturity appeared in Oscar Hammerstein II's libretto and lyrics and Jerome Kern's music for Showboat (based on the Edna Ferber novel) in 1928. This landmark show gave the American musical comedy its first cohesive plot with song and lyric to further the storyline rather than to ornament it.

By the time KMK was written in the late 1940s, Pal Joey (1940), Oklahoma! (1943) and Carousel (1945) had moved the Amer-



ican musical comedy to real maturity. The characters and relationships of romantic leads, secondaries and comics grounded in the early forms are still evident in a 1980s show such as Cats, but the pioneering four mentioned above have moved the musical's characters and plot away from stereotypes. The romantic hero no longer must be the perfect, usually wooden, and young gentleman. He can have age, flaws and even really bad aspects to his character: Billy Bigelow in Carousel commits suicide after an attempted robbery; Emile de Becque of South Pacific is no juvenile. Likewise, our heroine does not need to be insipidly sweet, too good to be believed and completely dependent on her hero: Joey's paramour is older, wealthy and buys her young men; Nellie Forbusch is a self-sufficient navy nurse. The plots may be serious and do not need to have happy endings. These pioneering musicals humanized the characters while improving the quality of the librettos.<sup>1</sup> KMK follows in this newer tradition of plot and character development, giving the costume designer good story and character clues to facilitate design choices for the costumes.

Because KMK was chosen as part of the season in May for production the following February, I had nine months to research and analyze the script and to research possible eras for the settings of both the "play" and the "Shrew" parts of the libretto.

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1. Complete discussion of the origins and development of American musical comedy can be found, among other sources, in: Engel, Lehman, The American Musical Theatre: a Consideration. New York: CBS Legacy Collection, The MacMillan Co., 1967. Ewen, David, The Story of American Musical Theatre. Philadelphia: Chilton Book Co., 1961. Smith, Cecil, and Glenn Litton, Musical Comedy in America. New York: Theatre Arts Books, 1981.

I was very familiar with both the libretto and songs of the musical. While in college I had costumed the show, renting the principal's costumes and building the "Shrew" chorus costumes on an extremely limited budget. In that production the modern costumes were chosen from the actors' wardrobes, and a store that kindly loaned some clothes, by the director. My research was limited to the era chosen by the director for "Shrew," Shakespeare's own era and the inspiration for the original Broadway production. I decided that this time I would begin the research with the original development of the script and the first production of the musical.

Despite its tremendous later acclaim and popularity and for serious reasons, knowledgeable Broadwayites expected little success of a making of a musical version of The Taming of the Shrew. Although twenty years earlier Rogers and Hart had great success with The Boys from Syracuse based on The Comedy of Errors, Shakespeare was not considered good material from which to cut a Broadway hit in the 1940s.<sup>2</sup> Most revivals of his plays were purposely designed for short runs and the various Shakespeare festivals still run in short-term repertory. If producers thought there was a profit-making audience for the bard, longer runs would ensue.

Cole Porter was known as the wittiest and most sophisticated of American lyricists and was certainly one of the most prolific, varied and talented composers to write songs for the

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2. Ewen, David, New Complete Book of American Musical Theatre. New York: Holt, Rinehart and Winston, 1970. p. 278.



Broadway stage and American film. His songs, from the early contributions to revues to those of his last Silk Stockings and High Society, gave generations of Americans tunes to hum and words to sing.<sup>3</sup> In the years since a 1937 riding accident, he suffered weakening, constant pain and had written no Broadway hits. From evidence in the commentary of friends and relatives on this period of Porter's life, today he would be diagnosed as having bouts of severe depression. He certainly was not expected to produce great songs and lyrics at this time of his life.<sup>4</sup>

The producers, Saint Subber and Lemuel Ayers, had little or no experience with the problems of developing a Broadway musical. Their leading performers, although soon to be top-ranking Broadway stars, were relatively unknown. Only the librettists, Samuel and Bella Spevak, were considered a plus. Here was a show in the making with "four, not three, strikes against it," according to David Ewen.<sup>5</sup> The producers opened KMK at the New Century Theatre in New York on December, 30, 1948, directed by Porter's friend, John C. Wilson, choreographed by Hanya Holm, with settings and costumes by Lemuel Ayers.<sup>6</sup>

KMK opened to rave reviews for the total production. Four of the songs finished high in the hit parade of 1949. All the major critics gave the highest possible marks for book, score

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3. Richards, Stanley, ed., Ten Great Musicals of the American Theatre. Radnor, Pa.: Chilton Book Co., 1973. p. 583.
  4. Ewen, New Complete, p. 278 and Schwartz, Charles, Cole Porter. New York: Dial Press, 1977, as well as others, including Eells and Porter-Hutler from the Bibliography.
  5. Ewen, *Ibid.*
  6. Richards, p. 214 (see Appendix IV, p. 1).



and lyrics. Brooks Atkinson of the New York Times, the most respected critic of the era, called it "a blissfully enjoyable musical show... the best musical comedy of the season."<sup>7</sup> It was honored with the Antoinette Perry (Tony) award and the American Newspaper Guild Page One (now the Drama Critics' Circle) award for best musical of the year. It played on Broadway for 1077 performances in its original run. The London production had 400 performances in 1951-52 and it became a staple of theatres and opera houses throughout Europe. KMK became the first American musical ever produced in Japan. In Vienna, 1956, it became the greatest box office draw in the fifty-eight year history of the Volksoper. Sadler Wells revived it to great reviews and sold-out houses in 1970. The show of which little was expected became one of the greatest musical successes of the century. Today it is still cited by most critics and authors as among the elite of American musicals.<sup>8</sup>

Lehman Engel chose KMK as one of the eleven shows for analysis of greatness in his 1967 The American Musical Theatre: a Consideration. To Engel, KMK meets all the qualifications for successful musical theatre. He said of the musicals he had chosen for consideration: "I have singled out these shows because they are models of excellence in themselves,... music, lyrics... librettos."<sup>9</sup> Engel's book is a near comparison in musical theatre analysis to Francis Hodge's Play Directing: Analysis, Com-

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7. Richards, p. 582.

8. Ibid., pp. 583-4, and Ewen, New Complete, pp. 277-9, as well as most sources of discussion on KMK.

9. Engel, p. 2.

munication and Style in dramatic theatre analysis. I used both Hodge and Engel as sources of basic analysis in the first steps toward costume design for KMK. From Hodge I used dialogue analysis as it shows given circumstances, dramatic action, character and relationships, mood and theme. I combined these with Engel's analysis in libretto quality, musical ideas, tempos and lyrics to create my own analysis peculiarly appropriate for costume design in the musical theatre.<sup>10</sup>

To Engel, one of the first considerations for greatness is the quality of the libretto: strength of plot and sub-plots, time and dramatic sequence, scene and act endings. To Hodge, the script is the source of all analysis. The costume designer uses this libretto/script as the main source of all ideas. The better the script, the better will be the inspirations from it. The great majority of the best musicals, whether from Engel's consideration or from the many other sources on great musicals, have librettos adapted from another medium, My Fair Lady, West Side Story, Fiddler on the Roof among them. Of Engel's eleven, only Pal Joey had an original script and it was written by John O'Hara from incidents and characters in his short stories. Since Engel's list was compiled, A Chorus Line is the only top-ranked musical with an original book. Although the "play" of KMK is original, the play-within-a-play idea and the "Shrew" plot are both Shakespeare's, and certainly Shakespeare's characters in-

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10. Engel, and Hodge, Francis, Play Directing: Analysis, Communication and Style. Englewood Cliffs, N. J., Prentice Hall, 1971. My style for analysis has been culled from the whole of both books.



spired the temperaments of Lilli and Fred.

To thoroughly analyze KMK, I first examined the source, The Taming of the Shrew (SHREW). Volumes have been written discussing the three great comedies, Twelfth Night, As You Like It and Much Ado About Nothing. The so-called dark comedies have intrigued many writers. Merchant of Venice alone of the early comedies has inspired much analysis. Comedy of Errors is too Roman, Two Gentlemen of Verona a first and worst attempt at romantic comedy, and SHREW too related to medieval farce, and its secondary plot too weak, in the opinion of most experts. The charges against SHREW have merit. It is an early play and Shakespeare's comic sense is not as mature as in later plays. There is a bit too much of the burlesque in the Petruchio/Kate relationship and a bit too much sugar in the Lucentio/Bianca. On close examination, however, there is much exuberant vitality in both the characters and plot of the Petruchio/Kate story. The Italian comedic roots of the Bianca plot and characters provide various intrigues of servants, lovers and fathers as a contrast to the direct and open development of the main plot.

What is important in a story for translation to good libretto? The necessities are important and few: strong bare bones of plot and strong characters. The librettist must be able to eliminate dialogue to make way for song lyric without destroying the audience's ability to follow the story and identify character. Critics such as H. B. Charlton have noted the strongest characteristics of SHREW: "... prevailing mood rollicking... anti-romantic... boistrous revenge on the romantic spirit... violently

un-romantic taming."<sup>11</sup> Perhaps because the plots are obvious and the characters broad, without the subtleties of his later plots and characters, Shakespeare's SHREW could become the "Shrew" of KMK. Two or more servants can become one, Lucentio's father and related incidents dropped, without harming the two essential plots. Dialogue cut or condensed into lyric does not cause loss of basic plot and character. The weaknesses of SHREW are partly the strengths of "Shrew."

Examined from today's viewpoint, the "play" of the KMK libretto seems the weaker part. Much of the work in theatre of Samuel and Bella Spevak seems dated today. Considering the anti-spouse abuse campaigns of recent years, the paddling of Lilli is not palatable. Today's career woman would hardly see the error of her ways and return to a man who humiliated her in such fashion. These actions are very much a part of the desire for a return-to-normalcy prevalent in the post-World War II years. The fashions introduced in 1947 with their long skirts, cinched waist and emphasis on bosom and hips also reflect that desire. From today's view, KMK should be left a period piece. The greatness of its libretto lies in the timeless quality of Shakespeare's characters and the premise of "a troupe of strolling players"<sup>12</sup> performing the bard's work. Both the "play" and the "Shrew" belong to the past. These strong feelings of mine caused some

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11. Charlton, H. B., Shakespearian Comedy. New York: The MacMillan Co., 1938. pp.76-7.

12. Spevak, Samuel and Bella, and Cole Porter, Kiss Me Kate. New York: T. B. Harms Co., 1948, 1949, 1953. Working libretto courtesy Tams-Witmark Music Library, Inc., New York. I, 4, p. 27.



conceptual conflicts during the actual design process.

The second important consideration in Engel's analysis of a musical is the music itself: introductions, openings to songs, keys and rhythms, all reflecting character and action, revealing emotion, providing emphasis and conclusion. The musical program must avoid monotony by giving contrasts in musical types, rhythms and moods. Cole Porter satisfies all these qualifications in the musical score for KMK.

Porter also provides the third important consideration in musical comedy analysis: the lyrics. The qualifications for great lyrics parallel those for musical quality. Lyrics are verbal song providing openings and conclusions, character and action development, moods and emotional qualities. They also must avoid monotony by showing introspection, gaiety, humor or charm where appropriate to story and character. Porter was justly famous for the excellence of his lyrics and does not fail his reputation here.

Together, Porter and the Spevaks carefully built the rhythms of plot development and contrast in music, lyric and story. The foundation of this building shows clearly in the openings and closings of the two acts. The world of the "play," contemporary and theatrical, is introduced at the onset of Act I and reinforced at the beginning of Act II. The short first scene introduces the leading characters and the world of a theatrical production of The Taming of the Shrew and establishes the antagonistic relationship of Fred Graham and Lilli Vanessi. The setting is a final curtain call rehearsal a few hours before opening. The scene concludes with one of the memorable songs of the musical, "Another Op'nin', Another Show," sung by Lilli's dresser, Hattie,

and backed by the company in song and dance. The lyrics of this song typify the problems of the developing theatrical production:

Four weeks you rehearse and rehearse,  
 Three weeks and it couldn't be worse,  
 One week, will it ever be right?  
 Then out of the hat it's that big first night!<sup>13</sup>

The music to these words has the high energy level necessary to reinforce the personal energy each company member must exert to play his part in the whole production. In contrast, the opening song of Act II, the more languid "Too Darn Hot," tells of the toll taken on the love life of the company members by the energy expended in performance and by the hot weather of Baltimore in late spring:

I'd like to sup with my baby tonight,  
 Play the pup with my baby tonight,  
 But I'm not up to my baby tonight  
 'Cause it's too darn hot.<sup>14</sup>

Each act opening with its first song reinforces the problems of the world of this theatrical company.

In counterpoint to these act openings, each act closes in the world of the "Shrew." Act I concludes with the strange wedding of Petruchio and Kate and the rollicking "Kiss Me Kate." In this song, Porter's lyrics and the by-play were inspired more by the SHREW courting scene of Act II, scene 1 than by the actual wedding in II, 2. The insistence on love by Petruchio and hate by Katharine, the title line, Petruchio's strange costume and his refusal to stay for the festivities are part of the

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13. Libretto, I, 1, p. 5.

14. Ibid., II, 1, p. 1.



original wedding scene.<sup>15</sup> This scene in KMK also reflects the height of the Fred/Lilli/henchmen conflict with the gangsters on stage "in costume" to enforce Lilli's co-operation and shows Fred's exasperation and frustration with her recalcitrance.

KMK's concluding scene, II, 8, presents a quieter and more lyrical picture, again a contrast to its Act I counterpart. This scene is taken entirely from SHREW, V in the resolution of the marriage conflict, and Kate's final aria, "I Am Ashamed That Women Are So Simple," is taken directly from Shakespeare's last speech for her.<sup>16</sup> The re-appearance of Lilli in her role, when Fred believes she has left the theatre, implies the reconciliation of Fred and Lilli as the wedding of Lucentio and Bianca implies the happy ending for Lois Lane and Bill Calhoun. To share the joy of the happy endings, the writers shift the serious mood of "I Am Ashamed..." to a reprise of the title song with Shakespeare's own line: "Why there's a wench. Come on and kiss me, Kate."<sup>17</sup> The Spevaks and Porter reinforce both plots' conflicts and resolutions in each act's finale.

Within the framework established by each act's strong opening and closing, the creators of KMK economically and clearly developed the plots of "play" and "Shrew." As I, 1 establishes the conflicts, past and present, of Fred and Lilli, especially the light affair of Fred and Lois, and the characters of Lois

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15. Shakespeare, William, The Complete Works of William Shakespeare, ed. William George Clarke and William Aldis Wright. New York: Grosset & Dunlop, n.d. pp. 290-2, 295-6.

16. *Ibid.*, p. 309, 11. 161-78 and Libretto, II, 8, p. 42.

17. Shakespeare, p. 309, 11. 179-80.



and Bill, I, 2 portrays the conflict of Bill and Lois. Lois shows a caring for Bill in the plaintive "Why Can't You Behave" while Bill reluctantly shows the same caring for Lois in his jealousy of Fred. The scene also opens the sub-plot of the gambler's henchmen with Bill's admission of the forging of Fred's name on an IOU. The Spevaks economy of dialogue and Porter's pertinent lyrics have immediately set all the conflicts of action into motion.<sup>18</sup>

The second longest scene of the musical, I, 3, thoroughly develops the established conflicts of the Fred/Lilli relationship and delineates the role of the gambler's henchmen sub-plot in the over-all picture of the libretto. Lilli's romance with tycoon Harrison Howell and the accidental delivery to Lilli of Fred's flowers for Lois present future conflicts in the relationship. The reminiscences of the comic waltz, "Wunderbar," and Lilli's love ballad, "So in Love," establish their still strong love for one another. The dual set of connecting dressing rooms enable the principals to interact or to have moments of private introspection. Between the two love-reinforcing songs, the entrance and short comic interlude of the henchmen provide a contrast of rhythm and mood. All conflicts and plots of the "play" are set by the conclusion of this scene.<sup>19</sup>

The brief scene, I, 4, both introduces us to the world of "Shrew" and strengthens the theme of the theatrical world. "We Open in Venice" shows us the principals and chorus in their

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18. Libretto, I, 2, pp. 8-12.

19. Ibid., I, 3, pp. 13-26.

"Shrew" costumes, a troupe of players about to present SHREW much as the players come to present it to Christopher Sly in the original. The verses of the song have solo lines appropriate to the characterers of the principal players and the exuberance of the melody and rhythm demonstrates theatrical vitality. "We open ..." is a perfect introduction to the wild wooing of "Shrew."<sup>20</sup>

All of the preceding scenes have developed the plot lines and characters necessary for the unfolding of the longest scene in KMK, I, 5.<sup>21</sup> The scene quickly sets the world of Baptista's home in Padua with its shrewish elder daughter, Katharine, and its rather sly younger daughter, Bianca, with her three suitors, the wealthy Gremio, the patrician Hortensio and the loving Lucentio, disguised as a tutor. The patter song, "Tom, Dick or Harry," immediately establishes the simple characteristics of each suitor and Bianca's desire for marriage. The song also gives opportunity for a sprightly show dance. To change the pace and to show Lucentio's true love, the authors give him a dance in tribute to her through the rose she has thrown him.

In another change of pace, a short argument among the suitors sets the scene for the entrance of Petruchio, Lucentio's old friend from Verona. Petruchio's role as the future tamer of the shrew is shortly set in the Shakespeare-based, Porter-developed, lyrics of the baritone aria, "I've Come to Wive It Wealthily in Padua,"<sup>22</sup> and in the surrounding dialogue. Following this

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20. Libretto, I, 4, pp. 27-8.

21. Ibid., I, 5, pp. 29-48.

22. Ibid., pp. 35-6, and Shakespeare, I, 2, pp. 286-7.



delineation of Petruchio's character, the shrewish Kate is portrayed in the musical centerpiece of the scene, the purely Porter "I hate Men," a comic masterpiece for soprano and the perfect counterpoint to "I've Come..." The dialogue sandwiching this exuberant answer to male chauvinism follows closely that of Shakespeare.<sup>23</sup> The "Shrew" plot is firmly set.

The final part of this long scene furthers beautifully the "play" plot as it develops "Shrew." Petruchio's "Were Thine That Special Face" (actually taken from a line of Shakespeare's Bianca, II, 1, p. 288, l. 11) shows both Petruchio's desire for love and Fred's reawakening love for Lilli. This quiet moment gives way to the boistrous wooing scene of Shakespeare, made more rambunctious because Lilli has discovered the truth of the floral bouquet. The scene culminates in the physical punishment each principal inflicts on the other in the guise of their "Shrew" characters and concludes with Fred spanking Lilli. The scene is set for Lilli's threat to walk out of the show, and the henchmen's threats to prevent that walk-out.

Scene I, 6 is a simple dialogue interlude furthering the Fred/Lilli quarrel and leading to the action of I, 7 in which Lilli prepares to leave the theatre and the show. The comic return of the henchmen to collect Fred's supposed debt shows Fred a way to force Lilli to continue in the show. He tells the men the production will fail and he will be unable to repay the debt if Lilli leaves. The gangsters then coerce Lilli's co-operation. They will dress in "extra" costume to insure her continued co-op-

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23. Shakespeare, II, 1, pp. 289-90 and Libretto, I, 5, pp. 39,41.

eration on stage.

These short dialogue scenes of quarreling are contrasted by the gay and hopeful musical sequence, "I Sing of Love," I, 8, in preparation for the wedding. Lucentio and Bianca, with the chorus, celebrate the fruition of their love and, hopefully, that of Kate and Petruchio. All three scenes lead to the conflict-filled, boistrous finale of Act I in scene 9 by completing the building of character tensions and attractions.<sup>24</sup>

After the opening of II, 1 in the contemporary theatrical world, II, 2 gives Fred a comic monologue in "Shrew" costume referring to the "play" quarrel: "Miss Vanessi is unable to ride the mule this evening." She is unable, of course, because Fred's paddling has made her sore.<sup>25</sup>

The Spevaks and Porter continue their skillful interweaving of Shakespeare's SHREW and their contemporary plot in II, 3. This scene and much of its dialogue are condensations of the taming scenes, Shakespeare IV, 1 and IV, 3, pp. 297-9, with the continued presence of the "play"'s henchmen in "Shrew" servant costume and appropriate interpolation of their dialogue. Petruchio's speech introducing his scene-ending song is lifted, only slightly cut, from p. 299, ll. 191-215. The song itself, the wryly humorous "Where Is the Life That Late I Led," is vintage Porter and speaks more to Fred's character than Petruchio's. It may use historical Italian names and places, but its feeling is purely contemporary and reflects Fred's wandering eye for the

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24. Libretto, I, 6,7,8, pp. 49-59.

26. Ibid., II, 2, p. 5.



ladies, yet affords him the opportunity to show his decision for Lilli and faithfulness by throwing away his little black book at its conclusion. The scene, seemingly male dominated by the behavior of Petruchio, gives Kate her opportunity to answer by the locking of her door. Is she tamed?<sup>26</sup>

II, 4 returns to the world of the "play" and the developments of this plot and sub-plots. Harrison Howell arrives to rescue Lilli from Fred and the gangsters. We discover Howell has an eye for the ladies - he is a former boyfriend of Lois and triggers Bill's jealousy. Lois points out Bill's frailties, particularly his gambling, and defends her own in the frothy "Always True to You, Darlin' (in my fashion)."

Fred neutralizes Lilli's tale of coercion by depicting the henchmen as loyal supporters of the Thespian art in II, 5. He carefully orchestrates a showing of Howell's plodding personality and the life-style Lilli will be condemned to live if she marries the tycoon. Howell's nodding snoozes are punctuated by Fred's asides.<sup>27</sup>

II, 6 brings resolution of the sub-plots and sets the stage for the final resolution of the main plot in the finale of the act and show. Backstage, Bill and the chorus wryly note his cause for jealousy as packages arrive for Lois from various admirers. He notes Lois's faults, then humorously admits his own. He acknowledges that, after all, love is all, in the funny, bit-sweet song, "Bianca:"

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26. Libretto, II, 3, pp. 6-13.

27. Ibid., II, 5, pp. 14-30.

Off Stage I've found  
 She's been around,  
 But I still love her more and more...  
 To win you, Bianca,  
 There's nothing I would not do.  
 I would gladly give up coffee for Sanka-  
 Even Sanka, Bianca, for you.<sup>28</sup>

The gunmen return and learn from a phone call that a leadership change has taken place in their gang. The IOU is no longer operational. Fred's false hold over Lilli is gone and she is free to go. Humor changes to seriousness as Fred tells Lilli he loves her. Although she hesitates, she goes finally to her taxi. Fred reprises Lilli's earlier ballad, "So in Love." The final lines are most poignant in Fred's final realization of his true love lost:

In love with my joy delirious  
 When I knew that you could care,  
 So taunt me and hurt me,  
 Deceive me, desert me,  
 I'm yours 'til I die...  
 So in love with you, my love, am I.<sup>29</sup>

The scene ends with this question implicit: will Fred and Lilli finally recover that true love lost?

The penultimate scene of the musical, II, 7, seems superfluous. The gunmen are seen groping their way out of the theatre, stumbling on stage and suddenly bursting into the comic and slightly bawdy "Brush Up Your Shakespeare," frequently accompanied by a soft shoe routine. In a drama, the scene would certainly be unnecessary. In this musical, however, it serves two purposes: it reinforces the transition back to the "Shrew" world from the contemporary "play" world of the three previous scenes, and it

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28. Libretto, II, 6, p. 32.

29. Ibid., p. 36.



provides a change of rhythm, fast and humorous, between two serious scenes and songs. The transitional value is probably the less important to the creators. The rhythmical and comic values of this show-stopper break the serious mood temporarily and allow the authors to build the finale from slow and serious to the joy of the last reprise. The comic period of the song punctuates the resolution of the sub-plots making the final scene the most important paragraph of resolution for the Petruchio/Kate-Fred/Lilli main plot. Any intelligent audience would also suspect the song to be the authors' tribute to their source:

But the poet of them all  
 Who will start them simply ravin'  
 Is the poet people call (take hats off to Shakespeare)  
 "The Bard of Stratford-on-Avon." 31

The analysis of libretto dialogue, song and lyric contains all the clues necessary to understand the individual characters and the production necessities for costume in KMK. The Spevaks and Porter left Shakespeare's main characters as he wrote them. The deviations in those "Shrew" characters are occasioned only by the emotions of the "play" characters intruding upon them. In the musical, the work of the "Shrew" characters is to reinforce the "play" characters as the authors devised their personalities from Shakespeare's originals. These statements can seem conflicting, as the characters are conflicting in dual roles of period and contemporary figures. These conflicts present the first major problem in design choices for the costumes in this show: proper period and garment selection to portray the dual characters.

The analysis of KMK gives a theme of conflict, the battle

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30. Libretto, II, 7, p. 37.



between the sexes and various ways in which it is fought, and a theme of love, the give and take between members of a relationship. Love, conflict, resolution are the basis of dramatic action in the main plots. The sub-plots of Fred/Lois, Lilli/Howell and the henchmen are all used to heighten the conflict while their resolution contributes to the resolution of the major plots. The second important problem in design choices is selection of garments and colors to reinforce the theme and dramatic action in character relationships.

The structural analysis of the script, scene by scene, and character by character, gives the costume designer a third major problem. This problem involves design choice less than it requires numbers choice. It is created by the time unity and settings of the dramatic action and by the actual playing time in a performance. KMK takes place in less than a single day for the "play" characters, from a late afternoon rehearsal to the final scene of the evening's performance of "Shrew." The "Shrew," however, takes place over a few weeks and in a number of different situations. The numbers and types of dress must be determined by all the time and situational factors.

I have already noted my belief that the "modern" setting of the "play" is dated. I discuss this part of the musical as "contemporary." What I mean by contemporary is the era of the show's writing. The dating is not in the small number of contemporary topical references: these can be easily altered. My belief arises from the attitudes toward love and management in man-woman relationships that I discussed. My bias toward these attitudes, so strongly late 1940s, post-World War II, dictate a personal deci-

sion to leave the "play" in the era in which it was written.

The "play" characters can be defined, in whatever contemporary era used, by the choices of clothes for the first scene, the only scene in which all the characters are seen in contemporary dress. Fred's pride in himself, his desire to seem younger than he really is and his fondness for impressing budding starlets dictate a certain image. Lilli's self-image as a star, her somewhat flamboyant temperament and her desire to seem cool point to a sophisticated image with a bit of flash. The Broadway dancers, Lois and Bill, are more casual in both their lifestyle and their position in the theatrical hierarchy. Lois leans to a sexy, rather than sophisticated image. She is a dancer in rehearsal in the first scene, attempting to improve herself professionally, and never seen in street clothes. Her first costume will be limited by these facts. Bill is content with his status and has an easy, carefree attitude toward life. A sporty look, somewhat careless, seems appropriate for him. Paul and Hattie are locked into practical conventional garb by their status as dressers. Harry Trevor is middle-aged and time and experience have set him in older, character roles. He accepts his roles in life and on stage and dresses conservatively. Harrison Howell is dominated by his conceit and self-satisfaction. His image is wealthy and has some flash in its conservatism. The minor characters and chorus are types and the costume choices are for visual variety.

How does any designer discuss the period research for a given production? It is as difficult to describe inspirational sources as it is to put an artistic design process into words. If I put



the same objections to the Elizabethan age apply to the earlier Tudor period and the later Restoration and eighteenth century eras. The prudish Victorian attitudes of much of the nineteenth century negated its styles. I mentally rejected all these eras.

The theme of KMK, love and the battle of the sexes, implies sexual attraction. The lyrics reinforce this love/sex interaction frequently. The script demands much physical exertion beyond the requirements of the dancing. I returned again and again to one specific historical era. The setting of SHREW is Italy, Padua, in the Renaissance. The early Italian Renaissance costume is both lighter and simpler in style, structure and fabric than all the other times examined. The low-necked, high-waisted or body-skimming bodices and flowing, unstructured skirts lend themselves to adaptation in flattering and danceable gowns. The very short doublets with tights and soft shoes or boots for the men give no movement restriction. Above all, these styles have a very sexy quality which can heighten expression of the theme in costume. This was my ideal era for our "Shrew."

The sexual attraction in the period's dress is well documented in picture and commentary. The cleavage-revealing necklines and soft, body-molding flow are portrayed in Durer's etching of a Venetian woman, c. 1495, and Carpaccio's "Two Venetian Women" painted in the same general era. A century earlier, Chaucer's parson had noted that the men's hose were so skin tight that the "wretched swollen membres departed hir hosen in whyte and red so it semeth that half hir shameful privee membres were flaine" and "eke the buttokes were as the hinder part of a she ape in the ful of the mone." Under Edward IV (reigned 1461-83), the Eng-

lish Commons tried to prohibit any person under the rank of lord from wearing "any gowne, jaket or cloke" unless it were long enough on an upright man "to cover his privy membres and buttocks."<sup>32</sup> I felt the era to be perfect for "Shrew" not only because of its physical appropriateness, but because the construction would be relatively simple and the footwear easy to adapt from ballet and gymnastic shoes. Beware the perfect solution. Bias comes with ease; it goes with more difficulty.

Before I discuss early decisions on the third major costume design problem, I will comment on a philosophy of theatre design which takes into consideration the peculiar problems of any small theatrical organization. As the costume designer for the host organization of an educational theatre conference, I was part of a panel on theatrical design and portfolios. A noted Broadway designer of sets and lighting, equally trained in costume design, Ming Cho Lee, was moderator for this panel. We had a long commentary on the requisites of good set and costume rendering for portfolios and then turned to the philosophy of design. In his discussion of mental attitudes in design, Ming stated that no designer should create with limitations of budget, technical facilities or personnel in mind. Pure design for the sake of the production was his ideal, no limitation on art. In my heart, with my fine arts background, I agreed.

In a more reflective time, I considered this thesis again. I rejected it. I believe some Broadway designers, especially those who also teach in huge graduate drama programs like the

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32. Batterberry, Michael and Ariane, Fashion, the Mirror of History. New York: Greenwich House, 1982. Quotations on p. 88.



Yale Conservatory, forget the problems of the small educational theatre department or the struggling regional repertory company. They become so accustomed to large budgets that they forget what it is like to build a show on a miniscule one. I relived the many shows I had designed and built for which I had no experienced cutter, one or two experienced sewers, a small or large pool of inexperienced workers and a budget one-eighth, or smaller, of a large company's resources. The designer who completely forgets these limitations is living in a dream world.

A designer's creativity does not have to be limited by all the budgetary and personnel problems. Substitute fabrics for the ideal silks and wools are available if chosen judiciously. Applid trim, an easy operation, can substitute for complicated seam lines. Fabric painting, machine zig-zag and hot glue can create inexpensive pattern and trim. Designing within the limitations of budget and personnel can be an incentive to a new creativity. KMK had these limitations.

The choice of number and type of costumes or costume pieces for KMK was determined by the minimum number required for the elapsed time of "Shrew," "play" and actual performand time. How many characters are both "play" and "Shrew" members? Which characters are only contemporary? (In this production, no character is only "Shrew.") Some of these choices were established early by the producer of the show, the chairman of the Performing Arts department. Fred/Petruchio, Lilli/Kate, Bill/Lucentio, Harry/Baptista, Ralph (incorporating doorman in this production), Paul, Hattie, Harrison and the two henchmen are obviously necessary casting. Two male chorus members must be Gremio and Hortensio

for "Tom, Dick or Harry." Other casting is arbitrary. The chorus number, considering limitations of space and personnel, was set at six males and six females. The cabbie and delivery men would be voices off stage.

After the first three scenes, all the actors except those portraying Paul, Hattie, Ralph and Harrison Howell are costumed as characters in "Shrew." The forementioned characters as well as the principals, secondaries and chorus have only one contemporary costume. The two henchmen are also always contemporary, but must appear on stage as servants in "Shrew" to guard Lilli. They must have a servant piece to slip over their ordinary costume for their appearances in these scenes. Three male chorus members will appear as Petruchio's servants in II, 3, and their style of over-piece will be copied for the henchmen.

The four principals and Baptista have a time, place and situation range to cover in "Shrew." Petruchio, Kate, Lucentio and Bianca must show progression in character from wooing to weddings and beyond: love, conflict, resolution. Each needs three costumes to adequately express their growth, time progression and the social situations involved. Baptista, as a relatively minor character, can be adequately costumed with a single "Shrew" costume adding dress-up additions for the wedding festivities. The chorus members will also have one "Shrew" costume with a simpler gala addition. All costumes must be considered in a context of simplicity of construction, ease of change and removal of pieces to the basics for the backstage scenes when necessary.

The research stops here. Only the collaboration with a director and the other designers for the production can carry the



design process farther. As costume designer, I could not make actual decisions on periods or individual costumes until after the director/designer conferences on concept. I had researched the eras I thought possible choices from my own script analysis. This original research in script and period gave me, as it will any thinking designer, certain personal preferences and biases. As will be seen in the case of KMK. I had perhaps too long a time for individual research. I conceived some strong opinions on script and period that were to cause conflicts in the development of a unified concept for our production.



CHAPTER II. The Director/Designer Relationship:  
problems in concept.

The director/designer relationship is a major part of the ideal of theatre as a collaborative art form. The other relationships of this ideal collaboration are the director/actor relationship and the on-stage artist/backstage technician partnership. This collective contribution of various independent artists does not mean we must finish with a camel, the horse designed by a committee. The chairperson of this committee is, and must be, the director. Throughout the total process of a theatrical production, from original concept through design, technical execution and rehearsal to opening night, the director is the one artist who has frequent contact with all the others. He is the only artist in position of authority to ensure that all the work of those individual artists contributes to a unified whole.

In first meetings and initial design processes there will be disagreement on concept and style. Often the ideas of one artist will expand the concepts of another, inspire new directions in another and open new kinds of thought to another. Through a process of compromise, this collaboration of ideas under the leadership of the director should lead to a unified concept supported by all the involved artists: the horse, not the camel. This is the ideal process. The collaboration is not always easy. Often, the only possible method for producing the horse is for one or another artist to abandon a personal favorite limb or hump and to follow the outline drawn by the director.

From the May meeting in which we selected the show for the following season through the first month of the fall semester, I had read, analyzed, thought on, listened to and researched KMK in all its aspects. I was more than ready for concept discussions with a director. The advantage of being a costume designer on a theatre faculty is the constant residence of most directors with whom the designer collaborates. Although we must concentrate on the production in current process, we have the opportunity for conversation on future shows. By October, I knew KMK would have a guest director, one currently working in New York, so I stacked all my notes on the show in a desk drawer and waited for January.

I had previously worked with guest directors in the educational setting. The director/designer relationship in this instance is close to the process in professional repertory or summer stock scenario, a process with which I was thoroughly familiar. The director/designer discussion period is shorter under these conditions than in the ordinary process of the educational theatre department. The rehearsal period is also shorter, usually causing a like shortening of the time for set and costume execution.

The guest director was Richard Harden of New York. Harden had directed musicals at a number of small summer theatres in the Midwest. Our dance director and the choreographer for KMK, Jane Conzelman, had worked with him the previous summer.

Although I would have preferred at least one conference before the Christmas-semester break, our first conference call actually took place on January 6. Our production dates were



preview, February 24, opening, Friday, February 25 running through the 27th, and the following week, March 3-5. We had six weeks to put the production together.

This first conference call among Harden, myself, the set designer, Mel Dickerson, and the choreographer was to set basic concept directions, to give Mel and me material for first rough sketch ideas and to give Jane a working style for choreography. This call was somewhat of a shock for me. Harden had also thought much on the musical and conceptual ideas for it. His visions had gone in a completely opposite direction from mine. He visualized the era of the "play" as now. Fred is a Bob Fosse-type impresario producing an updated musical version of Shakespeare's SHREW. Harden wanted everything upbeat and updated, including brassed-up tempos in the score and the dances choreographed from contemporary pop-cance. This should be a non-realistic, "now" "Shrew" with Broadway glamor and "tits and glitz" in the manner of Pat Zipprodt, the Broadway costumes designer of Pippin (the proto-type cited) and other shows. Everything visual should have both a theatrical and a "high-tech" image.<sup>1</sup>

From his first few sentences, I knew Richard Harden and I had a long road to compromise. I asked a few questions about the problems of the script in a "now" setting. He would change contemporary references: "Broadway hooper" to "Broadway Bimbo," and "Will Big Frost escape Dick Tracy?" to "Will Linus find his

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1. All quotation marks in the text, not used as previously designated or in the standard manner, are here used to set off catch words or phrases in our discussions about the show. The words or phrases are standard jargon, theatrical or artistic, referring to styles or types.

blanket?"<sup>2</sup> I had doubts on that kind of change being enough to truly update the script given the show's attitudes to the man-woman relationship. He felt "Shrew" could be contemporary, or "now," because Kate is compromising in her final speech but has not lost spirit, and Petruchio admires her spunk although he appears to have won the battle. I still believed that speech and Petruchio's attitudes were dated. We agreed on basing the costumes in an historical era, updating fabric to "high-tech," modernizing lines of the clothes, and "lots of leg." I suggested the early Italian Renaissance as the period source and gave him the names of some paintings and books as visual reference.

During the next few days I reread SHREW and KMK and all my research notes. I looked at all available material on recent Broadway musicals and Pat Zipprodt costumes, and those of another "tits and glitz" designer, Bob Mackie. I had seen the original Broadway production of Pippin and had the photographic story of the production in my personal clipping collection.<sup>3</sup> I didn't particularly like the decor and costumes for that show, but its modern use of medieval clothing ideas suggested a beginning for my design process.

My conversation with Richard on the morning of January 10 confirmed the ideas of the first talk. He agreed on the early Italian Renaissance as the jumping-off point for "Shrew." I asked, "How modern the "Shrew" and how sexy the costumes?" The second question he answered quickly, "Very!" The first we

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2. Libretto, I, 2, p. 10 and II, 5, p. 29.

3. "Pippin!," Life, Vol. 73, Nov. 18, 1972, pp. 54-7.



thoroughly discussed with all the catch phrases, "lots of leg," modified period line with necklines "cut to there" and skirt slits everywhere, "tits and glitz," "high-tech" fabrics, "now" interpretations of period and modernization of everything else.

I began pencil sketching, using our chosen period as a base, thinking in terms of modern fabrics and color. I considered modern footwear adaptation, dance movement, character in garment and color choices, comparison and contrast for character relationship, and all the other factors governing costume selection. This process continued in rough sketch form through the week.

The following Tuesday Richard flew into St. Louis to begin the auditioning. During and between audition times, we discussed individual characters as it might affect costume choices, overall ideas for the "now" time of the "play" and problems for the chorus. My presence at auditions was a later help in making individual costume assignments because by the time the casting was complete, I was familiar with the physical appearance of each performer in the show. I could also see the beginnings of choreographic ideas and the dance capabilities of cast members.

During this first visit of Harden on campus, a meeting with the entire producing and artistic staff produced one slight change in the costume concept for the principal and chorus women's gowns. We considered our audience and our female performers' ages, bodies and experience. We considered that we had neither the finances nor enough skilled labor to engineer any "Bob Mackie for Cher" type gowns. Femininity with some cleavage, soft and body-skimming lines with the long leg slits would give enough of a sexy image to our women.

The modern dress conclusions we drew in our early discussions were ideas in the category of style types for character. Other decisions were in amounts and time sequence of changes of costume. Fred would have "director clothes," whatever that would come to mean, in the first scene. Since Padua, I, 4, follows the dressing room of I, 3, with only a blackout and short musical bridge between scenes, he must change to the basic shirt, bottom and shoes of Petruchio and a dressing gown or robe (to become the symbol of the dressing room) while off-stage in I, 2, so he could quickly doff the robe and don the jacket and hat during the 3-4 bridge. Two final costume decisions came from this Fred/Petruchio discussion: Petruchio would wear boots and Fred would have a silk dressing gown, not a terry or velour robe. In the same progression, Lilli would have "Hollywood star" clothes with a fur piece in I, 1, changing to the legs and shoes of the Kate costume, with either a teddy or a leotard as the costume underwear covered by a silky, flowing robe, and have her hair changed to the Kate hairstyle during I, 2. She would remove the robe and put on the Kate dress during the 3-4 bridge.

Petruchio's doublets or jackets and hats and Kate's dresses would have to go on quickly. Easily donned and fastened garments would be a necessity. Fred will appear in some progression of the Petruchio costumes for the remainder of the show with the use of the dressing gown where necessary or practical in the backstage scenes. The Lilli/Kate progression will be more complicated. She must go from Kate #1 back to undress and robe on stage during I, 7, and to Kate #2 by the end of "We Sing of Love" in I, 8. She



must again be in undress/robe in II, 5 and in final Kate for II, 8.

The secondary leads, Bill and Lois, were similiarly analyzed. The "Broadway hooper"<sup>4</sup> would be today's "gypsy," a la A Chorus Line, in casual summer street clothes at his entrance in I, 2. In all other appearances, Bill is in some stage of the Lucentio costumes. Lois will be the "Broadway bimbo" in rehearsal clothes during I, 1 and 2. We decided on leotard, tights and leg-warmers with a "funky" cover-up that would not be a robe. She will wear the cover-up again in II, 6 over her Bianca legs and underpinnings. All other scenes would find "Shrew" costumes on Lois, also.

The modern dress of six characters are their only costumes in KMK. Three of these are "theatre folk." Ralph would wear semi-casual dress in his position as stage manager. Richard and I felt the actor could decide what he would wear as he developed the role: the script gave few clues to characterization. Hattie's and Paul's costumes were quickly determined by their roles as dressers and as singer/dancer principals in one number each. Paul would have black pants suitable for dancing, a white shirt and a "bus-boy" type jacket with safety pins, needle and thread, etc., on it to signify his job, and wear black jazz shoes. She had a dark red knit top (seen in auditions) of her own with which she would wear a circular black danceable skirt and a sleeveless smock with props similar to Paul, and worn with black character shoes for ease in dancing. These costumes would complete the dress of our modern theatre types.

Harrison Howell and the two gangsters are "outsiders." The

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4. Libretto, I, 1, p. 3.



henchmen's "Shrew" dress is an overpiece supposedly created for the production, not for them. Harrison is the opposition party's elder statesman. Jokes are made about his park bench activities. He is probably a caricature of Bernard Baruch, of the older generation and conservative. He likes his country home and quiet pastimes and would likely wear a light, conservative summer suit and tie, with a white shirt, and carry a hat that might be a "planter's" style. The henchmen are from a totally different world. Richard felt the two were modern, low-ranking Mafia types. I asked "What does that mean? The modern Mafia is three-piece business suits, but these are small-time hoods." We decided they would wear business suits, but these are made of cheap polyester and their ties are loud.

The character of Harry Trevor, an older actor who later plays Baptista, is also in street dress in the opening scene. We determined that he would be more conservative than Fred and choose a suit or sports coat with blending pants, a light colored shirt with suitably subtle tie and a hat as proper attire.

Another decision made during this audition period concerned general choices for footwear. The designer/director relationship also exists with the choreographer, the dance director. Jane and I had agreed after the first conference that Richard's idea of long slits and "lots of leg" would work for the dance routines in KMK. Placement of these would depend on final designs, actual dance movement and individual figure problems. In considering the uneven quality of the dancers as the audition process finished, Jane agreed that Petruccio (a professional guest artist hired for the role) could easily handle booted feet but a better choice



for the other men would be footwear based on jazz shoes. The best choice for the women was the two-inch heeled character shoe.

We discussed chorus costumes for the opening scene, the rehearsal. The clothing chorus members would wear for this scene would be a combination of personal dress with some leg or body pieces of the "Shrew" costumes' underpinnings. Richard, Jane and I decided that these costumes could be chosen by the chorus personnel, again in the manner of A Chorus Line, with supervision by myself to prevent too much repetition of styles and colors. I later noted to Richard that I felt he should discuss individual "personas" with the chorus members to help direct their choices.

Richard returned to New York after all these decisions had been made and I returned to the drawing board. I concentrated on finding a mutually acceptable style for the "Shrew" costumes while beginning to find and design the clothes for the modern opening. I quickly finished some idea sketches I had been working on, with notes, and sent them to him by overnight express mail (Appendix I, pp. 1-12). These drawings I felt were too close to my original feelings about the show, but they would provide a good basis for discussion. I hoped to talk again by the following Sunday or Monday. We needed a real concept and a firm idea of color.

When we talked on January 18, Richard liked the costumes as basic shapes but felt they looked too period. We discussed ways to reach a compromise. He liked the beginnings for the women's dresses but wanted to drop period detail and add more slits. Although he couldn't verbalize his opinion of the men's

costumes, he knew they were too period. He wanted something using a lot of color but styles that had a more "modern" look. He also wanted an idea of my vision of "high-tech" fabric and color. I had no trouble visualizing the direction to go with the women's costumes since he liked the basic silhouette. I suggested a new picture for the men: styles adapted from the modern with color, fabric usage and construction in the manner of the period. He agreed that could be a good adaptation. I would send him new idea sketches with clipping of fabric and color ideas as soon as possible.

We agreed to postpone any decision on chorus costumes for the opening until he arrived on campus and could talk to the chorus members. I would contact individually the set and lighting designers to work on color palette (see Chapter III). I would also discuss with the choreographer problems in movement as she developed her ideas. We agreed to talk again as soon as he received new sketches from me.

My initial sources for developing the new ideas for the costumes were recent issues of fashion magazines, especially Vogue and Gentleman's Quarterly. These were helpful in suggestions of styles adaptable for the men's look we wanted and gave fine clippings of fabric types and colors that would be appropriate for both sexes.<sup>5</sup> I found many sporty coat and vest styles I could use in a period manner: a leather vest to which I could add

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5. Vogue, Vols. 171, 172, 173; Mademoiselle, Vols. 87, 88, 89; Esquire, Vols. 97, 98, 99; Gentleman's Quarterly; all issues of each, Jan., 1981- January, 1983.



sleeves, a satiny band-neck quilted jacket, a sporty metallic double-breasted blazer. All could be practical and all were suitable for bright color and glitz. I clipped numerous samples of fabric for color, surface texture and "glitz" ideas (all the Vogues were my own). With these many new ideas I was ready to sketch again.

The simplification of the women's dress was an easy task. I eliminated the chemise slip, or teddy, as the first step. I used a leotard as the replacement "underwear." Strips of glossy or glitz trim fabric would replace all lace or ruffles. Combining these trim fabrics defining line with high-tech surface fabrics in the body would give the gowns the sleeker, more modern look we desired. I actually used pictured fabric clippings to "color" some of the idea sketches (Appendix I, pp. 17-22). I added some "modern" jacket and hat ideas for the men colored with the same technique.

My most difficult design problem during this second sketch period was finding an idea for covering the men's legs. The original idea of tights was too "period" for the new direction. I disliked the idea of ordinary styled pants in double-knit, but woven fabric would not give enough movement for dance. Neither fabric would give me the sleek look to correspond to the women's line. I eventually looked back to a design problem from my past. In the early '70s I designed costumes for a mime show, "Without a Word." The director of that show wanted a sleek, flexible look for a cast of six men and six women that would not be a leotard and tights because of a number of figure and body-type problems in that cast. I designed a suspender-strapped, high-waisted

knit pant with elastic stirrups under the instep of a type often used by male figure skaters and Spanish dancers. In a single-knit fabric, these pants can be made nearly as slim as tights and are as flexible. The wide waistband and shoulder straps keep both the pants and tucked-in shirt very stable during extreme movement. The other half of this basic costume could be a simple, soft-collared shirt (Appendix I, p. 24).

I finished all the new idea sketches as quickly as possible, showing fabric and line use with a number of possible skirt usages for different women. I also suggested a new use of uneven hemlines to further modify the period ideas. These new sketches, with copious notes, were expressed to Richard on Jan. 21. We discussed them by phone on the 24th. He approved the new ideas.

We first considered the two principal women for number of "Shrew" costumes each, for skirt styles on their body types and for character traits influencing final styles and colors. Because of character and body type, we decided to put the Bianca sketch skirt (App.I, p.22) on Kate's first red costume and to transfer the Kate #1 skirt to her wedding dress for I, 9 (p. 17). From the first idea sketches we took the idea of the "unfolding rose" for both color and softness in her third costume for II, 8. We had agreed on the required three costumes for each principal. Richard had three feelings for Bianca: she is overly girlish, in pale pastels and blond curls; perhaps all Bianca's gowns are the same style with only color, fabric and trim changing; her wedding dress might be hard-edged, flashy silver rather than white. We decided that any metallics on Bianca would be silver and Kate would have the warmer gold.



We discussed the two principal men in the same terms as the women. Their costume changes would parallel the women's. Richard preferred the leather vest without sleeves for the first Petruchio costume. To follow the script's demand for "such garb. An old jerkin... a pair of boots... not even mates,"<sup>6</sup> we would use an old found jacket or coat, very distressed, and unmatched footwear for Petruchio in I, 9. We would draw Kate and her husband closer in color with the use of coppery gold on both final costumes. In the same manner Lucentio would gradually echo Bianca in color and silver metallics through his three costumes.

Richard and I agreed that these decisions on style would be reflected in variation in the other "Shrew" character and chorus costumes. Each of these cast members would have only one "Shrew" costume with some festive additions for the weddings of I, 9 and II, 8. Colors will be clear and range from Bianca's pastels to saturated brights such as Kate's first red. Most actual color decision would take place after conferences with the decor designers.

We discussed in more detail Fred and Lilli in the opening. He visioned Fred in black and informal. I suggested a sophisticated street-length dress with an elegant, fur-trimmed chiffon wrap for Lilli. This costume would be light enough for May in Baltimore and keep Lilli's "Hollywood star" image. We also thought one of the new, thigh-top sweatshirts would work for Lois's "funky" rehearsal wrap, perhaps with a "Rockette" or Broadway show logo stencilled on it. These decisions set the

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6. Libretto, I, 9, p. 60.





CHAPTER III. The Set and Lighting Designers and  
the Choreographer: problems in color, space  
and movement.

In teaching the process of costume design, I speak of the author and director of a theatrical work as co-designers. That is, the words and meaning of the script and the directorial concept must be an integral part of the costume design. In like manner, I speak of the set and lighting designers as assistant designers to the costume designer. That is, their ideas and designs within the overall concept must be considered in the costume design. In a commentary written for Les Ballets Russes de Serge Diaghilev, Paris, 1932, translated by Michael Bullock, the great designer for that ballet company, Natalia Goncharova, speaks of the decor/costume relationship:

I should also like to give some indication of the nature of the very complicated relationship that prevails between costumes and sets... It is often said: "This costume will not show up against this decor." In reality every costume is visible against every decor, even if they are of exactly the same tone, the same color. The assertion... means that two things are forgotten: the absolutely exclusive attention that one human being pays to another human being, and also the indisputable attraction exercised upon an eye fixed on space by the movements produced within this space.... Nevertheless, the colors and shapes of the decor must be studied so that the tones of the decor are supported by the tones of the costumes, and the tones of the costumes are supported by the tones of the decor, and so that their combination does not contradict the meaning of the theatrical vision, and that it creates, psychologically and visually, an overall theatrical unity.<sup>1</sup>

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1. Rischbieter, Henning, ed., Art and the Stage in the 20th Century. Greenwich, Conn.: New York Graphic Society, 1969. p. 59.



In musical comedy, or the ballet Goncharova designed for, a third assistant designer is involved in the consideration: the choreographer, or movement designer. I follow this co-operative philosophy in my costume design.

The overall concept for any theatrical production includes color. This color concept may be within a very limited range: from red-violet through purple to blue, for example, or black/gay/white with an occasional color accent. It may be a limited type of color: all pastel or all very earthy tones. It may include all the hues of the rainbow from chalky pastel tints to deep jewel tones, from dull grayed hints of color to saturated brights. In the process of moving from basic concept of costume style to finished clothing designs for individual characters, the costume designer must also move from the overall color palette concept to a specific color choice for each costume and its trim and accessories. The specifics of character and mood will control part of that choice but the design ideas in set and lighting will also dictate part of that choice.

No costume designer can visualize any costume for a production on a flat and neutral background as it appears on the costume plate. The designer must envision and plan that costume as moving on a three dimensional body against and within a background that will have depth, levels, light and dark areas, color, texture and, often, pattern. What colors will be there? How busy is any pattern on that scene? How busy do the different planes and levels of the construction make the appearance of that background against which the costume will play? The only way for the costume designer to realize the vision of costume on



stage is to consult during the design process with the scenic designer.

The scenic designer's job also began with those original designer/director conferences. He went through the same overall and individual discussion process as the costume designer. He works with the same concept and color ideas. Because the number of set pieces and scenes is limited by both the script and the limitations of the theatre space and equipment, the final set designs are usually realized earlier than the individual costume designs. Thus, the costume designer can see the background before completion of individual style and color choices.

In the case of KMK, the scenic designer, Mel Dickerson, went through a number of different designs before the final ideas were solidified. Each of those designs, however, had some basic elements that were constant. There were some brick walls indicating the theatre interior and exterior alley, wall areas using tinted neutral tones with theatre posters and graffiti, a rolling platform to set the various "Shrew" scenes, a platform for the dressing room area and a framework of metal piping with stairway and bridge to be used in both the "play's" theatre and "Shrew's" Padua. In each version of the set, the bricks and wall basics were warm neutrals and the graffiti and pipe frame were accents of saturated primary and secondary colors. More signs, banners and set pieces for Padua would increase the amount of background colors in "Shrew" scenes. Mel's renderings and model gave the appearance of a fairly busy background patterning. The set reinforced the overall concept of "high-tech." Clear and bright colors in clean lines would be necessary in the "Shrew"



costumes to complement the set and accent the characters against the varied and sometimes bright background. The introductory and backstage scenes, without the added color of the Padua pieces and banners, could have costumes in more subdued tones or neutrals without appearing to fade into the scene.

The lighting designer's ideas are another important consideration in the costume designer's color choices. In general, the lighting designer comes into the production process at a later time than do the other designers, but he takes part in the original concept meetings. From the final concepts, he will begin to form general ideas of overall wash, backlight, scene intensity needs, follow spot needs and overall color, but to design a final plot he also must know specific blocking. He must know where a specific character or characters will need "specials" (lights focused specifically for the needs of a certain speech, confrontation, soliloquy, song, etc.) or exactly where and how a follow spot must be used. The show must be completely blocked before he can complete his design and instruct his crew in hanging, gelling and focusing the instruments. The importance of early costume/lighting consultation is knowledge of general intensities and color range of the lighting. The overall light color picture derives from the same basic concept as do set and costume color. The predominant colors used in the set and costumes will usually rule the choice of general lighting color. Conflict here is rare.

The most important early question from costume designer to lighting designer is, "Will there be any special effects with intense gel color?" If an intense sunset is washed on a cyclo-



rama or background set but the cross washes and frontlight are standard and pale colors, there will be no adverse effect on costume color. If those same sunset colors stream in from a side window over the set, warm-colored costumes will be intensified while cool ones will die. Some adjustment in costume and/or gel color might be necessary. Brightly colored lights in a nighttime carnival scene might bring a desired distortion. If some scenes are to be extremely bright in light intensity, a more saturated costume color might be necessary to prevent washout.

I frequently use examples of light/fabric color distortion for teaching the costume/lighting relationship to student designers. Early in my teaching career, I was in the position of designer-supervisor for two students designing the costumes for Oscar Wilde's Salome as their senior project. They had not had a formal theory class to provide a basis for a checklist. Teaching as you produce is not always conducive to total recall of every step in the design process. I neglected to tell them to check for special lighting effects. To enhance the mood of decadence at the court of Herod and Herodias, the lighting designer had chosen a fairly intense lavender gel. This color was pleasing on the gray stone of the set, the strong reds and blues of the royal pair and the light blues and lavenders of Salome's costume. Unfortunately, the young Syrian, dressed in light green, played his big suicide scene seemingly the same color as the room. Everything around him distracted from his focus at the center of the scene. That "special effect" question would have prevented an unwanted distortion, giving the designers a reason to choose a deeper, more intense green or another color. I learn from my mistakes. I never forget that question whether in my own designs



or in the teaching of costume design. The lighting designer for KMK, Keith Polette, anticipated no distorting effects.

The costume designer and lighting designer can work together in a way particularly beneficial to both. In one of our early conferences discussing lighting color, I asked Keith if he liked to work with costume fabric swatches. Frequently, I had lighting designers come dashing into the costume shop at the last possible minute wanting swatches yesterday to test gel colors. Collecting these at a time when all the costume personnel are overburdened with finishing details and last-minute accessories can be time-consuming and irksome. Keith wanted to work with swatches. He felt they helped him in making final gel color choices. Because of the heavy use of light-reflecting metallics in the KMK costumes, the swatches would also help him in determining necessary levels of light intensity. I kept large brown paper sheets for the various scenes and attached swatches as I cut each costume. Keith had his swatches relatively early in his production schedule. The swatching was a smooth process for me, and I was helped by light colors which enhanced the costume colors.

The costume designer's consideration of space in deciding final designs for a production involves three aspects of spacial volume. The first consideration does not involve the other theatrical artists in this collaboration. The consideration is the space of the specific stage and theatre house in which this production will take place. The second spatial relationship is the costume on the actor's body in relation to the spaces of this set on this stage. The third aspect of spacial consideration is the costume on the body moving through the spaces of this set



on this stage. Each spatial consideration will affect costume in a slightly different manner.

Although the set design will alter to some extent a stage's spatial volume, it can alter only to an insignificant degree the spatial relationship of stage to auditorium. The audience's relation to the performer on stage is basically determined by that auditorium's size and the seating's proximity to the stage. Will a designer create the same costumes for a stage 28 feet in depth with a 24 feet wide proscenium and no audience member more than forty feet from the stage as that designer will create for a stage three times the size and a house four times the size of the former?

I once saw a production of the opera, The Nightingale, in a theatre the size of the first one mentioned. The costumes were gorgeous medieval Japanese kimonos, full and stiff in great brocades and prints of all the bright hues of the rainbow. The warrior pants ballooned out below and the sleeves hung to the floor. The women's hair-dos were tall sculptures of lacquered puffs and the Emperor's tiara had a fan of 24-inch ostrich plumes. When the entire court was on stage there was a riot of glorious color crowded together so that individual costumes lost definition and the set was totally obscured. These costumes obviously belonged in the second-mentioned theatre. They were beautifully designed for the opera but not thoughtfully designed for the specific theatre space. The details were larger than life while being viewed in life-size.

Using St. Louis area terms, in designing KMK, I must consider silhouette and detail of costume on the stage of Jelkyl Theatre

rather than on the stages of the Fox or the St. Louis Municipal Opera. For these large stages and houses a designer should choose big silhouettes, the sweeping line of contrasting trim and color or pattern in large blocks. For the intimate theatre, smaller shapes, finer details, subtly contrasting trims and smaller patterns (not so small as to be lost in the light) are better choices for all but spectacular effect.

The costume designer must consider the spatial relationship between costumed actor and the set. On this stage, in what types and sizes of spaces do the costumes play? How many costumes play against one another in these spaces? For KMK, the size of Jelkyl Theatre and the minimum number of necessary playing spaces for script requirements reinforced the selection of early Italian Renaissance, and the methods for modernizing it, for the costumes. The slim, softly falling skirts of the women's gowns and the natural, unpadded men's body garments suited the spaces far better than the larger, stiffer silhouettes of other eras considered. The final set design used a variety of small platformed areas with a central, larger space that would at times contain as many as fifteen dancers. The modernized versions of the period would be in balanced proportion to these spaces and to one another within these spaces. Individualized images would not be lost in group scenes. The basically clean lines of the costumes in the chosen style would both echo the lines of the scenic space and be a clear image against it.

The final spatial aspect for costume is the movement of the costumed body through the spaces of the scenic decor in blocking or dance. If proper consideration was given to the aesthetics



of spatial relations in the earlier aspects, the costumes should be artistically pleasing in movement through the space. There is, however, a more practical consideration to this spatial movement problem. Will the costume flow on the moving body as it was visualized? When the performer moves from space to space, from floor to platform or up and down stairs as required by the dramatic blocking, or gives a kick or sweeping arm gesture in the dance choreography, the costume should move gracefully without awkward bunching and wrinkling in the wrong spots. The solution to these problems can be in proper garment construction. The solution to many of these problems, however, is in proper styleline choice in the final design of each costume.

The final spatial consideration, then, is that consideration of movement. The most violent and sweeping movement in a musical production will occur in the dance choreography. If a costume is danceable, it will make any movement demanded of it on stage. I have already noted my observation of body types and dance ability during auditions and the choreographer's agreement on the "lots of leg" slits in the women's costumes. I also watched parts of the early dance rehearsals, begun before Richard Harden's arrival in residence. I talked with Jane about movement, especially in the "Shrew" scenes. Any movement problems for "Another Op'nin', Another Show" had been eliminated by the decisions on Hattie's and Paul's costumes and the rehearsal clothes for the chorus. Richard, Jane and I also decided the chorus in "Too Darn Hot" and the chorus and Bill in "Bianca" would be in the underpinnings of the "Shrew" costumes.

In my second set of idea sketches, I had used a leotard to

replace the original mini-chemise. With some type of tights on the legs, the women should have no movement problems. The men's pants style had been chosen with movement in mind. Jane and I discussed the dance movement as being of all types of large movement. It remained for me to design the other parts of the individual costumes with no movement restrictions while adding camouflage for body faults and lack of dance ability.

I should note that all of these consultations with the other designers paralleled the discussions with the director. By the time Harden began his residency on January 28, the modern "play" costumes were fully designed (chorus rehearsal dress excepted), the principals' costumes solidified and individual choices for the chorus costumes of "Shrew" were progressing.

The processes discussed in these last two chapters overlap. Those in the next three chapters will overlap to a greater or lesser degree. Clarity in the total process discussion is more important than a journal-like progression of day-to-day activity.



CHAPTER IV. The Final Designs: concepts in character, color and line.

I have noted the difficulty of putting an artistic process into words. The writer can describe analysis of character, define problems of movement, note sources of inspiration and discuss color concepts. But one cannot describe every actual reason for making a design choice because many of those reasons are insubstantial artistic feelings. I quote once more a favorite source on the philosophy of costume purpose and design, Natalia Goncharova:

"Everyday costume dresses a person." (Her quote.) The purpose and significance of a theatrical costume... are different. While covering the performer, it also has an entirely different aim from that of everyday costume: it creates the material aspect of an imaginary personage, his character, his type... It is the characteristic sign, the detail that speaks, that makes us understand, explains the character and his potentialities, creates the atmosphere of the character before he has spoken, sung or made a movement. It creates the grotesque by contrast, supports by concordance, complicates or simplifies the gesture or the meaning of a word. Here lies the real link on the one hand between costume and movements, on the other hand between costumes and the words spoken on stage. This has to be taken into account in designing a costume.

Account must also be taken of the fact that the costume must not render difficult or impossible any gesture necessary for a character's theatrical expression, that it must not contradict the text,... that the costume must not disguise a character's psychological expression but sometimes merely create the illusion that it is disguising it:...a man dressed as a woman must remain visibly a man - otherwise it would be an entirely new character appearing on the scene, although impersonated by the same actor.

...Costumes can be mutually damaging to each other or throw each other into relief. One costume may pass almost unnoticed alongside another.



Everything depends upon their colors and their shapes, and also, of course, upon the position they occupy upon the stage.<sup>1</sup>

This long quotation gives, I believe, the best statement of costume design purpose and philosophy possible. Neither Goncharova nor I could put those intangible feelings of artistic inspiration into words.

When any costume designer sits down at the drawing board to realize final designs for a show as complicated as KMK, she has an almost overwhelming amount of research materials and notes on the period, concepts and characters of the production. I also had the additional knowledge of physical type of every performer cast in the individual and chorus roles. The question is always, "Where to begin?" As costumer in addition to designer, I knew all the limitations budget, time and personnel imposed on me. To start my crew working on the show as soon as possible, I needed to design the modern "play" first. The crew could then begin altering garments pulled from stock, and cutting and sewing the simpler garments from stock patterns.

The first costumes designed were those with already solidified ideas: Hattie, Paul, Harry, Bill, Lois, Fred and Lilli in the opening. I used the actor's own wine knit top for Hattie and designed a simple circle wrap skirt in black sythetic jersey, easily cut and sewn, and a sleeveless rose-pink smock with pockets and built-in waistband (Appendix II, p. 1a). Paul's white knit shirt and black pants could be pulled from stock and the "busboy" jacket altered and dyed beige from a stock lab

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1. Rischbieter, op.cit., pp. 58-9.



coat (p. 1b). For the conservative Harry Trevor, I selected a light, cool tan or brown suit with a beige shirt and a blue or striped tie. He would carry a brown "pork pie" hat. The crew found all the pieces of this costume in stock (4a).

Bill and Lois are not a matched set at the beginning of the show. I made no attempt to "match" their costumes. I wanted a warm, casual look for Bill. Originally I chose a plaid sports-coat in beige, golds and olive greens with blending shirt, worn open-necked, and jeans-cut tan pants (2a). As the crew pulled from stock and I decided on Lois's clothing, I made some changes in Bill's attire. I brought him closer to Lois in color by using denim jeans (his own) and switching to a solid tan corduroy sportscoat. Our Lois, Michelle, had a stunning set of shiny royal blue leotard and tights which she could wear with her Bianca character shoes. She would also wear a long pink sweat-shirt with a stencilled "Rockettes" logo on it and pink legwarmers (2b). These clothes gave Lois the dual warm-cool image of "Always True to You.. (in my fashion)." As Bianca, Michelle would wear the blond curly wig, but as Lois I wanted her own dark hair. Lois is less a Bianca than Lilli is a Kate.

While discussing the casual black dress for Fred in the opening, Richard and I had considered a turtleneck but decided a standard dress shirt in black, unbuttoned almost to the waist, would be sexier and better for Kevin's physique and Fred's womanizing image. Slim black pants and black dress shoes would complete his opening costume (3a).

Lilli fancies herself as cool as she is sophisticated. I had a lush silver fox collar I thought appropriate for her.

Gray chiffon in a dress and a small cape, collared with the fox, would be right for her image. The actor playing Kate had a second theatre emphasis in costume, had taken a number of my costume courses and was my shop assistant. I let her choose an appropriate "Vogue" pattern for her character, cut and sew the dress herself under my supervision. I cut the matching cape for her to sew. We decided to add silver sequin trim at the surplice wrapped waist and neckline. "Diamond" earrings and necklace would complete Lilli's cool "star" look (3b).

I then turned to the last three modern costumes, Harrison Howell and the two gangster's henchmen. Harrison's conservative image makes him closest to Harry Trevor in costume type. The drawing can represent both. We had found a medium brown suit for Harry. I determined that Harrison would have a three-piece tan suit of good cut. I knew we didn't have this in stock: it would go on the shopping list. I did have a tan, very wide-brimmed fedora with string rather than ribbon band. This was similar to the old "planter's" hat and would suit the character and actor quite well. We could show his wealth by adding a "diamond" ring and stickpin for his silk tie. The gangsters would be in sharp contrast to Howell. Henchman #1 would have an ill-fitting blue-gray polyester suit with a conservative white shirt and tie. #2 would wear a brighter blue poly suit with definite bell-bottom (thus, out-of-date) pant legs. He would wear the older, gangster-image dark blue shirt with light-colored, flashy tie. Both would wear fedoras. These costumes combined the older theatrical image of the Guys and Dolls gangster with the newer Mafia image (4b & c).



Before the individual women's "Shrew" costumes were designed, I wanted to finish the decisions on underpinnings. We had already determined upon the leotard as the body piece. I needed to choose the leg covering. Standard tights are very flat in appearance and in certain colors can make the leg look larger. The new shiny tights look less flat but both the sheen and many colors give them the same disadvantage, and they are more expensive. Sheer tights or opaque panty hose are more flattering but not very durable. They are less expensive than tights but a dancer could ruin a pair each performance, so they can be more expensive in the long run.

My final inspiration was opera mesh tights. These had a number of advantages for production and our concept of KMK. They have a very theatrical image because of long association with the music hall. They are flattering to every leg because they create an optical illusion of shading around curves, making heavy legs seem thinner and thin legs curvier. The mesh is very durable: it does not run when snagged and can be successfully darned. They are made in white, pink and fleshtone, as well as black, and can be dyed to match the costume color. They were the perfect leg covering for the women in this show.

We had decided on character shoes for the women's feet. I checked with cast members and found some had none of their own, some had black and some had camel color. If all the women had the camel, I could have used that color. The chorus should be consistent. Mostly, the women's own shoes were the expensive, real leather type which would be permanently discolored if we used shoe coloring on them. I really wanted the shoes to match

the leg and costume color. Kate had an old pair of camel she was willing to let me color and she wanted to buy a new pair of black. I would design Bianca's "Shrew" costumes to use a single-colored shoe like the chorus would use. I had determined that Kate would have the only black shoes and black mesh tights for her first red gown. I wanted her to fleshtone mesh with a camel shoe with the wedding gown rather than unflattering white. The budget could afford nine pairs of the inexpensive vinyl character shoes with Jane's 20% dance teacher's discount. We actually bought ten pairs because Kate's camel were too worn to be usable. She later purchased both the black and camel pairs from us.

In discussing the individual designs for the "Shrew" characters, I will bring together all the concepts of style and color already discussed, the analysis of character and the availability of fabrics suitable for the designs within my known budgetary and personnel limits. This last qualification, ideally and theoretically, should play no part in design choices. But as I pointed out in Chapter I, I believe that in the setting of the small shop and limited budget, the designer must consider this qualification.

I began the "Shrew" designs with the characters most thoroughly explored in the long conference process: Kate and Petruchio. They will clash at first. Both are hot-headed and strong-willed and have sharp edges of personality covering warm temperaments. Their conflicts are strong yet there is a sense of mutual attraction under the surface. Eventually Kate will seem the more softened of the two, but Petruchio also softens through his love and respect for her. The three costume changes will reflect their changing attitudes toward one another.



Kate, on first appearance, is the true virago, a hot-tempered, untamed shrew. Richard and I never discussed any color but red for this first costume. To suggest her underlying softness, for the flow of the overall style and for dance movement, I chose a silky fabric, softer than might be suggested by the hard edges of the low, square neckline, v-slit and skirt edges. Soft drapes over the high front skirt and the upper sleeve also suggest some pliability. The vertical lines of the body help to lengthen Kate's short-waisted torso while the skirt style shows her attractive long legs. I had seen a silky crepe/satin combination stripe with fine lines of red-gold metallic. This fabric came in both true and dark red and was affordable for a principal's costume. The darker shade would form bands on all the sharp edges of the gown and a black and gold braid would accent the line between band and the true red of the rest of the gown. The black lines would be echoed by the black opera hose and shoes. Kate's hair would be pulled back with red bands and fall loose below them. Originally ties were to hold the sleeves in place but they were eliminated and the sleeves were completely detached from the dress and held on the arm by interior elastic. Kate used these sleeves for a nice piece of stage business: in her anger with Petruchio, she removed one sleeve and threw it at him. This costume became Stephanie's favorite Kate gown (5).

Petruchio is also a sharp character on first appearance. He has "Come to Wive it Wealthily in Padua." He is a hard-headed businessman: "If my wife has a bag of gold, do I care if the bag be old?"<sup>2</sup> The hard-edged black leather vest Richard and I had

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2. Libretto, I, 5, p. 35.



discussed was very appropriate for Petruchio's first costume. He has been traveling before his entrance and should have a traveler's wrap of some sort and a hat. Richard and I discussed this and agreed that a cape with fastening chain would be less awkward to handle than a coat and would flow with the athletic movement Richard wanted to use with the song. A beret is both period and modern, thus appropriate for the costume and Petruchio's somewhat off-beat character. To keep him warm in color and to clash with Kate's true red, I chose a red-rust knit suede-cloth, available everywhere, for his pants, a warm ecru crepe for the shirt and gold antique satin to line the black suede-cloth cape. These warm colors were clear enough to fit the overall color scheme and to bring out the inner warmth under the character's hard edges. The black beret would eventually be his only hat (6).

The clothes Kate and Petruchio would wear for their wedding had some considerations apart from the developing characters. Richard and I wanted the wedding gowns in the show to reflect the modern concept of "white for brides." The choice of Kate's warm gold opposed to Bianca's cool silver should be evident in the gowns but too much gold would be too flashy for Kate. Petruchio's costume must fit the previously noted motley image with unmatched footwear. I decided to bring the characters closer together with color and leave the conflict in style. For Kate I chose a fabric similar to her first costume fabric, a silky crepe/satin stripe of warm white with fine lines of metallic gold. The empire bodice and skirt trim bands of warm white panne velvet would be accented with narrow gold braid, echoing the trimming of the first costume. On this gown I used the slits and diagonal hem edges originally envisioned on the red dress. To echo



the skirt lines, I designed the sleeves with Renaissance panes but rather than puffs of undersleeves, her arm would show through the slits. These sleeves attached to the gown with narrow gold straps. The neckline was square like the first gown but I rounded the corners to soften the look. I chose a truncated conic bridal headpiece to cover in pale gold lamé. The veil I wanted to use was in stock: a sheer ninon with a woven stripe of narrow gold much like that in the dress fabric. The mesh tights and shoes would be the noted fleshtone and camel. (7)

To echo Kate's pale bridal look, I decided Petruchio's jacket should be an off-white or beige leather look a little softer than his black vest. I hoped to find this in stock or buy it used and tatter, rip and otherwise distress it. I also wanted a beret for this costume in a rust to match his pants. Like all the "Shrew" men, Petruchio would wear the same shirt and pants throughout the show. A spray of broken and bedraggled, black ostrich plumes would be a fine touch of trim on the hat. For the mismatched boots, he could wear one of the first boots with the shoe and sock boot look I would use with his final costume and for the chorus men. These wedding costumes would both complement and contrast one another. (8)

I will note here that Kate's wedding gown must have a distressed duplicate for the scene in Petruchio's house, II, 3. In this scene Kate has literally been through the mire.

Kate's final costume is the opening rose Richard and I had discussed. She has been "tamed," and, in Richard's view, has accepted her femininity and her role in society but has not lost her spunk. She has realized the necessity of compromise for pleasant living. Everything has softened in this costume: the



neckline becomes a slightly squared semi-circle, the two fabrics of the sleeves and skirt panels are joined in soft curves and the panel hems are petal-shaped. The fabrics I wanted for this gown were a brocade in rose shades with a red-gold or copper metallic glitz and a matching rose sheer. The softness would be accentuated by using the sheer on the outside edges of all the panels. The rose color choice keeps this costume in the clear color scheme, softens and lightens Kate's image without becoming too sweetly pastel. The gilt reflects her status as a wealthy wife and prevents her from being overpowered by the silver lamé we had chosen for Bianca's wedding gown. A flash of Kate's fire remains. This costume would be accessorized with the same flesh-tone mesh tights, shoes colored to match the rose and a cap covered with the brocade and trimmed with a single rose (9).

I accepted Richard's view that Petruchio loves Kate and respects her in the final scene. I still believed, however, that the winner of such a taming must retain a feeling of superiority, a bit of the "lord and master" attitude. I did not soften Petruchio very much in his final costume. He is close in color to her as he is personally close. The red-rust of his pants is a masculine counterpart of her rose. I designed a standard collared and lapelled jacket, shorter than a suit coat, with a wide belt and decorative buckle, in coppery gold lamé. Softness is added by a silk print ascot. I would use the same beret as I, 9, with a fresh spray of black and white plumes. I wanted to soften the feet by using the jazz shoe and rolled sock boot I planned for the men of the chorus. The softening would be slight in relation to the hard edges of the lamé jacket (10).



The Bianca and Lucentio of Shakespeare's SHREW and KMK's "Shrew" are essentially the same. Bianca is more manipulating and less warm than Lois. Bianca uses a sweet little girl image combined with sexual attraction to get what she wants: Daddy's doting love and a man (almost any man) to give her an establishment of her own to rule. Lucentio, like Bill, is a nice guy who falls in love with Bianca's outward appearance and manner. He accepts her blindly as she seems to be and looks for nothing more than beauty and reciprocal love. The "Shrew" script gives him no more than a surface: what we see is what he is. Richard and I had previously decided on Bianca's one-style, sweet image finally hardened in the wedding dress. The cute, blond, curly wig would reflect that image. Bill would echo her color and his styles would go from casual to formal wedding. We wanted some pink in Bianca's first costume to reinforce the little girl look. She uses sexual attraction in a cool, hard-headed manner so her continuing color should be in the cool spectrum. I chose blue as the best hue for both Bianca and Lucentio.

Lois/Bianca is the female dance lead of KMK. Michelle, the multi-talented actor performing the role, was both short and short-legged. Her style should show as much leg as possible and have no horizontal body lines to cut her figure. The gown should be as feminine as possible in a style which could present a different look in various fabrics. I began with a style inspired by the first period idea (Appendix I, p. 9) and the second Kate wedding dress (I, 19). The asymmetrical skirt idea, also from the second idea sketches (I, 24), seemed a good choice for dance. I chose a heart-shaped, or sweetheart, neckline. The body was

uncut by any line except a diagonal line of scalloped trim on the upper body from underarm to shoulder, echoing the diagonal line of the scalloped hem. The skirt panels would graduate from knee length on one side to instep length on the other, reversing on the back. With the panels slit to the hip on each side, this style would give the leggy look for dance yet appear long in repose. A dance twirl would spread the panels in a circle for the big show of leg. The full, slit sheer sleeves would have scallops of trim to attach them to dress and cuff.

The immediate appearances of the three Bianca gowns are varied by color, fabric and trim use. I designed the first dress in a multicolor pattern with blue and pink predominating. I had no specific fabric in mind but it should be soft, a crepe or georgette. Sequin and silver trim would give a hard edge to the scallops. Before I finished designing the male chorus costumes, I found a multi-colored georgette stripe for this dress. The wider stripes were in pinks and blues with the narrower graduating in color from lavender to green. The secondary colors of the stripes influenced my choice of colors for Gremio and Hortensio. I would line this dress in light blue matching the on-going color of her mesh hose and shoes (Appendix II, p. 11).

The second gown must dress Bianca properly for her sister's wedding in I, 9. I designed this gown in a medium blue silky fabric for the main body with a stiffer metallic in the same blue for the bands hardening the edges of each panel. I would use a sequin trim, similar to that used on the first gown, to accent the bodice and sleeve scallops. With this costume, I wanted a cap or band to trim with blue flowers (12).



Bianca's final costume is her wedding gown for the finale, II, 8. This is the gown Richard and I had decided to make in hard silver. Originally, I chose a solid silver lamé with a white and silver brocade to create the bands outlining the panels. The fabric ideas in this gown changed slightly because of fabric availability and cost. Bianca's veil would be lace attached to a blue floral band. A pale blue silk would form the upper bodice panel and the lining (13). The differences in fabric choice created a remarkably different look to each of the finished gowns.

Lucentio's styles were adapted from a range of modern toppers with two ideas in mind. He must progress from a casual "poor student" to semi-formal wedding guest to formal bridegroom. He should fit into the range of chorus styles and Bianca's color scheme. With all his costumes he will wear the basic man's shirt in white silk, the pants in medium blue textured knit and beige (his own) jazz shoes with matching rolled socks for the boot look. Lucentio first presents himself to Bianca and Baptista as a poor student earning his keep as a tutor. I chose a v-necked, belted sweater look for this costume and wanted a wide stripe of blue tints and shades (14). For the second, wedding-guest costume, I designed a band-neck jacket in blue-on-blue brocade check. I had seen an upholstery brocade, woven of dyeable fibers, in this pattern. He would wear a silver medallion and a blue belt with large silver buckle to accessorize both this and the first costume. The royal blue fedora I had chosen for him to wear with all three costumes would have a narrow silver band and blue plume added for this costume (15). Lucentio's wedding coat had a formal, tuxedo style. The short jacket was shaped like a military tuxedo coat in light blue satin, collared and cuffed with Bianca's

silver brocade and edged with silver sequins. The hat plume would be white on a wide, silver sequin band and a bow tie of the brocade would complete his third costume (16). Each costume matched him a step closer to Bianca.

Baptista, played by "Harry Trevor," is the only older person in "Shrew." As usual in educational theatre, the actor playing the role was young. The costume for Baptista needed to be appropriate for the wealthy father and to help age the actor. This costume design came relatively late in the selection process. A suitable actor had not auditioned for the role so Richard could not cast the part until he arrived in residency. We discussed the costume as he looked for the actor. Eventually he chose an actor from the chorus to play the role and added a new chorus member. Baptista's shirt would be white silk in the chosen style. His pants, however, would be cut baggier than the other men to help age. I chose an overcoat style to adapt for his topper. Length also helps age and adds bulk. His basic coat would be a loose, sleeveless trenchcoat with tie belt, not as streamlined as the younger men's jackets. Baptista's color, navy blue, related him strongly to his favorite younger daughter, but his trim color, gold, expressed the tie to the elder. The dark color also appears to be an older man's choice when compared to the lighter, clearer colors of the young men. He would wear a low-crowned top hat in blue-gray, banded in blue and gold with a spray of stiff blue feathers (17a). Like all the chorus men, Baptista wears the shoe-sock boots. He dresses for the weddings by adding an undershirt with sleeves and over-collar of lighter blue velvet. The cuffs and collar have a pattern of diamond shapes formed of gold



braid to echo the gold braid and buttons of the vest-coat (17b). Baptista's costume was differentiated from the chorus to identify his age and position as the girls' wealthy father, but followed the concept closely enough to act as part of the chorus where necessary.

The female chorus members in KMK's "Shrew" are not individualized. They sing and dance and occasionally have a solo line or short speech. The color choice and the adaptation of the early Italian Renaissance high- or no-waisted, slim and flowing line, with lots of leg slits would be followed according to considerations of individual physical type. Chorus colors would not use the reds, rose pink or blues of the leading characters, nor would any color be as pastel as Bianca or as dark as Baptista. Mid-tones of orange, peach, yellow, green, blue-green, violet and purple would be the chorus color choices.

The male chorus would follow the same color line as the female, and the modern garment line, period fabric use, of the leading men. In the male chorus there are two named characters who have solo roles with Bianca and Lucentio in "Tom, Dick or Harry," Gremio and Hortensio. Because the performers to play these roles would be cast as the singing/dancing rehearsals progressed, I began the chorus designs with the women.

I sorted the six female chorus members by coloring and figure types. I had two fair-skinned, dark brunettes: Lisa was moderately tall, short-waisted, with a broad frame and small bust; Dawn was the shortest woman, short-waisted with a small to average frame. Annie had medium brown hair, was average in height, well-proportioned and quite slim. The blondes varied from short, platinum, thin and well-proportioned Tammy to tall, golden blond,

medium-framed Cindy and honey blond Dara, medium tall with average proportions.

To begin individual designs, I first assigned a color and body-line to each woman. Lisa had the most obvious figure faults, short-waisted and bottom-heavy. To her I gave the deepest tone, medium blue-purple with lighter accents and an unwaisted body-line. Annie needed brightening. She was slim enough for any color or line, so I assigned to her the yellow-orange range and a defined high waist. Dawn needed the uncut, long body-line and would be flattered by a light, warm color like the peach. I could accent the long line with a deeper tone. Tammy, as the thinnest of the women, needed the defined waist and Cindy, as the tallest, could use it to cut her apparent height. Dara could wear either style. To balance the number in style, I gave her the unwaisted look. These three could wear any of the remaining color choices. I arbitrarily assigned clear, true green to Tammy, red-violet to Cindy and blue-green to Dara.

The next step for these costumes was the choice of neckline and echoing hemline shape. I considered these in groups of three. Each set would have a shape loosely based on a v, an oval and a square. I began with the unwaisted bodies. To accentuate a slim look, I chose a slightly rounded v-neck for Lisa. The panels of her skirt were diagonals with the corners rounded for softness (18a). To give Dawn added curves in the bust area, I used the sweetheart shape on a basic oval neckline. The petal-shaped panel hemlines echoed the neckline (18b). For Dara, I designed a softened square neck with the trim band dipped in the center. The hem of each panel was in complimentary shape (20b).



The three women selected for the defined high waist had good body proportions for their height. I could use sharper lines in these costumes. For Tammy's neckline I used a wide, squared oval. I designed a triangular hem on her front skirt panel with each adjacent panel cut on the diagonal and juxtaposed to create a corner at the end of each slit (19b). I chose the V-neck for Cindy's gown and designed a diamond-shaped panel in the body below the shaped, high-waisted seam. Each panel's hem was triangular (19a). Annie's neck was cut in a true square, slit at the center front to show the softening sheer and gathered underbodice. Each panel's hem was also a square (21a). I planned for three of the skirt fronts, Annie's, Tammy's and Dara's, to drape and fasten up to the hip for scenes 1, 4, 5, to echo Kate's first costume. These panels would be let down for the succeeding "Shrew" scenes.

All the women's sleeves were designed on the basis of two Italian Renaissance ideas: the puff and the pane. I designed the individual sleeves to complement the body style and to vary the types for visual interest. I made two sets with lower-arm puffs and wide upper-arm cuffs and wrist cuffs echoing the design lines of the dress (Cindy and Dawn). One set had a full arm puff with narrow, shaped cuffs top and bottom (Tammy) and one an upper-arm puff with slim lower sleeve (Annie). Two sets of sleeves used the panes without under-puffs, similar to Kate's wedding dress (Lisa and Dara). Each set of sleeves fastened to the body in a different manner with the idea that they could be added for the weddings.

Each chorus woman would wear ribbons in her hair and have a bandeau hat, trimmed with flowers and bows to match her costume.

The hat would also be added only for the weddings. These accessories with the matching opera mesh tights and shoes colored to match the gowns would complete the women's costumes.

The basic silk shirt, jumper-style pants and jazz shoe with rolled stockings for each chorus man would be co-ordinated with a jacket and hat style. In "Tom, Dick or Harry," Gremio sings, "I've made a haul in all the leading rackets from which rip-roarin' rich I happen to be..."<sup>3</sup> His costume should say "rich," perhaps "nouveau riche." His color would be rich purple with much gold trim in an evening, formal style adapted from the full dress coat minus the tails. His lapels would be of gold lamé or brocade and his gold-colored top hat should have a purple and gold glitz band (22a). Similarly, "I come to thee a thoroughbred patrician, still spraying my decaying family tree,"<sup>4</sup> is Hortensio's line. I gave him a decaying olive-green, Eton style blazer, leaf-patterned green glitz brocade (having seen the fabric) vest and a baldric with crest and medals. The baldric was later abandoned in favor of a crested pocket to better display the vest. His pants were a darker green. I wanted a bowler hat to color green. Later, I had to compromise with a boater because an inexpensive or old and used bowler was unavailable (22b). These costumes reflected the characters' wooing of Bianca with the purple echoing the lavender stripe and the green the pale green stripe of Bianca's first gown.

The other three chorus men were assigned colors within the

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3. Libretto, I, 5, p. 31.

4. Ibid.



overall scheme. For Nirund, I selected a greened turquoise pants knit to blend with an argyle-patterned sweater vest in tones of green and turquoise accented with silver braid. A Kroger billed cap dyed turquoise fit this casual look (23b). George would wear rusty orange. I designed his casual short jacket in a pile fabric. His glitz would be in the brocade sleeves. I wanted a beret to complete his look (23a). I decided on a combination of blue-violet and red-violet for Glenn. His jacket would be a quilted-down style, to give him bulk, in red-violet polished cotton, with band neck and cuffs accented with a blending glitz brocade or braid and narrow silver braid accenting the quilting lines. For his pants, I chose a blue-violet knit suedecloth. I envisioned a plaid, Tyrolea-style hat with this costume (21b). All socks would be chosen to compliment costume and shoe color.

I wanted the chorus men's sleeves to be detachable, also. They would be used to dress up the look for the weddings. With this sleeve use, the shirt sleeves would be prominent in the first "Shrew" scenes. I decided to vary the shirt color by using true white like Lucentio for Baptista, Nirund and Raub (Gremio), and a pale beige or ecru similar to Petruchio for James (Hortensio), George and Glenn.

For the servants' overpieces in II, 3, I designed a simple tabard, fastened at side waist, in gold felt trimmed in black braid. Because of the brightness of the color in available felt, I later changed the color to wine red. The henchmen's tabards would be identical in style but blue in color, as if they had been discarded for the better color (as, indeed, the first color choice was).

Before the designs were complete, I had seen most of the metallic glitz fabrics I wanted to use. Ideally, each costume would also have some sequin and beading details, but I knew our cost, time and labor limitations would allow this on only a few of the principals' costumes. The final step of the design process is this selection of the actual fabrics to be used in each costume. With the accenting (in a few, the body) metallic brocade, each costume would need two other fabrics. The women must each have a color co-ordinated, silky body fabric, which would move well, and a blending lining. The men needed the jacket body fabric and a pants knit. The women with sleeve puffs must also have a matching sheer. Unless the lining fabric was to be used as a trim accent, each costume would also need some type of trimming. In the fabric purchasing process, I found many fabrics that were exactly what I had envisioned, some that were nearly perfect choices and others that were compromises. Collectively, the fabrics contributed well to the overall picture created by the costume designs for KMK.

I had completed the water-color plates for most of the modern clothes and for the principals' "Shrew" costumes when Richard arrived for his extended residence. The other designs were in final pencil sketches and available for discussion. We had conferred and discussed frequently during the design process so no "formal" presentation was made. We reviewed the finished plates and the pencil drawings. He liked the designs and accepted my decisions on color and individual details. Changes and compromises could, and would, come during the costuming process.



CHAPTER V. The Costuming Begins: from budget through cutting.

The costuming process contains all the steps necessary to bring the costume design from the picture plate to the finished garments and accessories worn by the performer during the run of the show. For the small costume shop, there are two methods of producing a costume. The first, and the easiest, method I call "finding." This method can be renting a complete show from one of the many costume rental houses across the country. Renting restricts the production to the costume renter's concept of the show and to the quality and condition of his costumes. With rental costs rising yearly, this can be an expensive method. "Finding" can also be pulling from the producing organization's stock, buying and altering used clothing and using some pieces from the actor's own wardrobe. This type of "finding" is usually the least expensive method and is particularly appropriate for contemporary shows. The second method of producing the costumes is "building," constructing the costumes from fabric to finish in the costume shop. The expense of this method will vary according to quality of fabric used and labor available. Most educational theatre departments and small professional theatres use a combination of the two methods, as we did for KMK.

Budgetary considerations are usually the first step in costuming after the final designs are completed. Because pulling from stock and alterations by a work-study crew, continuously present and paid by funds outside the production budget, adds no cost to our immediate production budgets, the costuming of KMK

began immediately after the first final decisions on contemporary dress. Other costuming steps that began early included cast measurements and a search of fabric stock for suitable materials in stock. Lists for various procedures were also started while I was completing the design plates and allocating budget.

My shop assistant, Stephanie, was a member of the cast. She took all necessary measurements at the earliest general rehearsals. These measurements included all ready-to-wear sizes the actor normally wears: shoe, dress or suit, pants, shirt or blouse, hat, tights and leotard. Actual body measurements taken on individual actors varied according to the actual garments to be constructed and whether the actor was male or female, but always included any that could possibly be needed to avoid the work-delaying process of extra measurement calls. Measurements for cast changes and additions were taken as soon as possible.

The work-study and work-service staff began pulling from stock any garments that might be suitable for the contemporary style chosen and the particular actor in the each role. They also checked with the individual actors for their own contributions: men's shoes, Hattie's knit top, Lill's contemporary shoes. From these first finding processes we also discovered Paul's jacket for dyeing and pants for alteration, Lois's leotard and tights, Fred's pants and dressing gown, Bill's and Harry's complete costumes, ties and fedoras for the gangsters and all the men's contemporary shirts except Fred's black. Fitting notices were put on the callboard for the needed actors. Contemporary items not found during this process were put on the first shopping lists.

Lists of all kinds are necessities during the costuming of



any show. The first, and most important, is the master list containing the name of each actor and character in the production with every article of clothing and every accessory for that actor itemized for each scene in which he appears. The items on this list are checked off only when the item is complete to the last detail. All the other lists begin with what is needed from this list.<sup>1</sup>

Shopping lists for KMK included one for all necessary used and new clothing to be purchased, one for all necessary colorings and dyes to change hue of fabrics, garments or accessories. There was a list of the opera mesh hose, leotards and character shoes, with proper sizes, to be ordered on purchase order from dancewear shops. The longest shopping list contained all the types, colors and yardage for every piece of fabric and trim needed to build the "Shrew" costumes and the few contemporary garments to be constructed. This list also contained necessary shop supplies and all notions the crew must use to complete each costume. From these general shopping lists, the crew and I would compile consolidated and specific lists for each shopping trip.

Other lists for the KMK costuming process included check lists for fittings, priority order of construction, garments and fabrics to be dyed, sewing steps, shoe and hat coloring, fastener application and hemming. We used lists of daily priorities and

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1. All major lists can be found in Appendix III. We discarded the temporary lists for shopping, daily priorities and directions for execution of sewing techniques as each was completed and checked against the master lists.

and lists giving the instructions for specific sewing processes so every shop worker would know what to execute at a given time if neither my assistant nor I were in the shop to give directions.

Before I could complete the shopping lists, I had to allocate my budget to the various types of purchases to be made. KMK was considered the costume show of the year. I had the largest costume budget of the season, \$1500. This amount had been determined at the beginning of the season and it remained in my mind throughout the design process. After determining which costumes could be pulled from stock and what we could and would use from the actors' own wardrobes, I looked at the designs to decide what would have to be purchased in each category. Cost of fabric and trim with necessary notions for building the costumes would be the greatest single expense category, followed by the purchase of the new dancewear: opera mesh tights, leotards and character shoes. The combined purchases of used clothing, colorings, fabric and notions unavailable in the primary sources, socks, a pair of boots, millinery supplies and the unforeseen would probably not equal the dancewear costs. I allotted \$800 for building materials, divided into a \$600 purchase order at Fabric Warehouse, my prime and least expensive source, and a \$200 order at Cloth World, my second and closest source. My assistant checked prices at the local dancewear sources. With Jane's shoe discount, individual purchase orders at these dance shops should not total more than \$350. After checking the master list for possible miscellaneous used and new purchases, I requested a \$200 cash advance, leaving \$150 as an emergency reserve. My actual expenses were \$1,114.64<sup>2</sup>

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2. See budget, Appendix III, p. 1.



less the \$20 which Stephanie later paid to purchase her black and camel pairs of character shoes. The shoes cost us \$11.35 per pair with the discount. \$2.70 was a small rental fee for more than two weeks of use in rehearsal and performance.

As I was finishing the plate renderings, allocating budget and developing the shopping lists, Stephanie and the crew fitted the costumes we had found and began alterations. We made an early, quick shopping trip to purchase the pattern and fabric for the Lilli dress, Hattie's skirt and smock (Karen's size made the possibility of finding these used remote) and supplies and notions for these jobs. I assigned Stephanie to the dancewear list. She would first check for any usable leotards we had in stock (none). She would then list all the needed items with possible colors and sizes, check for availability and price and pass them to the choreographer and office administrator for ordering and procurement of purchase orders. I finished the plates and budget and then concentrated on the compilation of the master shopping list which had to contain estimated yardage for each fabric and trim to be used. At the time of completion of these lists, we had exactly four weeks until the first dress rehearsal.

Before starting any purchasing, I took a cold, hard look at the building process in terms of difficulty and amounts of sewing steps and the amount of work time, numbers and capabilities of the crew. I had, besides Stephanie, two very capable and experienced sewers,<sup>3</sup> two that were making good progress toward competence and three inexperienced amateurs. The construction

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3. I chose this word because I had workers of both sexes.

would not be difficult but there was too much time-consuming handwork. After discussing the foreseen problems at an early production meeting and personally with the director, I made some necessary adjustments in the costume concepts and construction process. The women's hem lengths would be by length measurement and faced by the lining during construction, eliminating hand-sewn hems. The sleeves of the gowns and the jackets would not be detachable. This decision eliminated two sets of facings and two sets of handsewn fasteners from each "Shrew" costume. Bands and feathers for the gentlemen's hats and the caps for the ladies would be the only chorus additions for the weddings.

Another prepurchasing task was checking the costume shop stock for fabrics and trims of proper types and sufficient yardage for use in the costumes designed. I found all the sheers needed for the women's costumes except the peach, both the velour and brocade for George's jacket, the blue and pink glitter fabrics for the top bodice pieces of Bianca #1, the blue velvet and a sheer criss-crossed with gold bands for Baptista's wedding shirt piece and a number of usable glitz trims including all the silver sequin banding for Bianca's and Lucentio's wedding costumes.

The costuming process is difficult to present in logical, written form just as the artistic design process is difficult to describe. Too many steps are happening concurrently. As the designer or costumer-in-charge is completing a shopping trip, crew members may need to know the final decision on a selection from stock or the technique to execute a sewing procedure. While the costumer/cutter drafts a pattern, an assistant might ask a question on the fitting in progress. In the small shop, where



the designer, costumer and cutter are often the same person, there are inevitable delays in one function while that person performs another function. In this production of KMK, I was that multi-function person of designer/costumer/cutter. Because these overlapping jobs can cause both time delays and confusion in explanation, I will discuss each distinct operation of costuming as if each process were complete before the next began.

We planned to have finished by the end of the second week all the major purchasing: fabrics, notions and supplies, used clothing and new items. The dancewear was ordered and would be delivered by the end of that week. We hoped to complete any dyeing of garments and fabrics and all alterations of used clothing during these first two weeks. I wanted to have cut at least two-thirds of the garments to be built by this halfway mark of our costuming process. I had a major fabric problem and some minor ones to solve after the first buying trips. During the third week, I would complete the cutting and purchasing not finished the previous week while the crew worked on construction and fittings. The fourth week would be devoted to finishing construction, sorting hat bodies and frames with proper trims, coloring hats, rights and shoes, and attaching fastenings. By scheduling some evening and weekend work calls during the second and third weeks, the crew and I should have only some trims and fastenings to be completed during the days of wex tech and dress rehearsals. The schedule was set.

On the first shopping trip, we concentrated on three areas: used clothing that might need alteration, the glitz fabric for each "Shrew" costume (the most difficult to find at a reasonable price) and the compatible fabrics to complete the cutting of at

least four costumes. A circle of Veteran's Village, Salvation Army and Good-Will found all the used clothing we needed except Fred's black shirt and two hats. We found most of the glitz fabrics at our primary source. Three others were purchased at our secondary source. The final two would cause the biggest fabric headaches of the show. I was able to complete the fabric selection for all Bianca's gowns, Tammy's green and Dawn's peach costumes, and Lisa's blue-violet gown. With these choices made and fabrics purchased, I could make a good beginning with the cutting. The crew would have enough sewing to keep them busy while I completed the purchasing.

In second and third visits to various branches of the two major fabric sources, I found nearly all the fabrics necessary to complete the master list. All the trim except the ribbons, thread, zippers and most notions needed were bought in these trips. One difficult fabric problem was solved during these searches. On the first visit to Fabric Warehouse, I had found they did not have enough yardage of the brighter red for Kate's #1 costume, as designed. In the subsequent trips, I found no possible substitute. I compromised by buying the two and a half they did have, and two and a half of the darker tone, and changed the proportionate use of the two in the gown. This compromise changed the appearance of the design very little.

Other fabric problems were not as easily solved. Neither the wide stripe in blues for Lucentio's first top nor the argyle pattern in blue-greens was available in any of the fabric stores. I was late in the second week of costuming and had to make some compromise decisions. I wanted that striped sweater. I had labor that could only do simple machine seams or handwork. The



costumes weren't ready for the handwork finishes. I bought three colors of blue in like fabrics, cut them in three inch strips and gave them to my amateurs. In an hour and some minutes, I had my wide-stripe knit. Diamond shapes in knit are too difficult to sew quickly. I bought a solid blue-green knit for the sweater-vest styled body and a blending synthetic for the sleeves. One of the less-experienced crew drew the diamond shape on the sleeves with pencil and ruler and attached narrow silver braid to the lines to form the diamond pattern. Both compromises worked well in the designs.

The last difficulty with fabric purchasing took some time to solve. I could not find a metallic brocade in the right colors for Kate's third gown. By the beginning of the third week, I knew I would bring the show to completion under the allowed budget. I could spend much more per yard on fabric for this rose gown than for any other, if I could find the fabric in any store. I visited the three most expensive fabric stores in the area and found no brocade that was even close to that I had envisioned for the design. I shopped every fabric store I could find with no success. The week was almost gone. I had to make some compromise. I had seen one metallic brocade at Cloth World which could possibly work in the design. It had copper-gold in the pattern but the background hue was closer to red than to rose. A touch of white and silver in the pattern lightened the overall appearance. This would have to be my compromise. The complimentary rose sheer also proved difficult to find. I solved this problem by using a dark rose sheer sprinkled with tiny gold dots backed by a pale rose opaque crepe to give the appearance of a medium rose tone. I was never happy with the necessary compromise on

this gown.

The shopping for new and used clothing was the easiest purchasing step. We had found most of the used clothing needed on that first buying trip. A second trip, visiting most of the other used clothing shops in the region, convinced me that the bowler was not to be found. There were boaters available in most stores. The hat switch worked well with the blazer style jacket. One small shop had the black shirt. I saw no used berets and boots were rare and of the wrong size. I switched these items to the new clothing list and closed the used list by the first week's end.

My assistant found all the necessary leotards at our usual dance shop. Jane received the best shoe price there. The purchase orders were quickly obtained. A downtown theatrical shop had all the mesh tights in stock except the two that had to be white for proper over-dyeing. These two were special-ordered and the rest purchased immediately. While picking up the character shoes, the choreographer saw a long pink sweatshirt and immediately called me. I said, "Buy it!" Jane also helped our process by finding inexpensive, dyeable boots for Petruchio. We had all these items in the shop by the end of the second week except the two white mesh tights. They arrived during the fourth week.

After several unsuccessful searches for rust and gold berets, I bought a black one and eliminated the rust for Petruchio. I substituted a feather color change between I, 9 and II, 8. I had an old tan bush hat in stock which could be reblocked and dyed orange for George. I dropped the gold beret from the list, also. The other millinery purchases, bridal cap forms, flowers and feathers, were bought during a supply trip and one visit to the mil-



linery supply house in the fourth week.

During the above searches, I had purchased the plain-colored socks we needed. I looked in vain for the Argyle and striped patterns. By the fourth week, I knew we would barely make our dress rehearsal deadline: no time for button gaiters or further searching. All the boot socks became black or navy for the men of the chorus.

The KMK costuming used a number of coloring processes often needed in costume production. For this show, the easiest was the fabric dyeing. Only two pieces of fabric, one garment and six pairs of opera mesh tights had to be dyed. Paul's jacket must change from white to beige, Lucentio's brocade for II, 9 from grey to blue and Petruchio's metallic for II, 8 overdyed with rust to appear copper. Because our costume shop has no hot water, I dyed the three items in my own washer. The directions are on the package of any retail brand of dye. The six pairs of tights were dyed their respective colors in a large enamel pot on the shop's hot plate during the final weekend before dress rehearsals.

Hat color changes were accomplished in two ways. The only non-valuable top hat available for Gremio was Kelly green - a refugee from someone's St. Patrick's Day. The boater was styro-foam. Both needed to be colored opaquely. Painting with acrylics was the simplest method. Bill's fedora was pale gray, Baptista's topper medium gray, George's bush hat tan and Nirund's Kroger black and white wool tweed. These could be overdyed successfully to the desired colors with the shop's stock of alcohol-based fabric shoe dye. This dye works equally well on felt and fabric hats. It dries quickly and does not distort the hat's blocking. A bright blue over the light gray gave a suitable

royal blue and over the medium gray, navy. The flat cap was dyed with turquoise and retained the tweedy appearance of the fabric. The rusty-orange was a leather shoe dye which worked in the same manner as the fabric type. It turned the tan into a rusty-orange which matched George's jacket.

These alcohol-based dyes, available at any leather goods supplier in a full range of colors, are a valuable tool for the costumer. Besides the coloring of shoes and felt and fabric hats, they can be used to dye feathers without distortion, any leather garment or accessory (to a darker color), fabric flowers, the tan tapes of heavy-duty zippers and snap tape, any absorbent surface, without shrinkage or destruction of water-based sizing. They are not suitable for garments or lengths of fabric for clothing. We also used this type dye to change Petruchio's inexpensive boots from tan to black.

The final coloring procedure used for the KMK costumes was the application of instant shoe color to the women's vinyl character shoes. I chose to use this coloring material for two reasons. It can be removed with the accompanying cleaner/solvent (or solvent alcohol) for future shoe recoloring. Acetone-base spray paint (the only type this vinyl will accept) is permanent and it cracks more easily than the instant shoe color. Only Kate's rose was available in local sources. For the other seven colors, we purchased tan or white. Using the alcohol-based dyes as a colorant, we mixed the other colors in amounts sufficient for two initial coats and later touch-ups. This shoe coloring does chip and dancing gives many opportunities for chipping.

Once the fabrics are in the costume shop, the cutting can begin. In costuming jargon, cutting means pattern. Anyone can



pin a commercial pattern on a fabric, following the directions, and cut it out. The costume shop cutter must be able to make the pattern for any necessary garment in a production. Commercial patterns don't exist for most of the garments that are period or stylistic interpretations.

All costumers or cutters have their own peculiarities in developing the pattern. Some prefer to draft flat patterns for everything; others prefer to drape all patterns. As costumer/cutter for KMK, I did it my way. As I noted early in this chapter, we did use commercial patterns, adapted, for two costumes: Lilli's dress and Hattie's smock. All the other costumes built I cut, using various personal styles. I prefer to flat pattern in most cases, draping only for certain garment types or to make trial of a difficult pattern. The shop has a set of slopers, basic sleeve, bodice and skirt, without seam allowance, for each common woman's size. I used these, adjusting for individual measurements, to develop all patterns cut for KMK. A few of the women's gowns were cut only in the lining at first, machine basted and then draped for possible adjustment in hang before being cut in the more expensive outer fabric.

For simple, single garments such as the men's jackets, pants and vest, I draft the pattern cut directly on the wrong side of the fabric. I carefully measure for any size adjustment and for seam allowance and line the pattern with a tailor's chalk, actually wax, that disappears at the touch of an iron. Mistakes or mismeasurements are easily "erased." The costume shop has two cutting tables. I laid out the pattern on one table, transferred the fabric to the other and a crew member actually cut it out while I began the pattern for another garment.

One simple pattern I actually drafted on brown paper (the staple pattern paper of most costume shops) was the basic peasant style shirt worn by all the "Shrew" men. This style does not require a neck size and has a full cuffed sleeve. One pattern could be adjusted for arm and body length and chest circumference. My assistant and the experienced crew members could lay out and cut all eight shirts from this single pattern.

Petruchio's double-breasted, collared and lapelled coat and the women's gowns with their many seams and complicated sleeves required actual patterns. Some of them could be drafted before the fabrics were purchased. Having actual patterns made the cutting of the gowns easier than the drafting on the fabric because each gown had a full lining for every body piece and trim bands that would sew on top of the body fabric. With all the carefully taken measurements for reference, I could cut the pattern for greatest ease of sewing and fewest necessary fittings. With a complete pattern, the crew could cut the fabric without my presence. This was particularly important while I was frequently occupied with shopping.

The gowns for Kate and the female chorus and Petruchio's jacket were drafted with half-patterns to be cut out on the doubled fabric, with the bodice fronts and any center panels marked for cutting on the fold. These brown paper patterns were laid on the fabric in the most economical usage, pinned to it and traced directly around all edges with all darts and construction points clearly marked. The pattern was then removed from the fabric, the pieces re-pinned and the lines used as the actual cutting guide. This extra step was used in the cutting procedure because, unlike the tissue paper of commercial patterns, brown paper is



stiff and the fabric can slip underneath it. This slippage can result in distortion and later fitting problems.

Bianca's three gowns needed only one pattern since they were cut exactly alike. This pattern was the most complicated, however. It had to be a complete pattern because the design was asymmetrical. Not only did the pattern need a separate piece for each panel and bodice part, but each pattern piece had to be marked for right and wrong sides to eliminate any chance of cutting a lefthand piece for the right side, or vice versa. Each piece had to be laid out on the single thickness of the fabric, so the cutting process of these gowns was tedious.

If I were two people, the cutting process would have taken one of me forty hours, or a full-time week. Because one of me had to complete the time-consuming shopping process, I actually finished cutting on Monday of the fourth week. For the balance of the costuming period, I joined the sewing and millinery crew full-time.

CHAPTER VI. Construction: from initial seams to final accessories.

The KMK costumes were well into the construction process long before I finished cutting. From the first alterations and commercial pattern costumes, the crew, when it wasn't finishing a cutting job, was sewing, every minute of each worker's time in the shop.

In some ways, the construction process is faster for an experienced sewer than the cutting process. Even a crew with inexperienced workers, if properly organized, can construct a show relatively quickly. All my crew workers for KMK could, at least, sew basic seams on the sewing machine. The many slits in the gowns with fully lined panels, the long seams of the pants and the simple construction lines of most of the jackets and vests provided ample easy machine stitching for the least experienced stitchers. The trim bands of glitz or velvet were simply zig-zagged or top-stitched to the body pieces. Whether sewn-in cord or top-stitched braid edged the bands, the process of attachment was fast and easy. Most of the crew had enough experience to sew the bodices and simple jackets. None of the early construction steps were difficult.

Our biggest problem was time. Not only the relatively short time of costuming from design to finish in four weeks, but the amount of time each worker was in the shop each week created the problems. This worker time in shop varied from four to twelve hours each week, depending on work-service commitment or work-study allotment. During KMK, discounting myself, I had 62 required man-hours per week and a few varying hours from a volun-



teer. With my teaching load, I had 30 production hours in a normal work schedule. This time schedule did not give enough hours to complete a complex show in four weeks. Some of the crew worked extra hours each week, to be compensated by hours off in future slow weeks. Some gave freely of uncompensated hours. The two weekend calls were to help alleviate this time problem, also. The first of these weekend calls was not successful: only one person besides myself came to work each day. The second (tech) weekend was more productive: every crew person came for at least part of one day and some of us worked two twelve-hour days.

Because the time problem was with us from the beginning, construction order lists and daily priority lists, often with sewing instructions included, were of great importance. These lists enabled the crew to use every minute of work time to advantage. The alteration of found clothing and construction of the earliest cut costumes to the point of fitting was completed by the end of the second week although I was seldom in the shop. Fitting lists on the callboard, plus much nagging from my assistant, brought cast members to the shop for their fittings in good time. We did not have enough worker hours but the orderly steps of construction, made possible by all the lists, kept the building process smooth though hurried.

The choice of priorities in building the KMK costumes was easily made. The time built into the show's scene order made the change from opening scene costumes to "Shrew" costumes easy. Only Fred/Petruchio and Lilli/Kate would need help for any changes. Hattie (also a costume crew person) would be Lilli's dresser in fact as well as fiction. To eliminate any extra

bodies in the small backstage areas, the stage manager and I also decided to make Paul Fred's dresser in reality. Lucentio and Bianca had more than enough time to make all their changes and chorus women were available to help Bianca with her fastenings. Because we would need to rehearse the fast changes at the earliest possible time, the Fred/Petruchio and Lilli/Kate costumes were first on the priority list and the first finished except for the rose dress and the distressed wedding dress (the change to this is during the act break). Daily priorities were whatever needed to be done on these costumes followed by work on all the others to bring them to each fitting stage.

Within the cutting and priority order, there were many steps on each costume to bring it to its final form. The order and procedure of these steps depended on the garment type. The earliest steps were to bring the garment to the first fitting stage. The following procedures brought the costume to final fittings and finish.

The "Shrew" men's costumes (the only male costumes built) each had three or four garments plus shoes, socks and hat. The shirts were all cut at an early time in two sizes, all that was necessary to fit the "Shrew" men. Petruchio's alone had a button front to facilitate his fast change. The shirts were sewn factory style: body at shoulders, collar and neck facings, sleeves to armhole, side and underarm seam, cuff and machine hem. Only the snap closing of the cuffs and Petruchio's buttons were individually fitted. The pants had been cut to each man's measurement. They were also sewn factory style: underleg seam, crotch seam to zipper opening, zipper and side seams machine basted. These steps brought the shirts and pants to fitting stage one.



The jackets and vests were all different from one another. Each of these garments were sewn in the necessary steps for each garment type to be brought to that fitting stage. In general, these steps included shoulder seams, collars and/or neck facings, sleeves attached (or armhole facings), underarms and side seams machine basted and any attached trim not affecting fit or adjustment. All the jackets were unlined, making future adjustment of shoulder or torso seams simple. When all garments for a costume reached this fitting stage one, the actor's name went on the call-board and was given to the stage manager for announcement at that evening's, or the weekend's, rehearsal.

The men's costume fittings took very little time once the actor came into the costume shop. He first put on the shirt and pants, tucking in the shirt and pulling the straps over the shoulders. Any crew member could pin the proper waist, leg and hip adjustments on the side seams, pin-mark the placement for strap button and buttonhole and pin up the necessary hem depth. Any vest was then put on and body adjustments and fastening locations marked. Sleeve cuff fastening was also marked. Finally, the jacket went over all and was also pinned for body adjustments, fastenings and hems, both bottom and sleeve. If the costume had a belt, it was marked for fit. The last step in fitting was to check the hat for any needed headsize change. After the actor removed the costume, we pinned notes to each piece listing the necessary fitting adjustments for future work.

The construction of the male garments continued with permanent seams sewn, correcting the fit where necessary, fastenings attached, cuffs or added trim sewn on and hems completed. When a costume's garments were complete, the actor was called for a

second fitting to check the earlier work. In only one case did we have to make further adjustments and call a third fitting.

Garments such as Gremio's vest and Petruccio's cape were constructed in the easiest possible manner. Gremio's vest was made in the old fake-front method used by many costumers (and formal-wear manufacturers) for a vest which is always worn under a coat. The front is constructed as for a full vest; the back consists only of a neckband and a waistband with adjustable closing. This is a "one size fits all" construction method and eliminates need for any fitting call. A cape is also an unsized garment. It was cut as three-quarters of a circle in a predetermined length. The lining was cut identical to the outer fabric, the one seam of each sewn and the lining used to face all but the neckline edges. After the cape body was turned to the right side and the edges pressed, the collar was applied to cover the neck edges. A button and chain with hook was sewn at one side of the front neck and a second button with one chain link at the other side for fastening the cape on the body. Again, we needed no fitting call.

Each "Shrew" chorus woman had only two costume pieces to be constructed: a gown and a cap. Kate and Bianca had three gowns and two caps each. The caps were built on spring-type bands or existing wired bandeaux, all found in stock and requiring no fitting. The wedding hat forms also were one size. The gowns were more difficult to sew and needed more fittings than did the men's costumes. Within the priority order established, we required many sewing steps and at least three fittings for each gown.

The first construction steps depended on the style of the gown being sewn. The high waist-seamed gowns first had the bod-



ices constructed: shoulder seams of outer fabric and lining sewn, lining stitched to face neck edge, darts sewn, any trim not affecting fit applied and the sides seams machine-basted. The unwaisted gowns' linings were machine - basted as completed garments. The women were then called for the first fitting.

In this first fitting, my assistant or I pinned any neck, dart or side seam adjustment necessary in the waisted bodices and checked the skirt panels for proper length. The unwaisted linings were pinned and then marked with tailor's chalk for fit and length. The adjustment notes were pinned to the gown parts and the gowns added to the daily priority list. Crew members removed the machine basting from the fitted linings and returned them to me for recutting the alterations on both the linings and the outer fabric pieces. These gowns were then noted on the daily construction lists. We also kept lists of the order and procedure of these construction steps for crew reference.

The construction steps following the first fitting also depended on gown type. The waisted dresses' bodice alterations were completed, the panels of the skirts had the trim bands applied, the panels were properly faced with the linings on slit edges, the panels seamed together at center-front, side-fronts and side-backs, the side seams machine-basted and the entire skirt machine-basted to the bodice. All trim bands were sewn to the panels of the unwaisted gowns, hem and slit edges faced with the lining, front and back body seams sewn and the side seams machine-basted. We then called for the second fitting.

During this fitting, we pinned any further body adjustments on the body seams, armholes, necklines and zipper openings and checked the length once more on the unwaisted gowns. On the

waisted gowns, we noted any further bodice changes, marked torso adjustments and the depth of the bodice-to-skirt seam for length change. Again, we wrote notes and added to lists.

The final dress construction stage began. The crew made all necessary alterations in the body of the gowns and sewed in the zippers. Any remaining trims were attached. Both sleeves for each gown were sewn with all trim possible, and the underarm seam machine-basted. One sleeve was pinned to each gown. We called for a third fitting.

This fitting checked final body fit and length. Adjustment to sleeve fit was noted, cuff lap marked and length of sleeve attachment bands trimmed and pinned to proper length. The finishing steps in gown construction included attaching sleeves to armholes, sewing snaps on the wrist closure and a hook and eye at the zipper top.

The completion of the hats for both men and women was the final process in the costuming of KMK. The body of most of the hats was wearable from the beginning because all had been found in stock or purchased new or used. Some had to be colored, as previously noted, and some reblocked. Two caps needed covering with fabric, one band with ribbon and one band with flowers. All the trimmings and the two wedding veils had to be attached to the headpieces or fastening pins.

Many productions require new blocking for existing hats or newly purchased felt bodies. I needed to reblock the low-crowned top hat and the bush hat. Professional milliners and large theatrical costume shops have wooden hat forms, or blocks (hence the term), in every size and strong industrial steamers to block hats. Costumers in a small shop, lacking this equipment, have to impro-



wise. I have built my own basic forms, wrapping heavily starched muslin around a base of styrofoam or a three-pound coffee can to the desired shape and size. When the muslin is dry and firm, I shellac the form heavily or cover with foil to make it waterproof. I wet the felt (or buckram, for hats to be fabric-covered), stretch it firmly over the form, smooth out all wrinkles and pin tightly in place with T-pins (a large, heavy-duty straight pin with a T-shaped head). If the hats have brims, as these did, foil is placed on the table beneath the form, the brim shaped and smoothed and pinned in place to dry. The drying takes from 12 to 24 hours, depending on the wetness and thickness of the felt.

Wet blocking removes much of the sizing, in men's hats usually water-based, and both of these hats needed resizing on the last Saturday. Bill's hat, after the dyeing process used, also needed resizing to give the hat a firm shape so it could withstand the rigors of a two-week run. I use an acetone-based sizing because it is not broken down by water-based or alcohol-based colorants. It is also impervious to the perspiration generated by hot stage lights and the continuous athletic movement. This sizing the crew applied with large brushes; clean-up of brushes and spills was done with lacquer thinner. Drying time varied from one-half hour to two hours.

During the work calls on tech weekend, much of the other millinery work progressed toward finish. Some crew members completed the hat painting and dyeing. I taught another how to stretch the bias fabric over a hat frame, pin and hand-stitch in place. Others attached trims to hats and bands.

All the hat trims could be permanently applied to either cap

or hatband. To attach these trims, we used one of the costumer's best friends, the hot glue gun. Hot melt glue is one of the fastest methods of attaching one object to another that can be used. It works on almost any material from fabric to foam, from plastic and wood to jewelry parts. It sets to hold in thirty seconds and to full hardness in sixty. This glue's only disadvantage for costume is its permanency. Trim set with hot glue can be detached but, often, the trim or the underlying fabric, or both, will be destroyed because the only way to separate the two is with brute strength, pulling the sides apart.

To keep the men's felt and fabric hats reusable, we glued the feather trims only to band or pin-base. The feather trims were glued to the band, the band fitted to the hat and the band ends glued in the proper fitting position. Baptista, Lucentio and the other two suitors, who wore their plain hats in earlier scenes, could slip the hatbands on the hats for the wedding scenes. The beret, Kroger and Tyrolean hats had no bands, and Petruchio's beret needed a change of feather trim. The feathers and "jewel" for these sprays were glued to a felt base, a safety pin attached to the base and the spray pinned to the hat. In all cases the hat was not marred by glue and the trims could be changed as necessary for the production and future uses.

The flower, leaf and bow trims for the women's hats could not be interchangeable, nor did they need to be. Bianca's and Kate's caps for the blue and rose dresses and their wedding veils' headpieces were designed to match the gowns. All these trims were glued on the covered caps or bandeaux. Because Bianca's lace veil was an expensive fabric and Kate's gold-striped ninon veil was a hard-to-find fabric, the crew sewed these veils on



their head pieces by hand to avoid any damage to the fabric.

With the last millinery trims fastened in place, costume construction for KMK was complete. We had put a checkmark beside every item on the master list. As the last chapter relates, many of these checks were part of the frantic finish during the dress rehearsal process.

CHAPTER VII. Dress Rehearsals to Preview:  
the frantic finish.

Ideally, the dress rehearsal period should be a time for the costume designer and the costumer to look at the costumes in performance situation and make decisions on necessary changes in fit, of length and, occasionally, on redesign of a costume, and to expedite the fast change procedures. Given the three dress rehearsals of our KMK production, the costume designer would study the costumes in the first dress, decide on major changes and note problems in the fast changes. The costumer would join the designer for the second and they would note fit, length, trim or other moderate changes and alterations in construction. Both would consider minor finishing problems in the third. Very few small educational or professional theatres have time for all these luxuries in a production as large and complicated as KMK.

In the realities of our situation, the dress rehearsal period was a frantic finish. As designer/costumer, I was stitching and pinning to make most of the "Shrew" costumes wearable as the first three scenes played on stage during the first dress rehearsal. I have already stated the time problem. The finish demonstrates the consequences of the problem.

For this first dress (as theatre jargon shortens the title), many costumes were incomplete and a few nonexistent. Most of the modern costumes were complete, or nearly so. Lilli had to use a substitute shawl because the fox collar was not yet sewn to the chiffon cape. Hattie's smock buttons were not attached; safety pins were the temporary fastening. Some of the chorus



members forgot their own clothing pieces to use in the opening scenes and we had not made final decisions on all pieces for these costumes nor for Ralph's.

The "Shrew" costumes were in varying stages for this rehearsal. The men all had fully wearable costumes except for hats and I noted during I, 9 that three men had no proper shoes (they were to provide their own jazz shoes). Many of the jackets were missing trim, fastenings or hems. The two painted hats were not dry and only Bill's hat had its trim band for the weddings. The women's "Shrew" costumes were very incomplete. Only Kate's red and Bianca's multicolor gowns had both sleeves. Kate's rose had to be pinned up the back and, like Bianca's blue and three chorus gowns, had no sleeves. All the other gowns had one sleeve. The distressed wedding dress was not usable and the only women's headpieces ready for wear were the two wedding veils. Only Kate's rose shoes were colored.

This rehearsal provided the third fitting time for four costumes and the second for the rose gown. I had no time to view the modern costumes at all, and none of the costumes critically. The order and necessary aid for all changes were set during the rehearsal run and I developed the priority lists for the following days.

The crew made a shocking discovery when the cast began to change costumes for the "Shrew" scenes: the henchmen had no costumes for these scenes. This also meant that the chorus members acting as Petruchio's servants in II, 3 had no servant costumes: they were a set. How did this oversight occur? I went back to the master lists. I could see two reasons for the omission. We had completed the gangster's modern costumes early in the costuming

process. The servant tabards for "Shrew" were on their lists, but after the modern costumes were generally complete, those lists had been shuffled to the bottom and ignored during the hurried process of constructing the "Shrew" costumes. I had noted the necessary servants' tabards separately from the individual chorus member's list because at the time of the master list's compilation, I did not know which chorus men would act as servants. When the stage manager gave me those names, I neglected to add the tabard to the individual list. Besides all the finishing procedures, we would have five tabards to construct in the next two days. The oversight, luckily, would not cause problems in the changing process: there was a short scene in which to slip the tabards over the head and tie them at the sides.

The crew and some very welcome volunteers worked a busy ten-hour day before the second dress rehearsal. They finished Lilli's cape and Hattie's buttons early. They completed the last dress and jacket zippers and the other men's fastenings. The final jacket hems and cuffs were sewn and Petruchio's wedding coat distressed. The crew worked on coloring shoes and attaching trims when possible while Jane took the three delinquent men to purchase cheap black shoes. The costumes progressed a long way toward finish.

While the shop workers sewed, colored and glued, I cut the five tabards. I had bought the felt for these during the purchasing process and had the necessary linings and black twill tape for trim and ties in stock. I had designed them simply to facilitate cutting and sewing. One henchman and one servant had a tabard for the evening's rehearsal.



I sat in the audience for most of the second dress. I noted additions and changes for the chorus in the opening: too many leg warmers; add a plaid shirt cover-up for variety; exchange one of too many sets of purple legs for the green of a costume; add a short rehearsal skirt, etc. Ralph had chosen a nice sweater over an oxford shirt with tan chinos: I would give him a similar shop shirt to avoid ruining his own with makeup and exchange the sweater (too warm for Baltimore in May) for a vest of the same blue. Overall, the modern costumes looked good for these first scenes.

The "Shrew" costumes were not complete for this second dress rehearsal but all were wearable except two garments, the tabards noted, and two caps. Baptista did not have his wedding shirt to put under his vest but did have his hat trim. Both wedding dresses sported two sleeves and all gowns had at least one. Kate's rose costume needed gold trim and its second sleeve, and her distressed wedding gown was still unusable. I noted a few fitting problems for alteration. In general, the "Shrew" costumes, on this first real viewing, seemed to work on stage.

At rehearsal's end, I gave the chorus their notes on the opening costumes and necessary refittings. Richard and I discussed general problems and some other suggested changes in chorus costumes for the opening. The priority lists took their almost-final forms as we all prepared for Wednesday.

On that frantic day of the final dress rehearsal, the crew completed all the sleeves and attached them. The wedding dress copy was finished and suitably distressed with ragging and real mud. We applied most of the remaining trims to jackets and gowns.

The hot glue gun worked overtime to complete the attachment of trimming to caps, bands and pins. Baptista at last had his velvet shirt for his daughters' weddings and both henchmen and all servants had tabards.

At the beginning of third dress, all costumes were usable. One women's cap, which had been left backstage the previous evening (the actor's cardinal sin), did not have its flower trim. I would attach it after rehearsal. Nirund's and Glenn's hats did not have their feather sprays. We still needed to make alterations in hip or neckline fit on three gowns and apply the last row of trim to Kate's rose dress. Except for the hat's floral trim, the finishing touches would be completed by the crew, after the following morning's matinee, in time for Thursday evening's preview performance.

I watched the final dress feeling more comfortable than I had for days. My crew would finish the costumes in time for the public opening in the preview. I had doubted on Monday evening that we could truly finish before Friday's formal opening. This last rehearsal had technical problems that affected the pacing, but it proceeded fairly smoothly. The costumes looked good in the overall picture with set and lights. The performers seemingly had no problems handling the costumes in the dances. I noted two new problems: Cindy's neck needed altering again (was it stretching or was she losing weight?) and the rough handling given Kate in the wedding scene broke three of her gold braid strips attaching the sleeves to the gown. The rehearsal ended with my wondering if costume problems would ever end.

After the rehearsal and actors' notes, Richard and I talked



through all the costumes for problems. He was pleased with most of them in the concept, as I was. He felt the rose gown wasn't "gorgeous" enough. I wasn't really happy with this dress, either. We hoped the addition of the final accent trim would give an additional spark to the gown. We noted some actor omissions and additions incorrect for the respective scenes. I would discuss these with the actors before the morning matinee.

After our discussion, I finished a costume plot sheet for each performer. I had been developing these during the previous few days. I make costume plots for each actor for all shows except those with a small cast and one costume per actor. These sheets tell the performers exactly what they wear in every scene (example sheet for KMK, Appendix III, p. 22). In large shows with a three or more person, non-cast running crew, I also make a production plot with the pieces for each actor listed for each scene of the show. This is taped to the wall of the dressing room for easy crew reference. When the crew members are also cast members, individual plots are adequate. The master list in the costume shop functions as the master costume plot.

On Thursday morning, I arrived at 8:00 A.M. to attach the omitted cap trim: the hour had swiftly become 1:00 A.M. the previous night. At 8:30, the cast call-time, I visited the dressing room to distribute the plots and discuss additions and omissions with the appropriate actors. For me, this matinee was a dress rehearsal. I watched for any further alterations, adjustments or additions.

The crew finished the final feather sprays and the last alterations that afternoon. They checked every costume piece for

unwanted hanging threads and open seams or loose trim. My assistant sewed twill tape for strength behind every strip of gold braid attaching the wedding dress sleeves. We decided she should also do this on at least two strips on the distressed gown's sleeve (the other sleeve was purposely missing), leaving the other strips to tear as they would. I finished the last accent trim on the rose dress. The costuming process was nearly complete with a final pressing for each costume.

The last responsibilities of the costumer I completed at the end of this last sewing day. I assigned the laundry for the show's run to the work-study students with remaining allotted hours and to the one work-service student who owed hours to the shop. The other construction crew members would have the next two weeks off. The costuming process would be complete with the posting of the repair lists (actors are responsible for noting their needed repairs on the lists). The wardrobe mistress would post the lists for each night's performance and supervise the running crew's repairs as necessary during the run.

I observed the preview performance as a third dress rehearsal from the technical point of view. The costumes fitted as envisioned. A few needed another hard pressing for perfect edges. Two of the women who were not supposed to wear leg warmers in I, I appeared in them once more. I watched in horror as the wedding dress ripped across the front panel as Petruchio man-handled Kate. This was realism enou'! Time and tension had prevented my realizing earlier that the slits of this gown, in particular, and the tops of all the gowns' slits, in general, should have been protected from stress in the original construction process. The



running crew would remedy the problem on Friday. They put bar tacks at the top of every slit. The repair of the wedding dress required a seam and a new strip of gold braid across the front panel and a distressed piece in the same location on the ruined gown. All the other slits of the wedding costume were reinforced at the top by a strip of twill tape stitched on the wrong side. These procedures solved the last technical problems of KMK. The show was in the hands of the crew. The designer's and costumer's jobs were over.

CHAPTER VII. Opening and Run of the Show:  
an assessment.

I watched the formal opening night performance from the artistic and conceptual point of view. I wanted to consider this thesis production thoughtfully and carefully. I was in the audience for two other performances, each time asking myself the same pertinent questions and looking for the answers. Did the costumes generally fit the director's concept? Did they fulfill the needs of the color concept in concert with set and light? Individually, did each costume work in the overall concept and on the individual actor? What were the individual costume problems? Was I happy with the finished product? What would I do differently if I had it all to do over again? During these performances I noted everything I could see and feel to draw my conclusions.

The costumes for KMK were a Broadway-style interpretation in the context of 1983. In the modern play, Lilli wore the latest designer style from "Vogue." The men had all the tie and lapel widths, the pant cut and the fabrics of the early '80s. The chorus used some of the fashionable shiny dancewear and the somewhat over-used "fat-ankle syndrome" of the leg warmer. The henchmen were either properly tacky or out-of-style in the discredited 100% polyester. The "Shrew" costumes had the leg/body revealing lines and low necklines with modern fabrics and lots of glitz that the director wanted: not the expensive glitz and tits that Zipprodt could give Broadway's Pippin or Mackie could give Cher for television, but the closest look that could be produced for



a show given the budget, time and personnel limitations of our costume operation. I felt the costumes fulfilled the concept in this production's boundaries. The director agreed.

The set designer's realization of the warm, neutral walls and brick, with the lines of the scaffolding and the Padua accents in primary colors provided a marvelous background for the primary and secondary colors of the costumes whether pastel or deep-toned. The neutrals helped give the costumes definition and the primaries echoed them. Using his innate good taste with the set renderings and costume swatches, the lighting designer gave superb highlights to sets and costumes with nothing off-color to neutralize the color concept. The three individual designs of the decor complemented one another. No costume designer could be unhappy with this collaboration. The stage picture was a unity.

Individual chorus costumes often go unnoticed as entities: they seem to be part of the general scene. This blending into one another as part of the background is often what the chorus is about, but they also should exist as individuals at times. The choice of varied colors and styles allowed each chorus member to stand alone when necessary, yet they all worked together as part of the rainbow background when the principals needed to shine.

The principals' costumes must stand out in the overall picture. They are "principals" because when they are on stage, they are almost always the focus of the scene. Whatever individual problems existed with their costumes, Kate and Petruchio or Lilli and Fred always took center stage. The almost-white gray of

Lilli's dress and the deep black of Fred's shirt and pants insured their standing-out against a colorful background. The reds and blacks in the first "Shrew" costume set assured attention. The predominance of white with touches of gold made their wedding clothes also a focus against a colorful background. The deep rose/copper/gold of the final costumes gave them a glow against that background, a close relationship to one another and enabled them to hold their own focus with the hard, bright silver of the secondary pair. All their costumes complimented them as physical actors and the dynamics of their action furthered the costumes' focus.

Lois and Bill and their alter-egos, Bianca and Lucentio, were center stage in all their solo, duet and quartet numbers. Bianca's pastels could blend into the chorus when necessary, but the pale colors helped focus her when she was the star. Lucentio's stripe and the royal blue tied him to her and kept him visible. The dance leads danced well and so did their costumes. Bianca's pastel stripe complemented all three of her suitors. Their colors contributed to the satisfactory and compatible quartet color scheme and blended into the clear rainbow colors of the chorus. Like the other wedding clothes, Bianca's and Lucentio's pale blue and silver wedding costumes mark them as stars of their marriage, and make them the near equal of the leading couple.

In the complete stage picture of both the "play" costumes and the "Shrew" costumes within the director's and the color concepts, I was pleased with the results of the costume design and the execution of KMK's costumes. The final results were my envisioned designs in the overall context. I was not happy with



certain individual costumes and processes. I was vaguely uncomfortable with the production from the first rehearsal I was able to see completely. This feeling became more concrete as I reflected on and observed more performances.

Three individual costumes did not please me. The contrast of the light yellow-orange with the dark red-orange of Annie's gown was too great. Although it blended satisfactorily into the chorus picture, the contrasts on the gown itself were too strong. A subtle contrast more in keeping with the other internal contrasts would have been better. I would choose a darker yellow-orange and a much lighter red-orange had I the time to remake this costume. Likewise, the jacket and pants contrast of Glenn's costume was too great. The choice of the quilted jacket and red-violet sateen was good for his slight frame, but the darker blue-violet contrast of the knit pants negated the top by emphasizing the thin legs; the pants fabric was a poor choice. A textured, blending red-violet would have been a better selection. Finally, the rose gown never worked as I envisioned. The last accent trim helped to make it more stunning and kept Kate a star, but it never was as pretty as the original design. Had I the chance to do it again, I would search for the perfect brocade, changing color if necessary, and work from that fabric a truly pleasing lighter-darker tonal relationship and trim the gown with sequins and real beading. These costumes worked fairly well on stage but not in my artistic vision.

The vaguely uncomfortable feeling I started with became a concrete dissatisfaction by the end of KMK's run. It was rooted in my personal feelings about the show's script and concept.

I simply did not like or agree with the concept and it was not suitable for our production limitations. Although I could work within the concept and was pleased with the costumes in that concept, my vision of the show was entirely different. I felt this production tried to make of KMK something it was not, a "now" Broadway vision. I strongly believe it is a funny period piece and should be left as such: the "play" is as period as Shakespeare's Shrew. The other cause of my dissatisfaction was the physical environment with this particular production concept. Jelkyl Theatre is not the Winter Garden. Big Broadway glitz is not really suitable for this theatre or its production capabilities. A quieter, period version would have been better here, if a musical the size of KMK is truly appropriate for the environment.

The question raised above also pertains to the entire costume process in our small operation. I had wanted a show with challenge and the opportunity to show many costume procedures and problems. I did have that challenge with the design and costuming for this production of KMK, but the problems were almost overwhelming in our situation. There was never the time, budget or personnel to do a Broadway job here. With two more weeks, or even the one more we would have had if Richard and I had come together on concept earlier, I would have been more comfortable with the costuming process. We had to cut too many corners, eliminate too many details and rush too quickly through each stage of the construction to give full justice to the Broadway concept. Given our production concept, circumstances and limitations, I believe the costumes for Kiss Me Kate were a qualified success.



## AFTERWORD

The process of adapting existing costumes for use in a new and different show is a useful method of producing costumes for the small costume shop. Adaptation saves the expense of purchasing fabrics and trim for new costumes and much labor in sewing the new ones. With the production limitations in the small shop operation, educational or professional, adaptation of existing costumes can often be the salvation of the season's budget and time schedule. Given the peculiar concept and style of the KMK costumes, I never expected to use any of them again.

Our performing arts department had established a working relationship with the Arrow Rock Lyceum Theatre, a small professional summer repertory theatre in west-central Missouri. I was the costume designer for this theatre during the summer season following the production year of KMK. As designer/costumer for the Lyceum, with one full-time assistant and sporadic aid from other personnel, I produced costumes for six shows in six weeks. Adaptation is a necessary process for such a situation.

Once Upon a Mattress, a musical fairy-tale spoof, was one of the six shows produced that summer. Mattress is a frothy farce based on "The Princess and the Pea." The KMK women's costumes were based on the almost medieval early Italian Renaissance. The costumes could be redirected to the period of inspiration; farce costumes are rarely pure realism in a known period. The director of Mattress knew the KMK costumes; she was the choreographer for that production. Jane agreed the women's costumes could be adapted for Mattress at the Lyceum.

Adaptation takes many forms. A simple addition of a new color in sleeve and neckline trim to bring a costume closer in feeling to a slightly different period or to a subtle relationship with another character is the easiest adaptation. Addition of an overbodice, sleeves and much lace and ribbon trim on bodice, sleeves and skirt to make a fifties formal gown into a panniered eighteenth century court dress is a more difficult operation. The adaptation from KMK to the medieval Mattress was a relatively simple process.

The minor principal and chorus women's costumes for Mattress would blend in style with the two leading female characters: Queen Agravain and Princess Winifred, or "Fred" to her friends. The queen's costume was adapted from a more elaborate pre-existing costume, medieval in feeling with style lines similar to the KMK gowns. This costume also had a double-pointed hennin (a high medieval headdress) with veil to accessorize it. Fred needed a double costume because she enters after swimming the moat. She later removes the wet dress, donning a robe, and the maid tears the dress in pieces to use as a rag. A second dress, built to tear, was necessary. This gown was designed to reflect the queen's gown and the style adaptations I would use for the KMK dresses. Fred and each of the Mattress court ladies would have various styles of hennins to complement their costume.

Because the styling of the KMK gowns was so unusual for a period show, I had kept every scrap of body fabric, glitz fabric and trim from each costume. I knew the slits would have to be filled and the sleeves would need changing if the costumes were ever to be used again. I had to buy fabric for only one gown to



complete the adaptation from KMK to Mattress.

The KMK men's costumes were much too modern for period adaptation. I could use a few of the hats in the older concept, but a tunic/over-robe/tights medieval look was needed for the men. They would be newly constructed or adapted from other stock costumes.

Six of the women's costumes would be worn by the ladies of the court in Mattress. A seventh would be adapted for Fred's last costume. Three women were performers in both productions: our KMK Bianca, Michelle, was Lady Merrill, for whom I would adapt her blue gown; Cindy, Lady Lucille, would wear her red-violet and Dara her turquoise. Dara would also wear Kate's adapted wedding gown and headpiece as the rejected princess in Mattress's opening scene. For Fred's final costume, the peach was chosen because it was a good color for the actress, it fitted perfectly and it had plenty of the glitz fabric to keep the dress very much a princess's gown. The yellow-orange fit Lady Larken and was an outstanding color for the dark-haired actress, the ingenue secondary lead. None of the gowns fit Lady Rowina. They were either too big or too long. Because two gowns would be props, brought out with the peach for Fred's selection, I decided on the blue-violet as the best choice for color palette and the easiest to adapt to Lady Rowina's body type. Kate's rose and Tammy's green gowns would be the prop dresses.

The alteration of all the gowns, except the blue-violet, was simple. My assistant and I cut wedges of the matching fabrics, in most cases the glitz, and centered them in each slit. Depending on the trim present or available in large quantities, we

straight-stitched or zig-zagged the pieces in place and added appropriate trim where practical or necessary. We added sheer period puffs to the shoulder area and under the strips as needed for each sleeve style. The gowns looked quite 1450. I had to purchase blending fabric for the wedges and hennin of the blue-violet. This gown also required the cutting of a high-waist seam and refitting of bodice, torso and length. We built a hennin for each gown entirely with the hot glue process. The gowns made a successful transition from Broadway glitz to medieval glitz.

The opportunity for adaptation of the costumes for this small professional company gave my Kiss Me Kate costumes a new chance to be an example of another of the costuming processes.



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hard, my friend - let me explain  
all to you -

Since I spent all summer  
contemplating this show, I had  
formed some strong feelings on the  
show - "Shrew" in particular - as I  
did on the phone, I think it's all  
about sex - not just the battle of the  
sexes, & cannot be taken in modern  
terms, at least from a female point  
view - that's why I feel I need  
use a period flavor to the costumes -  
not literal - this is the early

Italian Renaissance - young man &  
man style - sexy - c. 1485 - 510, Venice  
(Padua), as you like it. If we talk  
with tech color, we also talk high tech



ic, too — update is in this  
use + adaptation is for "MUSICAL"  
one of it is "real" — but I can't  
a modern garment context — so  
r's where I am — where do  
go to meet? We need to  
k yesterday. If you want to  
lk over the weekend — my #

(314) 727-7795.

What do the "shrew" sets say in  
terms to you?

With the cast set now, what are the  
ncipals' ages. I'd like a persona  
the "Chorus line" idea from the chorus  
the opening costumes, but I think  
need to guide them in that —  
talk to you soon,  
love, Diki



"SHREW" costume I

chamisse-shirt  
is a  
mini-always  
under -  
including  
crossing gown  
↑  
is super-  
giant



"hard edged" - stiff -  
somewhat repressed

color is hot -  
maybe Red

Perhaps a combination  
of a stiff pile fabric  
& a satin striped  
silk?



- "Shrew" I 9

Wedding dress  
for brides  
a modern, not  
period image



still hard-  
edged - some  
softened edges -  
Perhaps the  
silver glitz  
trade combined  
with a stiffish  
yet soft (glowing).  
surfaced fabric



ta - "SHREW" II 8



soft & bossed

|  
"a rose unfolded?"

|  
soft in surface  
& (texture) &

movement



w  
uchio I

Perhaps it's  
black, white &  
the grays repre-  
sent a color

- strong  
Golden yellow,  
orange?

how high  
tech is  
the color



is the  
best leather,  
perhaps -  
no whip here,  
though

from the  
period - fights  
are separate  
legs & sleeves  
are tied on -

presents an interesting  
possibility for ~~19~~ - costume's  
in - 1045 - 6.



"rew"  
ruchio I 9



The motley  
look - actually  
done on  
occasion,  
although only  
a costumer  
would  
know.

troubled with  
dear garments -  
may give fewer  
opportunities for  
such fun -  
part of the flock  
noted.



W  
richis II 8



Black still  
present -  
(gold or) color  
predominates  
- he has  
softened,  
too



- costumes 1 & 2 - "Shrew"  
(19)

buttons &  
bows "

19 →  
"puffs"



← 1 - hair down - ribboned  
head band  
snood is for Kate's  
wedding

← 1 "chamise"  
sleeve,  
ribboned

← panels may be  
open front if  
doesn't interfere  
choreographically

is the color high tech?



II 8

wedding dress"

can't get away  
a little color -

her image -  
we're glad to  
out of Daddy's  
car & into

over 25 -

shmat"  
only hairs)





new "entire I"



hat is period -  
similar to modern  
without crasing -  
is this type what  
garsters mistake  
for own -  
one g. could have  
cap, normally + grab  
+ suit for  
"B.U.S."  
SLEEVE for

I 9 - perhaps  
a dark feather  
in cap, too

it might  
be trimmed  
with studs

"Bianca" in  
shirt & bottom  
only







Back to "costumes" - not clothes -  
later. Ladies first: the "chemise"  
rotated - perhaps neckline altered -  
various ways of altering hemline -  
things are still difficult since I keep  
changing images of background -  
geometry in abstracting shapes. Have  
note here that I cannot easily get  
away from a period image, not because I  
am a "purist" but because I can deal  
with shrew only as mentioned before,  
an expression of an earlier era -  
fun + sex/battle of is ok as a "period  
piece" but not in "terms of today." I see  
things from 2 viewpoints - really bright  
slightly softened clear colors with  
black + white, or very earthy, + fun  
thing vibes of both. These are the former.  
with a slarker image in abstraction,  
"frou-frou" has to be lines of ribbon  
the like - glitz - I see Kate softer, finally.



fabric - or both<sup>3</sup> - there's an inter-  
color/fabric use on back of red costume.  
fabrics are types - if color is hyped &  
-edged - others of those on "swatch"

Silver & black brocade out-of-scale on  
ling dress. The sheer is kind of funky  
like the sleeve as it turned out -  
heavy at top. It might be (the dress  
y) a way to go - and then, maybe it's  
Bianca. Heads are a problem - what  
what image for the haberdasher? Needs  
reason for being.

Two note sketches on last page show  
more of many ways to go in fixing  
- no problem finding the right one  
y for Bianca - must be careful not  
cut her height too much so maybe B<sup>2</sup> is the  
y to go, rather than the sketch. B might  
be her hippy. Maybe the blue is a  
only print - she might have some true  
n also - perhaps Lucentio is green, like



sketch, Creams blue + Hortensio turquoise  
 a green - any Tom, Dick or Harry.  
 even with more modern shapes - men's  
 we could remove. The "2 or 3 costumes?"  
 still with us, and getting more  
 special - I still like plumes, hats +  
 hats. The pants are a type used by some  
 cars + ice-skaters - work like a unitard  
 stability - as on last page: Bill in  
 "mca". Yuna wants jazz shoes - we  
 can't afford dancing boots, so the foot image  
 will be done with "stockings" (not garters - no good  
 dance).

MCP that he is, Petruccio has a flock  
 then jacket for I - many things can  
 open later.  
 Chorus is, of course, in variation. See  
 Fri.

Love,  
 J. Libin



KATE







THE  
Wedding





Strachio  
I (but with  
boots)



combo of  
2 costumes

Petruccio  
II

← rather  
as I





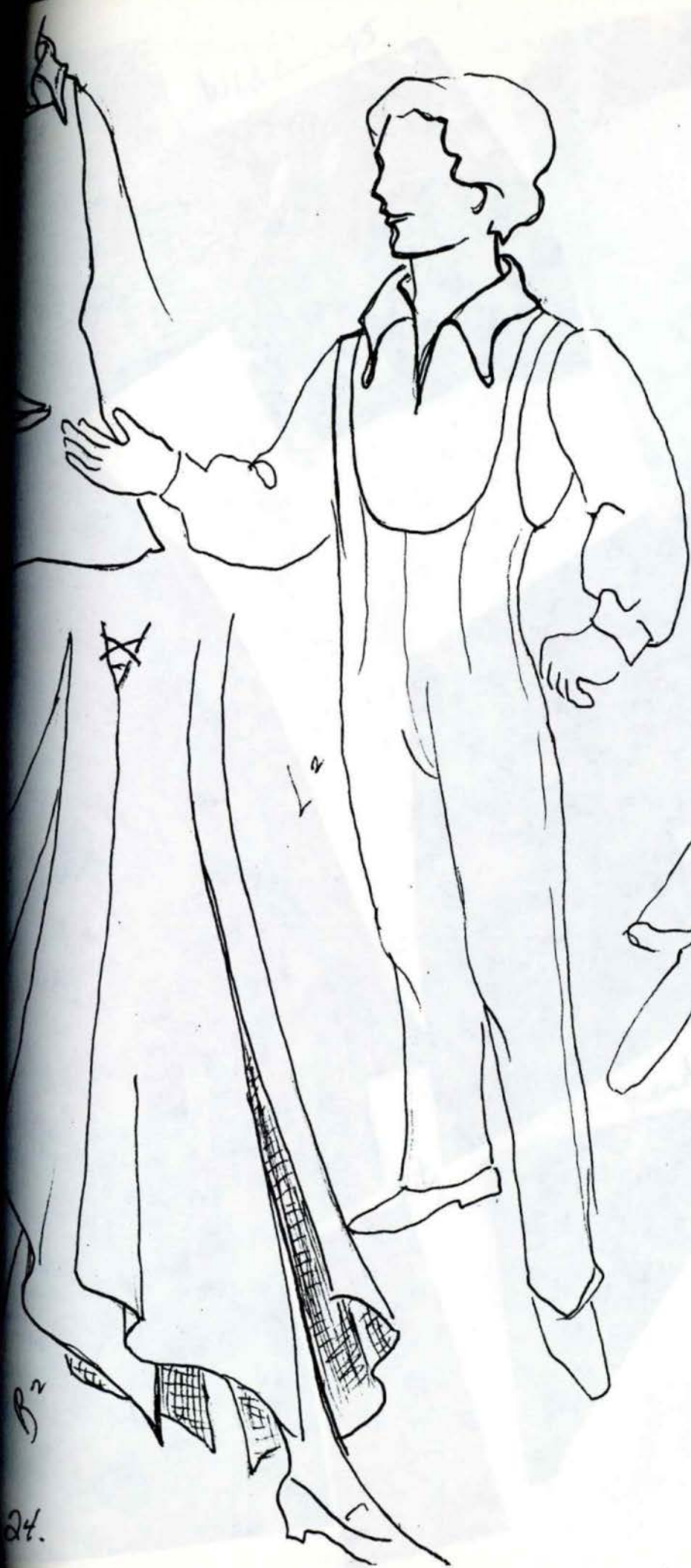
Bianca > I  
slim style  
potably better  
on K's figure

B



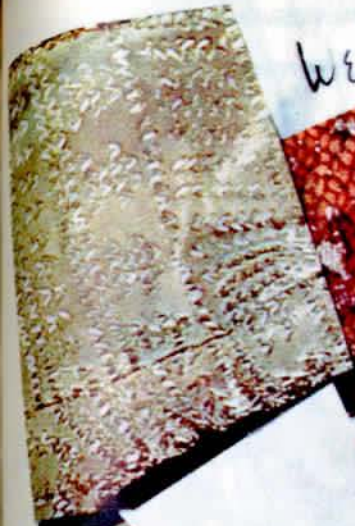
Lurentis







weddings



ritz

hard





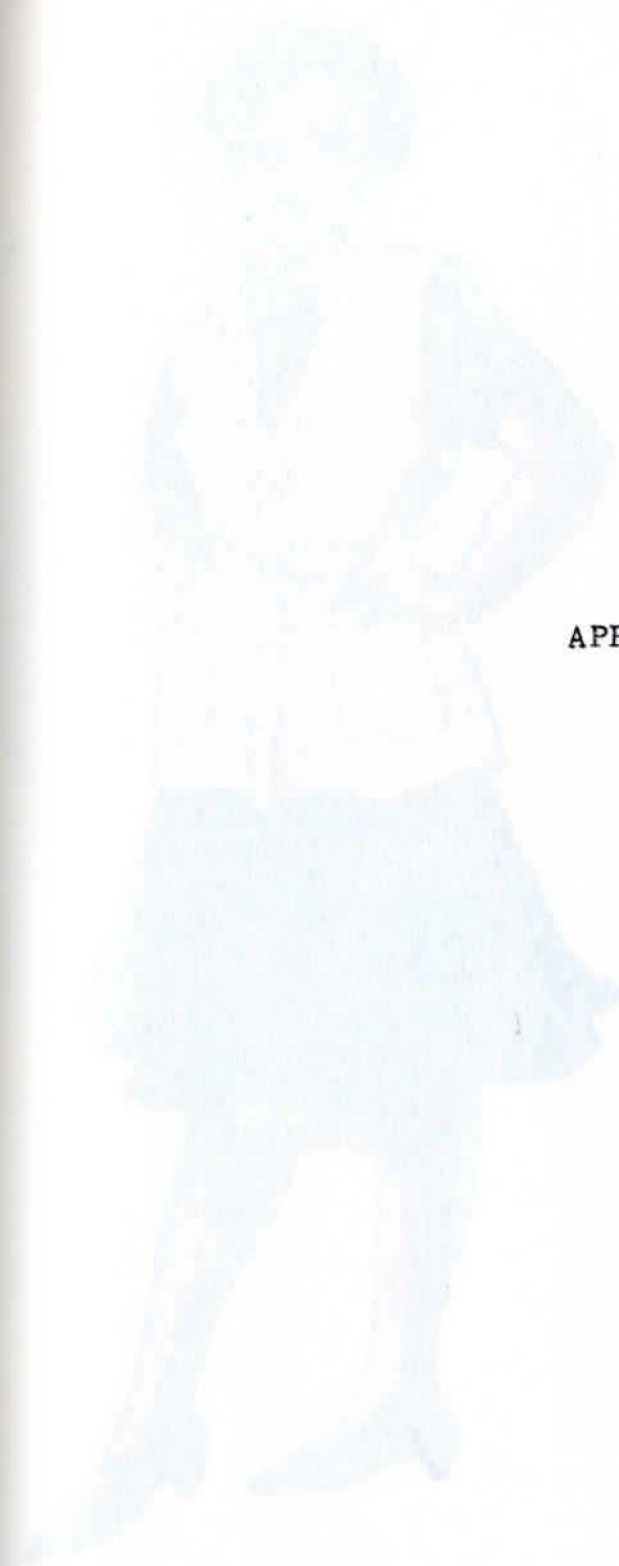
Max  
glitz



Guy's



APPENDIX II





"KISS ME KATE"



a.

HATTIE



Niki '83

PAUL

b.

« KISS ME KATE »



Bill  
I, 2

a.

Niki '83



Lois  
I, 1+2

b.



« KISS ME KATE »



FRED  
I, 1

a.



LILLI  
I, 1  
b.

3.

« Kiss Me Kiss »

1ST MAN b.

2ND MAN

L.



HARRY TREVOR  
I, 1

a.

NKI '83



« KISS ME KATE »



KATE  
145

NIKI'93



PETRUCHIO  
I4

« KISS ME KATE »

NIKI '83



« KISS ME KATE »



KATE  
I9

NIKI '83

« Kiss Me Kate »



PETRUCCIO  
I9

Niki '83



MISS ME KATE"



KATE II<sub>8</sub>

Niki '83

KISS ME KATE »



PETRUCCIO  
II 8

Niki 83





«KISS ME KATE»

BIANCA  
I 4

NIKI '83



BIANCA  
I9

NIKI '83

"KISS ME KATE"





BIANCA  
II 8

Niki '83

"KISS ME KATE"

"KISS ME KATE"<sup>11</sup>



LUCENTIO  
I4

NKI '83





I9

BILL/LUCENTIO

"KISS ME KATE"

Niki '83



BILL/LUCENTIO  
II 88

"KISS ME KATE"

Niki '83



« Kiss Me Kate »



a.

BAPTISTA



I,9

b.

Niki '83

« Kiss Me Kate »

Female  
CHORUS



LISA  
a.



DAWN  
b.



c.



CHORUS

"KISS ME KATE"



CINDY  
a.



TAMMY  
b.

Niki '83

MISS ME KATE  
Chorus



SERVANTS  
G.



Niki '83

DARA  
b.



MISS ME KATE<sup>11</sup>

chorus



ANNIE  
a.



NIKI '83

GLENN  
b.

«KISS  
ME  
KATE»



GREMIO  
a.



HORTENSIO  
b.

NIKI '83



"KISS ME KATS" - male chorus



GEORGE  
a.



NIKI '83

NIRUND  
b.

APPENDIX III



# BUDGET

Total allocated \$ 1500.00

running PO - FABRIC WAREHOUSE	600.00	
" PO - Cloth World	200.00	
Estimated POs for dancewear	350.00	
Cash advance requested	200.00	
RESERVE	<u>150.00</u>	
total		\$ 1500.00

# ACTUAL EXPENSES

Fabric Warehouse -	101.39	
3 purchase trips	178.69	
	189.90	\$ 469.98
Cloth World - 5	38.16	
purchase trips	35.39	
	28.85	
	20.34	
	8.16	130.90
Weissman's: 10 leotards @ 9.00	90.00	
10 vinyl char. shoes @ 11.35	113.50	203.50
Chicago Theatrical: 10 pr. mesh tights @ 5.00	5.00	
	7 @ 10.00	70.00
	2 @ 12.50	25.00
UPS fee	1.60	101.60
Cash receipts for notions, fabric dye, leather dye, shoe color, paint, used clothing, fabric 1 pr. boots, socks, 3 pr. men's ship-ons - total		208.66
+ military supplies		
Total actual expenses		<u>1114.64</u>

# COSTUME MASTER LIST - KISS ME KATE

## HATTIE

- Dark red knit top (own) ✓
- black circle "dance rehearsal" skirt ✓
- PINK POCKETED SMOCK ✓
- dark hose
- black character shoes (own) ✓

## PAUL

- white knit shirt ✓
- black pants (alter) ✓
- "lab" coat (dye) ✓
- black stockings (own) ✓
- black jazz shoes (own) ✓

## RALPH

- oxford shirt ✓
- pullover sweater (own) ✓
- slacks (own) ✓
- tan<sup>o</sup> dark socks (own) ✓
- short tan boots (own) ✓



HARRISON HOWELL

3 piece tan suit ✓  
 white shirt ✓  
 string tie ✓  
 dark socks or to match ✓  
 boots or ~~brown shoes~~ (own) ✓  
 planter or to sellon ✓

HENCHMAN # 1 (TONY)

polyester suit, blue-gray ✓  
 lt. shirt ✓  
 dark tie ✓  
 Fedora ✓ blue servant Tabard, I, q, etc. ✓  
 black socks (own) ✓  
 black shoes (own) ✓

HENCHMAN # 2 (MARC)

polyester suit, lt. blue-belled ✓  
 dark blue shirt ✓  
 lt. wild tie ✓  
 fedora ✓ blue  
 lt. or patterned socks servant tabard, I, q, etc. ✓  
 dark shoes ✓

FRED/PETRUCHIO

- I, 1. black shirt ✓
- black pants ✓
- black belt ✓
- black socks (own) ✓
- black shoes (own) ✓

- I, 3. Beige silk shirt } ✓
- RUST PANTS } all on
- BOOTS } rest of show
- ROBE ✓

- I, 4.5. Black Beret (plain) ✓
- Black VEST ✓
- Black, gold-lined cape ✓
- (w/above shirt, pants, boots)

- I, 9. ~~Rust beret w/black feathers~~ Black beret, <sup>black</sup> rust feathers ✓
- Distressed, off white jacket ✓
- ~~one pant leg in shoe sock boot~~ one pant leg over boot

- II, 8. ~~Rust beret w/white feathers~~ black beret, <sup>white</sup> rust feathers ✓
- Coppery Gold jacket - matching belt w/fancy buckle ✓
- ~~rust or stripe~~ silk ascot



LILLI/KATE

- I, 1. grey chiffon dress, glitz trim ✓
- chiffon cape w/ fox collar ✓
- black dress sandals (OWN) ✓
- "diamond" NECKLACE + earrings ✓
- Harrison's ring ✓

- I, 3 red leotard ✓
- black mesh tights ✓
- black character shoes ✓
- silk kimono ✓

- I, 4-5-6. body/legs as above
- RED GOWN ✓
- ~~hair ribbon~~ of gold barrette ✓
- 66 gown off - note on for white leotard ✓
- I, 7, 8 into white gown, <sup>ok</sup> flesh tights, camel shoes ✓

- I, 9.   
 ↓  
veil headpiece ✓

- II, 3, 4. distressed wh. gown ✓
- 5. gown off - robe
- 6. as I, 1 except <sup>ROSE</sup> mesh stockings (dye) ✓

- II, 8. ROSE GOWN + leotard ✓
- ROSE hat ✓
- ROSE SHOES ✓

6.

## BILL/LUCENTIO

I, 2. plaid jacket ✓  
tan slacks or cords ✓  
lt. oxford ✓  
tan socks ✓  
tan shoes (own) ✓

I, 4.5. white silk shirt ✓  
blue knit pants ✓  
STRIPE "sweater" ✓  
tan belt ✓  
socks boot rolled over pants ✓  
blue fedora (dye) ✓

II, 8-9. same shirt, legs w/all other  
blue jacket ✓  
blue + silver belt ✓  
sequin + feather band on hat ✓

II, 4, 6. shirt + legs alone

II, 8. hat as I 9  
blue satin + silver sequin jacket ✓



LOIS/BIANCA

- I, 1+2. blue tights (own) ✓ shiny
- blue leotard (own) ✓ TYPE
- long pink "ROCKETTES" sweatshirt ✓
- scarf ?
- blue character shoes (color) ✓ - all

- I, 4-5. blue mesh tights (dye) ✓
- pink & blue & multi gown ✓
- hair ribbons ✓
- h. blue leotard ✓

- I, 8-9. blue gown ✓
- blue cap ✓

- II, 4. mesh, leotard & shoes
- : sweatshirt again

- II, 8. silver gown ✓
- wedding veil ✓

HARRY/BAPTISTA

I, 1-2. Beige or brown suit ✓  
 tan shirt ✓  
 blending tie ✓  
 navy socks ✓  
 black shoes (own) ✓  
 brown or tan porkpie ✓

I, 4-5. white silk shirt ✓  
 navy knit pants ✓  
 NAVY SLEEVELESS trench jacket ✓  
 socks rolled over pants ✓  
 reshaped Fedora - square crown - grey or blue ✓

I, 9, II, 8. Blue velvet "shirt" + overcollar with above ✓  
 blue, gold + feather band for hat ✓

GREMIO/RAUB

I, 1. own - check at wet tech no ✓

I, 4-5. beige silk shirt ✓  
 purple knit pants ✓  
 purple silk awgdd lame jacket ✓  
 black rolled socks ✓  
 black character shoes (own) ✓ II, 3 - servant's  
 tabard ✓

To

Coat + hat ✓



HORTENSIO/JAMES

I, 1. own - check at wet tech ✓

I, 4-5. Beige silk shirt ✓  
dk green knit pants ✓  
green "glitz" vest ✓  
green ETON blazer - crest pocket ✓  
~~tan sock - spots buttons~~ black rolled socks ✓  
black shoes (own) ✓

III, 3 Servant's tabard ✓  
II, 8 green ~~bowler~~ boater, glitz band + feather ✓

CHORUS/NIRUND

I, 1. pants of costume, all other own - check lat wet tech

I, 4-5. white silk shirt ✓  
turquoise knit pants ✓  
turg. <sup>ok</sup> ~~argyle~~ "sweater" vest w/ diamond pattern stripes ✓  
grey or black belt ✓  
~~argyle socks, rolled over~~ black socks ✓  
black shoes (own) ✓

II 3 Servant's tabard ✓  
II, 8. turg. billed cap (dye) w/ feather ✓

---

PETRUCCIO'S SERVANTS, II, 3, wear shirt + legs of costumes with gold tabard 1 ✓  
wine red 2 ✓

### CHORUS/GEORGE

I, 1 borrowed black leather pants ✓ - other own-check at wet tech

II, 4-5. beige silk shirt ✓  
rust velvet jacket w/metallic brocade sleeves ✓  
orange/rust knit pants ✓  
stripe rolled socks black ✓  
black shoes (own) ✓

II, 8. ~~gold or rust beret~~ w/feathers  
rust bush hat + band ✓

### CHORUS/GLENN

I, 1. costume pants, all other own-check at wet tech

I, 4-5. white silk shirt ✓  
bl.-violet knit pants ✓  
rd.-violet "down" jacket ✓  
matching belt ✓  
black rolled socks ✓  
black shoes (own) ✓

II, 8. plaid tyrolean hat (dye) w/feathers. ✓

---

in II, 1 and II, 6 chorus men  
are in costume shirts + legs

---



# CHORUS/ANNIE

I, 1. Cindy's lavender NYLON sweats ✓ - costume shoes ✓ - rest own -  
check at wet tech

II, 4-5. yellow leotard ✓  
yellow/orange gown ✓  
matching ribbons ✓  
orange mesh tights (dye) ✓  
<sup>orange</sup> gold char. shoes (color) ✓

9, II, 8. bandeaux cap w/ flowers + ribbons ✓

# CHORUS/DARA

I, 1. costume legs - rest own - check at wet tech

II, 4-5. turquoise leotard ✓  
turg. mesh tights (dye) ✓  
turg. gown ✓  
matching ribbons ✓  
turg. char. shoes (color) ✓

9, II, 8. bandeaux cap/flowers + ribbons ✓

CHORUS/LISA

I, 1. all own incl. bl. char. shoes - check at wet tech

- I, 45. purple leotard ✓
- bl. purple gown ✓
- purple mesh tights (dye) ✓
- matching ribbons ✓
- purple char. shoes (color) ✓

9, II, 8 bandeaux cap w/matching flowers & ribbons ✓

CHORUS/TAMMY

I, 1. Janie's short rehearsal skirt - rest own - check at wet tech

- I, 45. green leotard ✓
- green gown ✓
- matching ribbons ✓
- green mesh tights (dye) ✓
- GREEN char. shoes (color) ✓

9, II, 8. bandeaux cap w/matching flowers? / leaves & ribbon ✓



CHORUS/CINDY

I, 1. costume leotard + tights - rest own - check at wet tech

I, 4-5. purple leotard ✓  
 red violet/purple gown ✓  
 matching ribbons ✓  
 purple mesh tights (dye) ✓  
 purple char. shoes (color) ✓

I, 9, II, 8. bandeaux cap w/ matching flowers + bows ✓

CHORUS/DAWN

I, 1. costume shoes - rest own - check at wet tech

I, 4-5. peach leotard ✓  
 peach gown ✓  
 matching ribbons ✓  
 flesh mesh tights ✓  
 peach char. shoes (color) ✓

I, 9, II, 8. bandeaux cap w/ matching flowers + bows ✓

---

In II, 1 and II, 6 chorus women wear leotard + legs of costume with whatever cover-up they use in I, 1. (if none, add shirt, sweater or scarf)

	<u>Tank top leotards</u>		<u>mesh tights</u>		<u>Shoe</u>
Kate #1	red	ML	black	C	8 M
#2	white	"	flesh	"	"
#3	rose (lavender)		"on top"	"	"
Bianca	lt. blue	M	white	B	5 1/2 M
Tammy	Kelly	S	pk waf	B	5 1/2 M
Cindy	purple	ML	"	C	8 1/2 M
Lisa	"	ML	"	C	9 M
Annie	yellow	S	white	B	6 M
Dawn	peach	S	flesh	B	6 M
Dora	turquoise	M	pk waf	C	7 1/2 M

Weissman's  
has all

Chicago Ill.  
(wh. spec. order - 12.50)

Weissman's  
(Janie @ 11.25)



# MASTER FABRIC & Supply list

WOMEN	glitz	silky	lining	trims	ZIP
red	both - th. 3	ok 2	dk. red. satin	gold/black byds	22" red
-wedding dresses	6 <sup>o-w with gold str.</sup>	2 (pau velvet)	8 white	10 sew-in gold 6 gold cord	2 22" white
Rose	2 1/2 yds ✓ gold stripes full	3 yds ✓	5 yds ✓	4 braid (gold + red) 5 narrow gold	22" rose
multi	1/2 yd blue ✓ 1/2 yd pk. ✓	4 yds	4 yds (2 pk. 2 bl.)	2 1/2 blue sequin 2 1/2 pink sequin	22" pink
blue	2 1/2	3 1/2 blue	4 (nw. silk)	5 blue sequin 1 bl ✓	22" blue
silver	trim 2-body		19 (same as #1 blue)	6 silver sequin 1 wh. ✓	22" white
INDY purple red violet	2 1/2 p.	3 r.v	4 r.v	self	1 lavender 22" purple
MMY green	2	2 satin	4 green	8 narrow silver	1 green ✓ 22" green
SA d. purple	2	3	5 darker	self + purple self + silver	— 22" purple
tw Peach	2	3	5 darker	3 silver irid.	self 1 peach 22" peach
RA Turquoise	2 (red costume)	3	5 darker	self	— 22" turquoise

ME 1/2 red orange 3 1/2 yellow gold 5 (yellow orange) 5 ribbon 5 yellow 22" yellow  
 (see shoes) 5 gold 5 (body over lining)

(from early purchases)  
 5 yds gray chiffon 3 yds o.w. crepe 2 yds o.w. chiffon  
 3 silver + sequin trim ✓ dress pattern  
 2 1/2 yds pink 6 buttons ✓ dye for paul

NEW-MAN pants      shirt      body      glitz      trim      fasten  
 chio 1. 2 1/2-3 rust knit 3 big silk <sup>tone on tone</sup> 1 black ring - - big sep. zip  
 (7" zip) CAPE: 3 yds bl. suede cloth 3 gold lining 1/2 gold dropery  
 3. - - - 3 Copper Gold 2 gold buttons <sup>chain</sup>  
 (white threads durable if too gold) 4 copper buttons  
 fancy buckle

NIIO 1. 2 1/2-3 blue knit 3 white silk 2 1/2 wide stripes <sup>blue or dyable</sup> - (sil. mad) <sup>silver</sup> buckles  
 2. (7" zip) - - 2 1/2 brocade - 6 narrow silver 8 silver buttons  
 3. - - 2 1/2 blue satin 1 sil. lame 3 silver sequin 4 silver but.  
 (w/white) 1 stretch sequin

ista 1. 2 1/2 navy knit 3 white silk 2 navy as pants - 4 narrow gold 6 gold buttons  
 2. (7" zip) - 2 bl. velvet 1 cross gold 4 narrow gold

NSIO 2 1/2-3 Sk. olive knit 3 big silk 1 1/2 olive wool 1 1/2 green 3 narrow gold 4 sep. gold  
 (7" zip) velvet 6 sm. buttons

IO 2 1/2-3 purple knit 3 big silk 2 1/2 purple silk 1 gold lame 3 gold 4 gold buttons  
 (7" zip)

IA 2 1/2-3 <sup>bl</sup> purple knit 3 white silk 3 red violet 1/2 silver lame 6 narrow silver 8 separate zip  
 (7" zip) brocade in stock

GE 2 1/2-3 rusty orange knit 3 big silk 2 rust velvet 1 gold/orange/green brocade 4 narrow gold 2 lg gold 4 m buttons  
 (7" zip)

AD 2 1/2-3 turquoise knit 3 white silk 2 1/2 <sup>dark</sup> turquoise knit - 6 narrow silver -  
 (7" zip) turquoise knit 1 turquoise silk + 6 narrow silver 4 silver buttons



# Shopping list - fabrics + notions

## 1/2 FABRICS

- 3 yds brgt. red met. str
- 2 yds. dk " "
- 6 off wh. gold met. str
- 2 1/2 dk. rose/coppery gold
- 2 1/2 yds blue ✓
- 2 yds. silver brocade (also on line)
- 3 yds " lame ✓
- 2 1/2 yds purple ✓
- 2 yds green ✓
- 2 bl violet ✓
- 2 peach ✓
- 2 turquoise ✓
- 1 1/2 red-orange ✓
- 3 coppery gold ✓ *needs overdyeing*
- 1/2 shiny green ✓
- 1 gold lame

## outerwear silks

- K.. 3 yds rose
- 4 yds dk. red cape back satin
- B.. 4 fl/pk + multi ✓
- 3 lt. blue ✓
- Cin. 3 red-violet ✓
- T.. 2 gr. cape back satin
- L.. 3 med. bl. purple
- DW. 3 med. peach ✓
- Dr. 3 turquoise
- A.. 3 1/2 yel.-gold
- Gr. 2 1/2 purple ant. satin
- Lu. 2 1/2 brocade
- 2 lt. blue satin

## lt. wgt. LININGS or silks

- K.. 8 white
- 5 rose
- B. 4 lt. blue ? ✓
- 4 1/2 blue ✓
- 4 1/2 lt. (blue) ? ✓
- Cin. 4 red-violet ✓
- T.. 4 green
- L.. 5 dk. blue-purple
- DW. 5 dk. peach ✓
- Dr. 5 lt. turquoise
- A.. 4 yel.-orange
- Pet. 3 beige silk *tone on tone*
- Lu. M.C. 12 yds. white
- 9 yds. lt. beige
- Pet. 3 yds gold

## Pile Fabrics

- K.. 2 ow. panne velvet ✓
- Cin. 1 r-v panne velvet ✓

## ies + "leathers"

- 1 black smooth
- 3 black suede cloth

## STEERS

- DW. 1 yd. peach ✓
- A.. \* 5 yellow

## Body Knits

- Lu. 2 1/2 wide str.
- Bag. (with pants)
- No. 2 1/2 Angora turquoise

NEE body fabrics

2½ brocade (blue or dyable)

2½ olive "wool"

3 red/violet nylon (or polished cotton)

~~2½ navy~~

✓

✓

ty trims

1 bolt. narrow silver

" " good <sup>sale at</sup> FW - .10c per yd.other trimspants knits <sup>usually</sup> 2½-3 (width <sup>at waist</sup>)

Pet. rust (prob. "sweden")

Lu. blue

Bap. 4 navy double (60" w)  
5 w/less

Hor. dk. olive

Gre. purple

Gl. bl. purple

Ge. rusty orange

No. turquoise

Ribbons

✓ ½ yd. 1" red

✓ " " green (+ narrow silver)

✓ " " red/blue ✓ ½ yd. 5/8" pink

✓ 2 yd. " purple ✓ 2 yd. 1/4" lav.

✓ " " lav. ✓ " " purp.

✓ " " tung. } both w/silver

✓ " " peach

✓ 2 yd. 1/4" red } w/good

✓ " 1/2" yellow



# Misc. shopping lists

## USED CLOTHING

- 5: Polyester - med. blue or gray: 44xL, 36/36 ✓  
darker blue: 46S, 40/28 ✓
- "Palm Beach" 3 pc. Tan: 46R 40/30 ✓

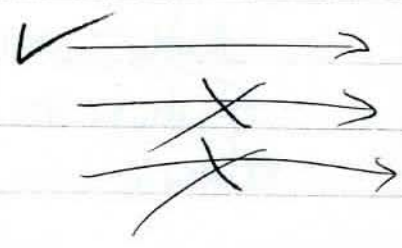
- ts: white, 16 $\frac{1}{2}$  - 32 ✓
- yellow or gold, 15 - 34 ✓
- black, 15 $\frac{1}{2}$  - 34 ✓

- 5: gray fedora 7 $\frac{1}{8}$  - 7 $\frac{1}{4}$  ✓
- ~~bonnet~~ bonnet any size ✓
- 10 gal. or planter 7 $\frac{1}{4}$  ✓
- Tyrolean 6 $\frac{3}{8}$  - 7 ✓
- berats - black
- ~~rust~~
- ~~gold~~

## NEW CLOTHING

- ✓ long pink sweatshirt (J. says Weissmans)
- Heavy Socks: ✓ 3 black (P, Gr, Gl)
- ✓ 2 tan (Hor, Dye)
- ✓ 1 Navy (Bap)
- all 3 ✓ 2 rust str (P, Gr)
- black or navy 1 tan argyle
- ✓ 2 pr. queen support - choc. or cocoa brown

or



Boots 9 $\frac{1}{2}$  D \_\_\_\_\_ or yes ✓ \_\_\_\_\_

ring for hilli ✓

## MILHAPY

- ✓ "bridal" hat frames - one type
- ✓ (both Kate cap type)
- ✓ G. Rose Rose
- ✓ must huckle pad
- ✓ purple violets
- ✓ small peach
- stiff blue feathers

fabric dye

- 1 chestnut brown (over-dye) ✓
- 1 Tangerine (gold) ✓
- 2 royal blue (dye) ✓
- 1 old rose ✓
- 2 Kelly use with royal ✓
- 2 purple if no turg. ✓
- 1 evening blue ✓
- 1 gold ✓
- 1 royal or turquoise

leather dye

- 2 black ✓
- ~~1 brown~~

shoe color (if mixed) +

- lt. blue ✓ white have
- ✓ ROSE light ✓ white ✓ red
- Kelly green ✓ yellow or white have
- Golden yellow ✓ tan or white " "
- peach ✓ white " +
- turg. or aqua ✓ white have
- ✓ purple + 4 white red ↑
- 2 white + blue

RYLICS

- okai's GREEN ✓
- low Ochre ✓



<u>S-MEN</u>	<u>SOURCE</u>	<u>Paint, COVER or DYE</u>	<u>bands or bows</u>	<u>feathers or flowers</u>
Perk Pie on Fedora ✓	stock	-	-	-
ster' Fedora ✓	stock	-	-	-
ter' Fedora ✓	used	-	-	-
on "planter" ✓	used	-	Brown band ✓	-
Black ✓	used or new	-	-	✓ Black
Rust ✓	unavailable	-	-	✓ White <sup>Rust</sup> hackle red
io. Fedora ✓	stock	✓ dye blue	✓ sequin stretch-D	✓ blue
TOP or shot Bush ✓	"	✓ red block	✓ blue + gold -D	✓ stiff blue
io-top ✓	"	✓ paint gold (non-wat)	✓ gold lens	purple
io-Bowler ✓	used	✓ paint green	✓ green glitz	✓ green + gold
io-boater ✓	used	✓ dye purple	✓ silver	purple or pink
io-flat cap ✓	stock	✓ dye turg.	-	✓ turg + green
io-Gold ✓	stock	✓ dye rust	✓ metallic brocade	✓ orange + rust

<u>WOMEN</u>	<u>SOURCE</u>	<u>Paint, COVER or DYE</u>	<u>bands or bows</u>	<u>feathers or flowers</u>
"conical" bridal ✓	mil. sup.	✓ dress fabric	✓ gold braid	✓ (gold str. tulle veil)
ROSE Cap ✓	mil. sup.	✓ rose brocade	✓ matching dress	✓ ROSE ROSE
A. Blue CAP ✓	stock	-	✓ silver bows	✓ blue
wedding ✓	stock	✓ cover band w/ blue flowers	←	✓ (lace veil)
E (all bandeaux bases from hair + hat stock) ✓	plastic	✓ <sup>orange</sup> gold wide ribbon	✓ yellow orange + red	✓ yellow, orange
A ✓	stock	✓ prussian velvet	✓ turquoise	✓ turg - aqua - leaves
MY ✓	stock	✓ green <sup>wired</sup> velvet	✓ green sheer	✓ pale green - leaves
DY ✓	stock	✓ lav. bow covered	✓ purple	✓ P. violats
ON ✓	stock	✓ wine velvet	✓ peach fabric	✓ peach + wine
✓	stock	✓ lav. blue felt	✓ lav. blue	✓ P. poppies

APPENDIX IV



## Production Notes

*Kiss Me, Kate* was first presented by Saint Subber and Lemuel Ayers at the New Century Theatre, New York, on December 30, 1948. The cast was as follows:

Fred Graham, <i>Alfred Drake</i>	Bill Calhoun, <i>Harold Lang</i>
Harry Trevor, <i>Thomas Hoier</i>	First Man, <i>Harry Clark</i>
Lois Lane, <i>Lisa Kirk</i>	Second Man, <i>Jack Diamond</i>
Ralph ( <i>Stage Manager</i> ), <i>Don Mayo</i>	Stage Doorman, <i>Dan Brennan</i>
Lilli Vanessi, <i>Patricia Morison</i>	Harrison Howell, <i>Denis Green</i>
Hattie, <i>Annabelle Hill</i>	Specialty Dancers, <i>Fred Davis,</i>
Paul, <i>Lorenzo Fuller</i>	<i>Eddie Sledge</i>

### "TAMING OF THE SHREW" PLAYERS

Bianca ( <i>Lois Lane</i> ), <i>Lisa Kirk</i>	Lucentio ( <i>Bill Calhoun</i> ), <i>Harold Lang</i>
Baptista ( <i>Harry Trevor</i> ), <i>Thomas Hoier</i>	Katharine ( <i>Lilli Vanessi</i> ), <i>Patricia Morison</i>
Gremio ( <i>First Suitor</i> ), <i>Noel Gordon</i>	Petruchio ( <i>Fred Graham</i> ), <i>Alfred Drake</i>
Hortensio ( <i>Second Suitor</i> ), <i>Charles Wood</i>	Haberdasher, <i>John Castello</i>

Singing Ensemble, *Peggy Ferris, Christine Matsios, Joan Kibrig, Gay Laurence, Ethel Madsen, Helen Rice, Matilda Strazza, Tom Bole, George Cassidy, Herb Fields, Edwin Clay, Allan Lowell, Stan Rose, Charles Wood.*

Dancers, *Janet Gaylord, Jean Houloose, Doreen Oswald, Cynthia Riseley, Ingrid Secretan, Gissela Svetlik, Jean Haas, Harry Asmus, Marc Breaux, John Castello, Victor Dautiere, Tom Hansen, Gilen Tetley, Rudy Tone.*

Directed by *John C. Wilson*  
Choreography by *Hanya Holm*  
Settings and Costumes by *Lemuel Ayers*  
Orchestrations by *Robert Russell Bennett*  
Musical Director: *Pembroke Davenport*

### Act One

*Scene 1:* Stage of Ford's Theatre, Baltimore.  
*Scene 2:* The corridor backstage.  
*Scene 3:* Dressing rooms, Fred Graham and Lilli Vanessi.  
*Scene 4:* Padua.  
*Scene 5:* Street scene, Padua.  
*Scene 6:* Backstage.  
*Scene 7:* Fred's and Lilli's dressing rooms.  
*Scene 8:* Before the curtain.  
*Scene 9:* Exterior church.

### Act Two

*Scene 1:* Theatre alley.  
*Scene 2:* Before the curtain.  
*Scene 3:* Petruchio's house.  
*Scene 4:* The corridor backstage.  
*Scene 5:* Lilli's dressing room.  
*Scene 6:* The corridor backstage.  
*Scene 7:* Before the asbestos curtain.  
*Scene 8:* Baptista's home.

## Musical Numbers

### Act One

Scene 1:	
<i>Another Op'nin', Another Show</i>	Hattie and Singing Ensemble Danced by Dancing Ensemble
Scene 2:	
<i>Why Can't You Behave?</i>	Lois Lane
Scene 3:	
<i>Wonderbar</i>	Lilli and Fred
<i>So in Love</i>	Lilli
Scene 4:	
<i>We Open in Venice</i>	Petruchio, Katharine, Bianca, Lucentio
Scene 5:	
Dance	By Dancing Ensemble
<i>Tom, Dick, or Harry</i>	Bianca, Lucentio, and the Two Suitors
Specialty Dance	Lucentio
<i>I've Come To Wive It Wealthily in Padua</i>	Petruchio and Singing Ensemble
<i>I Hate Men</i>	Katharine
<i>Were Thine That Special Face</i>	Petruchio
	Danced by Janet Gaylord and Dancing Girls
Scene 8:	
<i>I Sing of Love</i>	Bianca, Lucentio, and Singing Ensemble
Scene 9:	
Tarantella	Danced by Bianca, Lucentio, and Dancing Ensemble
Finale: <i>Kiss Me Kate</i>	Katharine, Petruchio, and Singing Ensemble
<i>Act Two</i>	
Scene 1:	
<i>Too Darn Hot</i>	Paul, Fred Davis, and Eddie Sledge Danced by Fred Davis, Eddie Sledge, Bill Calhoun and Dancing Ensemble
Scene 3:	
<i>Where Is The Life That Late I Led?</i>	Petruchio
Scene 4:	
<i>Always True To You in My Fashion</i>	Lois
Scene 6:	
<i>Bianca</i>	Bill Calhoun and Singing Girls Danced by Bill Calhoun and Dancing Girls
Reprise: <i>So in Love</i>	Fred
Scene 7:	
<i>Brush Up Your Shakespeare</i>	First Man and Second Man
Scene 8:	
Pavane	By Dancing Ensemble
<i>I Am Ashamed That Women Are So Simple</i>	Katharine
Finale:	Petruchio, Katharine, and Company



