

Dracula:

A Feminist Revenge Fantasy, Really.

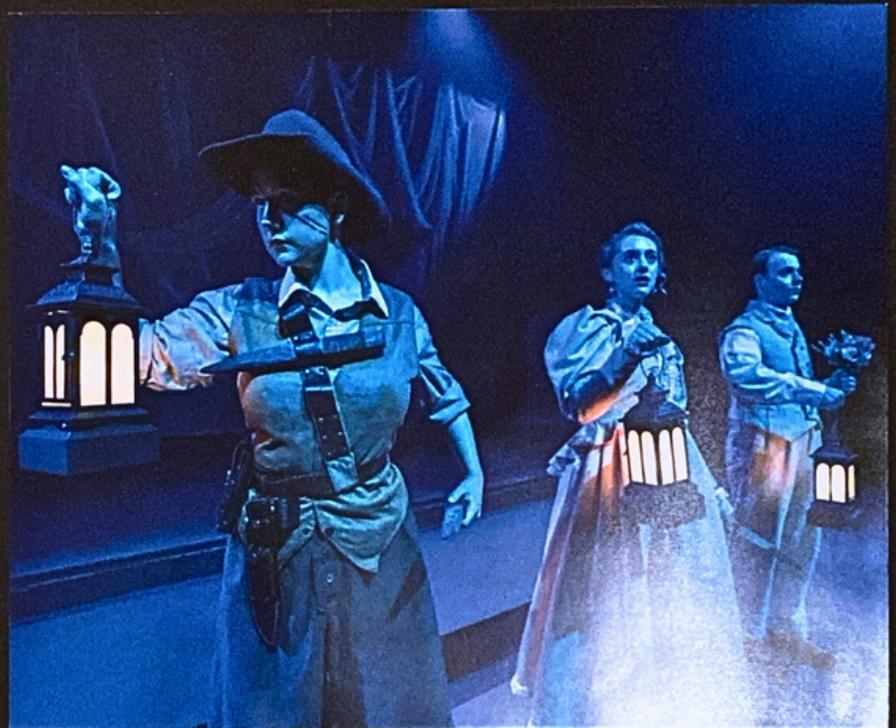
By: Kate Hamill

Concept

The director's concept for the show was based on questions that the characters ask us throughout the play. These questions inspired my designs for the characters. Character oriented questions helped me understand what elements of each character the director wanted to emphasize.

She also provided a list of evocative words to describe her vision for the play:

- Sight – dark, shadow, red, blood, vileness, power, fog, haze, crosses, wood, stone, archway, windows, light
- Feels (Touch) – cold, hot, painful, yearning, grief, want, exposed, foggy, shocked, hopeless/hopeful, motivated, hypnosis, sexual (not sexy), a pacing animal, restraining
- Taste – iron, vomit, wine, meat
- Smell – wet, moss, sweat, blood



Color Palette

"It is my preference that the entirety of the ensemble begin the play in whites and creams, so that as blood is spilled, it becomes increasingly messy- the whites and creams are stained with blood, sprayed, and spattered. By the end, everyone is polluted. . . .

The vampires in this play do not have fangs; they are not pale and drawn; they are not abnormal physically in any way. *The monsters look just like us.*
- Kate Hamill

I honored the playwright's wishes to the best of my ability, while taking into consideration the time, budget, and inventory constraints I was working under. I stayed true to the playwright's vision of a lighter color palette, while adding in low saturation colors and darker accents.

"God should have made girls lethal when he made monsters of men."
- Elisabeth Hower

Synopsis

Kate Hamill's dark comedic drama *Dracula: A Feminist Revenge Fantasy, Really* retells the iconic story of Dracula through the eyes of Mina Harker. The play explores themes of power and control both external and internal such as sexism, abuse, and societal expectations. In a world where the monsters look just like us, will you know him by his acts?



Fabric Choice and Other Considerations

Blood Effects.

While designing for a show with heavy blood special effects, there are questions that need to be answered for every costume and blood effect. I needed to adapt my designs throughout the process in order to meet the needs of actors, special effects, costume shop, and budget.

In order for the costumes to survive the run of the show with minimal staining, I needed to check fabric content of all garments, work with our special effects technician to find a blood formula that would cause minimal staining, and create a detailed list of laundry instructions for the costume crew.

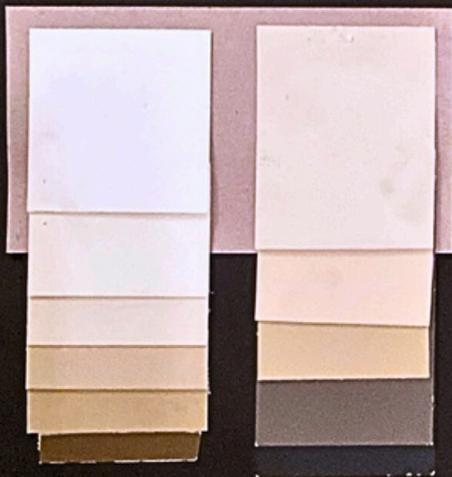
- Is the effect preset or done with live blood effects?
- What is the blood made of?
- How long is the blood on the costumes?
- Is a duplicate needed in case of staining and emergencies?
- Can the garment be washed?
- What is the fabric content of this garment (will it stain)?

Photos by David Harlan



Color Motif

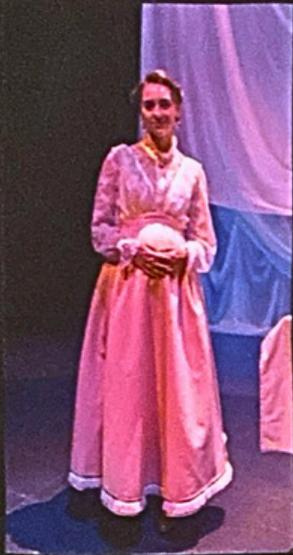
To heighten the concept of "pollution" I included a color motif in my designs. Those who are under Dracula's control have an ombre effect on their costumes. It is visible on Marilla, Drusilla, Renfield, Lucy, and Jonathan.



Production Team:

Director: Mary Trotter
Stage Manager: Avery Weston
Technical Director: River Podjasek
Scenic Designer: Mandy Kolbe
Lighting Designer: Amber Meyers
Sound Designer: Connor Pangburn
Props Designer: Ozzy Glazer
Dramaturg: Dawn Havican
Special Effects: Nate Mohlman

Mina Harker



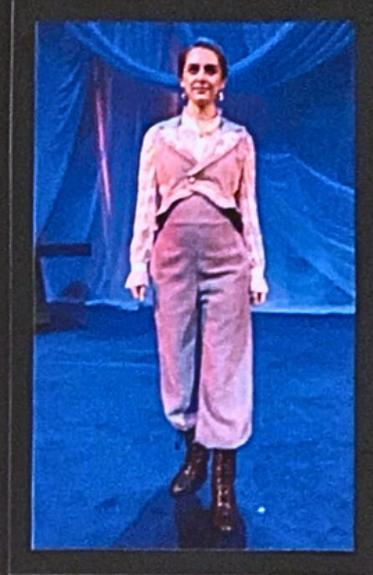
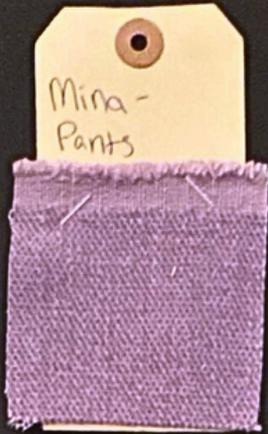
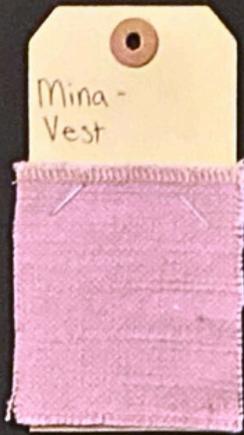
Mina Harker

What are your darkest fears?

"Very smart. Caring. Loyal. Wants to do the right thing. Was raised to be a lady, and is thus suppressing an inner fire that emerges throughout the progression of the play."

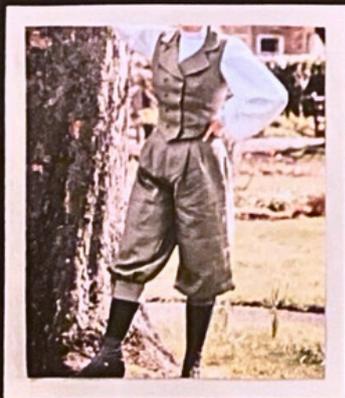
Mina's costume was inspired by 1890's walking suits. All skirts in the show had to be shortened to ankle length in order to avoid being dragged around on the bloody floor or being tripped over during frantic escapes. Mina is visibly pregnant for most of the show, which altered the fit and hem of the skirt. Mina had doubles of her skirt and blouse to account for any staining problems during the run of the show.





"Must face her darkest fears— comes out stronger at the end of it. Secretly an adventurer and a fighter. Is called to be more than she once was."

Mina's vest and pants were modeled after a cycling outfit from the 1890s- early 1900s. This costume was heavily splattered with blood during Dracula's death sequence. Doubles were made of both the vest and the pants. Both sets of pants were worn due to a quick change for the final scene where Van Helsing, Jonathan, and Mina appear miraculously clean three weeks later after being soaked in blood from killing Dracula. In the final scene, Mina wears her walking suit jacket, blouse, and pants to show that she wants to retain some of her ladylike persona, but also wants to take with her the lessons she learned throughout the play.



Mina

Lucy Westenra

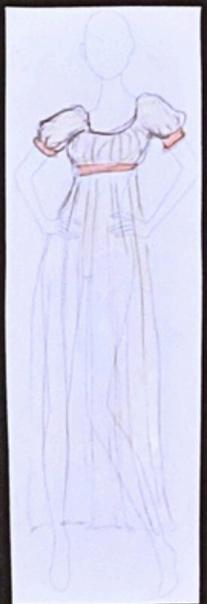
Who is your vampire self?

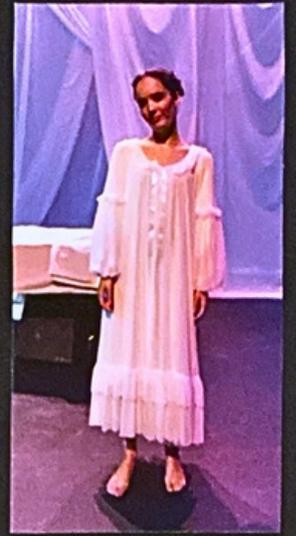
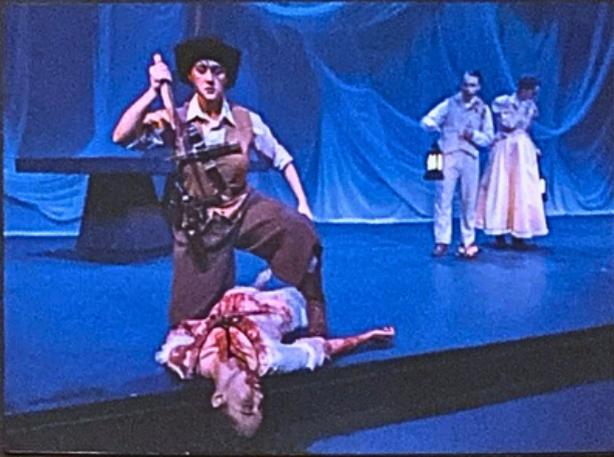
"Bright, funny, vivacious, playful, and mischievous. Feels trapped and torn by expectations. About to be married and deeply conscious of how that puts her under a 19th century man's control."

Lucy's costume strayed slightly from my original design because of the beautiful vintage pieces I found in our costume stock. She wears this outfit for only two scenes, but it assists in giving her personality and life before we watch her fall under Dracula's control. The lace details and warm tones enhanced her lively personality before we see it taken from her.



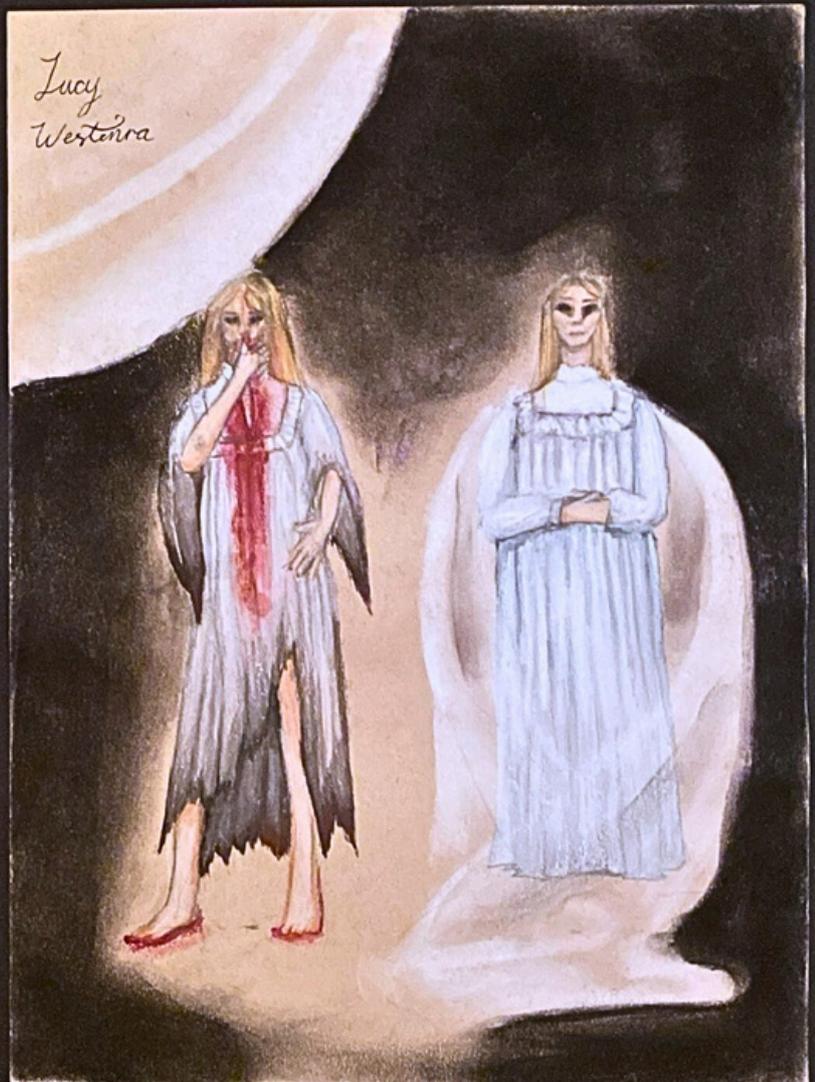
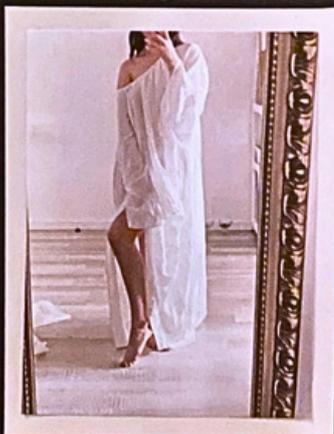
Lucy Westenra

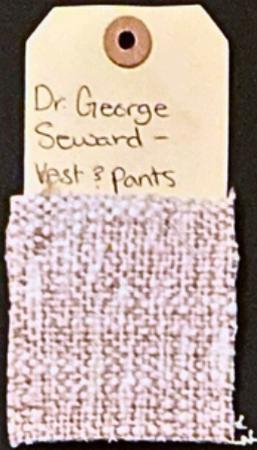




" Falls desperately ill after being bitten by Dracula.. and then becomes a completely different being - an animalistic vampire demon - a naturally manipulative predator.

Lucy spends the majority of the show in her nightgowns. Her clean nightgown was slit down the back and fastened with a magnet to allow for a magical quick change into the bloodied nightgown beneath. The bloodied nightgown was preset with fake, wet blood effects using siliconized caulk and paint. This gave the effect of her being covered in blood without as much wet blood.





Page	Item	Oct 8	Oct 9	Oct 10	Oct 11	Oct 12	Oct 13	Oct 14	Oct 15	Oct 16	Oct 17
Item		IN	OUT	IN	OUT	IN	OUT	IN	OUT	IN	OUT
George Seward	White Tee Shirt										
	White Doctor's Coat										
	White Button Down 1										
	White Button Down 2										
	Tan Tweed Vest 1										
	Tan Tweed Vest 2										
	Tan Tweed Trousers 1										
	Tan Tweed Trousers 2										
	Cream Cravat										
	Shoes										
	Black Socks										

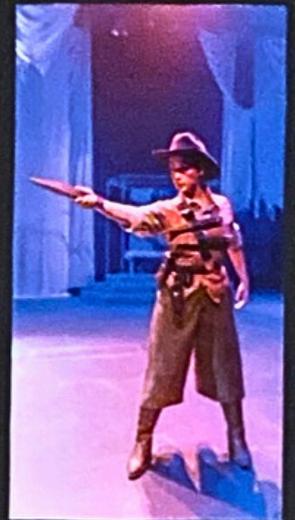
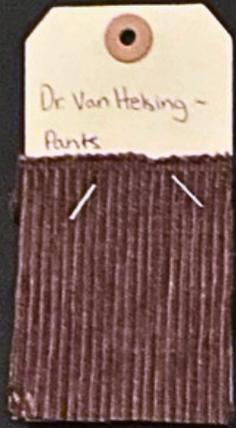
Dr. George Seward

How far would you go to maintain the status quo?

"The head physician of a lunatic asylum. A good man, but starts out the play as a product of his era - has some trouble listening to women. Believes only in the evidence of his own eyes. Tends to mansplain. . . Over the course of the play, he learns to accept female leadership and question his assumptions."

Dr. Seward is the most uptight character in the play. I wanted his costume to display how closed off he is to new ideas without making him intimidating. Seward wants everyone to know that he is a doctor, and believes that his manliness comes from his outward appearance and facade. His vest and pants were made of upholstery fabric, giving the look of tweed while being blood-proof. His vest and pants were duplicates and included a secret inner pocket for the blood bag used during the blood transfusion.





Dr. Van Helsing

What will you stand up for?

"She wears dusty beaten clothing and a big cowboy hat. She has a long nasty old scar all up and down the side of her face as if someone has taken their hand and RIPPED down, long ago. ... She's no Lady."

I modeled Dr. Van Helsing's design after American cowboys and railroad workers in the 1890s. She wears a bandolier of stakes to allow for easy access when encountering vampires. Her costume includes several pockets and pouches, from which she pulls numerous silver crosses. Her pants, vest, button up shirt, and hat had doubles in case of staining from blood effects.



Marilla and Drusilla

What makes you resentful?

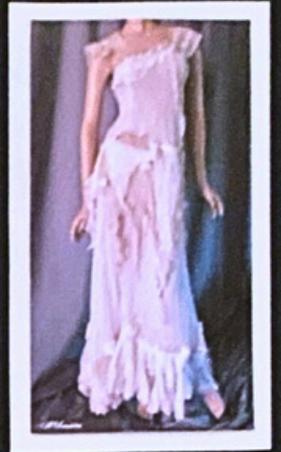
"Vampire[s]. More animal than human. Was lured into vampirehood by Dracula, who then proceeded to exploit [them]."

Marilla and Drusilla's first costumes are scantily cut nightgowns that they have added scraps of fabric to to maintain their modesty. The fabrics vary in texture and opacity. The bottoms of the dresses have also been dip dyed to create the color motif. Their silhouettes are not specific to a time period because no one knows how long they have been under Dracula's control. They quick change out of these during a short transition, so the spinal detail was moved to their other garments.



Marilla

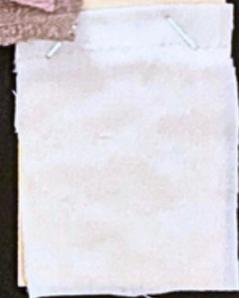
Drusilla



Drusilla -
Nightgown Scraps

Marilla -
Nightgown Scraps

Drusilla -
Nightgown Base





Marilla & Drusilla
Sweater Dresses



"Resents [their] objectification. Manipulative; vicious; probably sociopathic."

Marilla and Drusilla's second costumes were made from a sweater-like material, that was easy to move in and distress. I layered loose woven, cheese cloth-like fabric to create similar ripped detailing to their nightgowns. These dresses had bloodied duplicates that were preset with wet blood effects using siliconized caulk and red paint. Drusilla's bloodied dress included a channel for blood tubing that was used to create a blood spray during her death.



Marilla



Drusilla

Renfield



Renfield

What would cause you to be brutally extreme?
What is your breaking point?

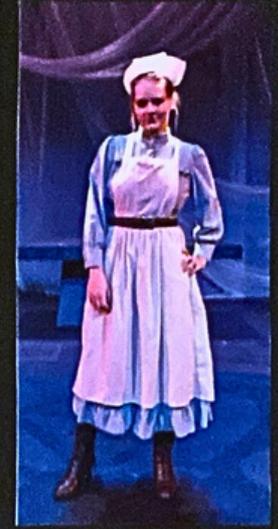
"A madwoman. Worships Dracula. Believes that if she can earn his approval, she will be free. Not a bad soul, really, but capable of extreme brutality or duplicity in service of her religious zealotry. Almost a child, in her way."

Renfield's design is centered around her straight jacket. The arms have been ripped open to give her full mobility to write on the walls and catch flies with sugar cubes. Her cell was positioned upstage center, restricting her to behind the mid curtain. I used paint and dye to enhance the rips and folds of her costume using an opera shading technique.



Dracula Costume Check In/Out sheet

Page 1 of 1	OUT 1	OUT 2	OUT 3	OUT 4	OUT 5	OUT 6	OUT 7	OUT 8	OUT 9	OUT 10	OUT 11	OUT 12
Miller/Merchand												
White nurse cap												
Blue nurse dress 1												
Blue nurse dress 2												
Tan apron 1												
Tan apron 2												
Tan gown turtleneck												
Brown Belt												
Brown Walking But Coat												
Brown Walking But Skirt												
Tan Blouse												
Padlock												
Boots												
White tank top												
socks												

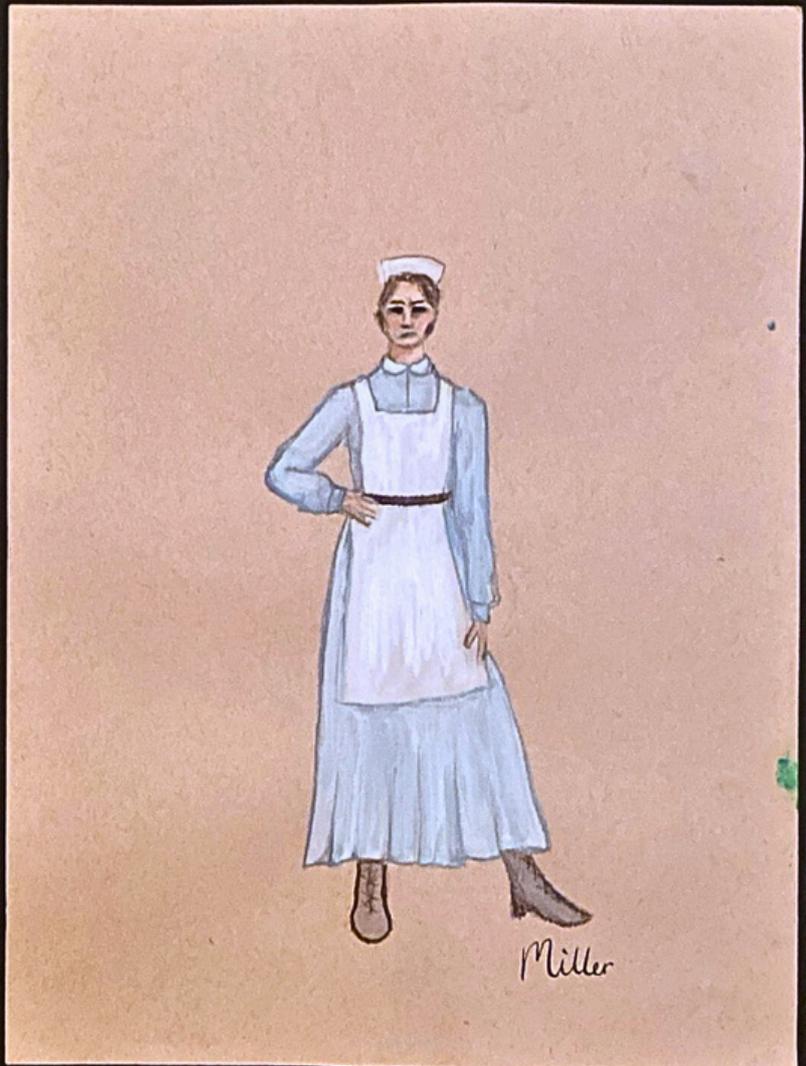
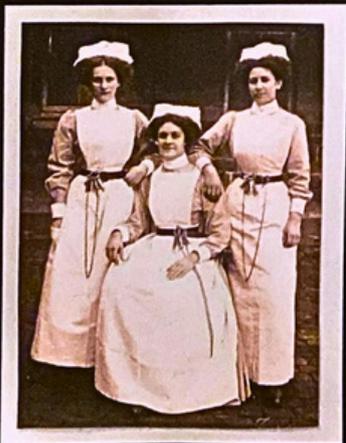


Miller

How do those in power justify their abuse of others?

"A casually brutal asylum attendant."

Miller's costume was modeled after 1890's asylum nurses. The collar on her dress was rigged with snaps so she could rip it open to display the preset blood when Dracula rips her throat out. The apron also had a secret pocket to hold a squeeze bottle for additional blood. A silicone throat piece was stuck on top of her throat so Dracula could have a fake skin piece to hold afterward.





Maid



Marchant

Tartuffe

Written By: Molière
Translated By: Richard Wilbur

Summary

Tartuffe is a farce that follows a self-proclaimed pious con-man who weasels his way into a wealthy, upper class family. All but the head of the household and his mother see through Tartuffe's lies. Orgon, the head of the household, breaks off his previous promise of his daughter's marriage in order to give her hand to Tartuffe. This creates problems for Mariane, his daughter, and her lover Valere. Dorine, Mariane's lady's maid, conspires with the two lovers to encourage them to rebel against Orgon and Tartuffe. Defending his sister's previous engagement with Valere and having witnessed Tartuffe's advances on his stepmother Elmire, Damis, Orgon's son, gets into an argument with his father. This argument ends with Damis being kicked out of the house and disinherited. Tired of the chaos that has ensued, Orgon's wife Elmire hatches a plan to expose Tartuffe's treachery. She hides Orgon under a table and fakes professing her love to Tartuffe. Hearing Tartuffe's amorous response, Orgon throws Tartuffe out of the house, forgetting that he had signed the property rights to Tartuffe. Soon after, Tartuffe attempts to eject Orgon's family from their house, but is caught by the king and thrown in jail.

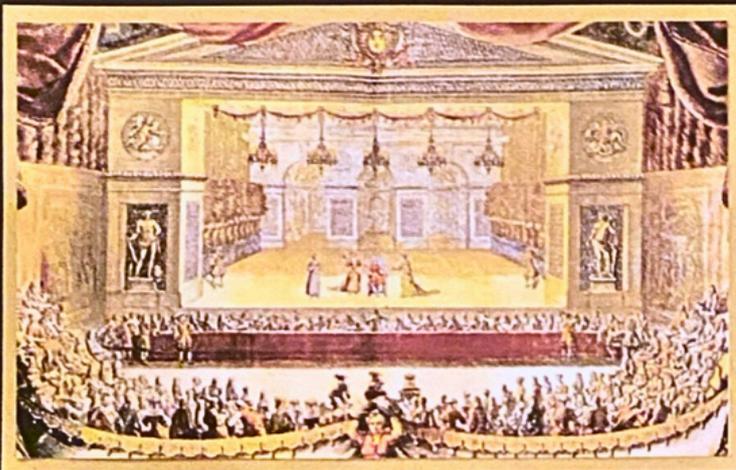


Design Concept

Farces are typically larger than life. During the period that Tartuffe was written, the Academie Francaise had strict rules for theatre and dramatic literature that restricted it to the realm of realism. I chose to set this production of Tartuffe in the 1780's at the height of the Rococo movement. The extravagance of the Rococo movement harmonizes with the themes of Tartuffe. Tartuffe is a farce meant to mock wealth and overindulgence. The Rococo period is well known for its overindulgence that led to the French Revolution. Political unrest and distaste for the wealthy were on the rise, which makes this play more impactful.

Color Palette

This color palette is a mixture of pastels, jewel tones, and earth tones, in order to showcase the diverse personalities within this play. These colors play with contrast, creating dimension and expanding character relationships using association between color and certain character traits. Connections between characters are often distinguished by color, pattern, and texture.



Theatre Space

I designed this production of Tartuffe for a large, proscenium theatre space. Ideally, this production would take place in a historical opera house, immersing the audience in the time period that the play is set.





Le Tartuffe *Tartuffe*



Tartuffe

The "Pious" Con Man

Cunning, Two-Faced, Hypocritical.

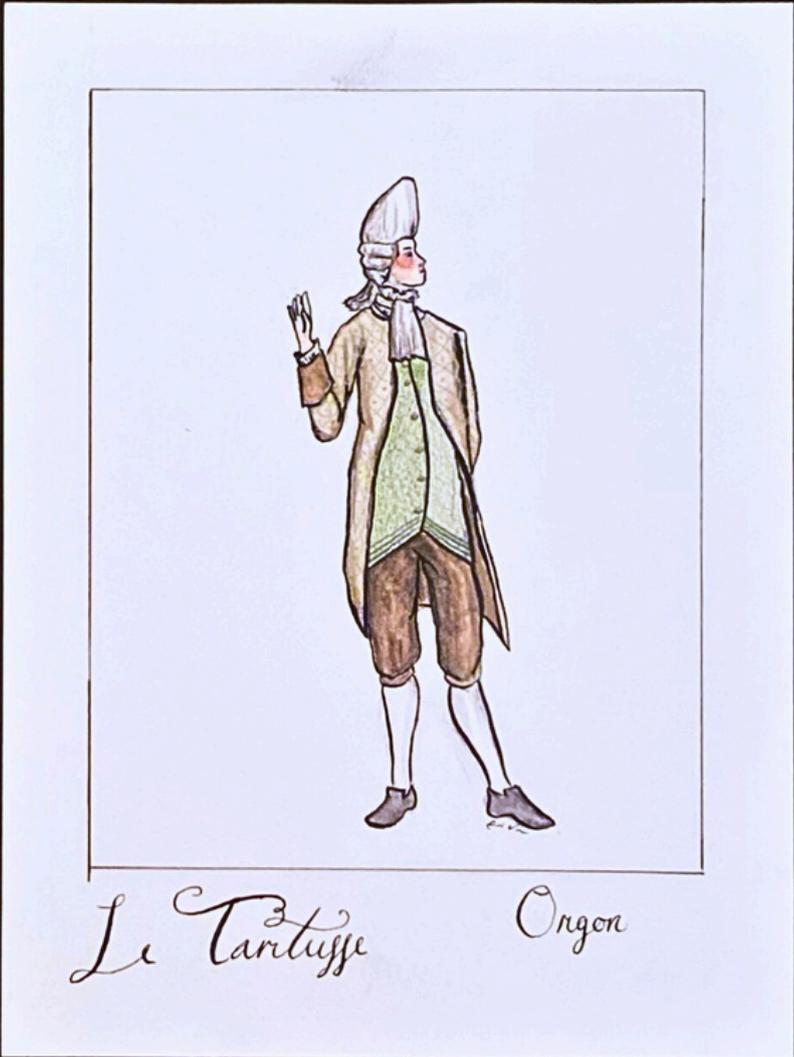
"Tartuffe" is derived from the french verb truffer, which, at the time, meant to deceive or cheat. Though Tartuffe claims his piety to be true, his main motivation is money. His main colors are gold and light green, symbolizing his greed and lack of modesty. His clothing evokes the imagery of a crisp dollar bill or a pile of gold coins. His true colors are visible to the audience and most of the characters. Orgon and Madame Pernelle fail to see his true colors because of the similarities between Orgon and Tartuffe's color palettes. This also hints at Tartuffe's intention to replace Orgon.



Orgon

The Head of the Household.
Naive. Trusting. Defensive.

Orgon is blinded by his admiration for Tartuffe and believes every lie that comes out of Tartuffe's mouth. His desire to impress Tartuffe causes him to alienate himself from his family and disinherit his son. Orgon's color palette is similar to Tartuffe's to symbolise their alliance. He and Damis have the same pattern on their coats as a visual cue of their relationship.



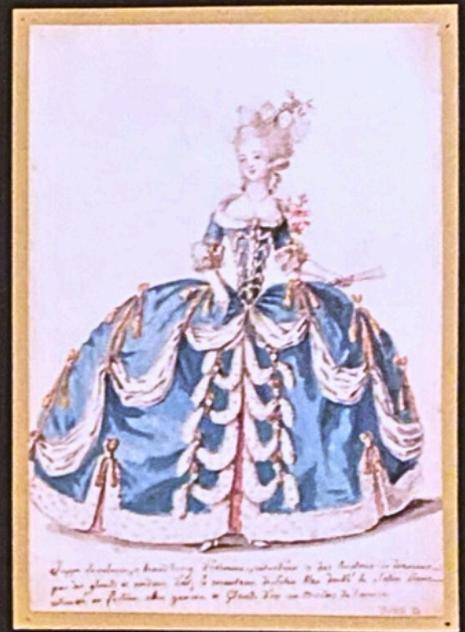
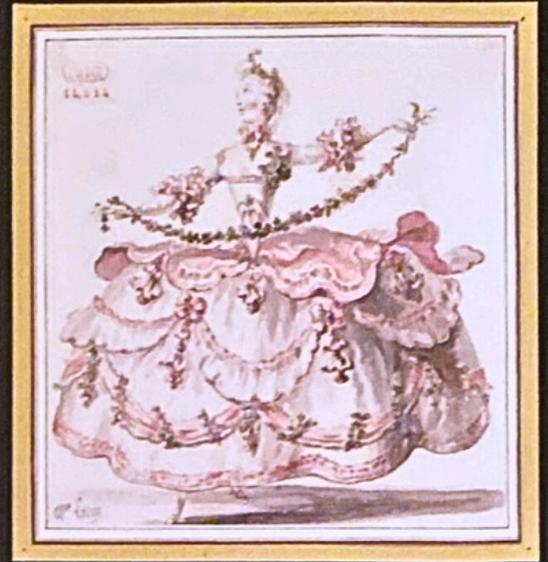
Le Tartuffe

Orgon





Le Tartuffe *Elmire*



Elmire

Orgon's second wife.
Clever. Indulgent. Caring.

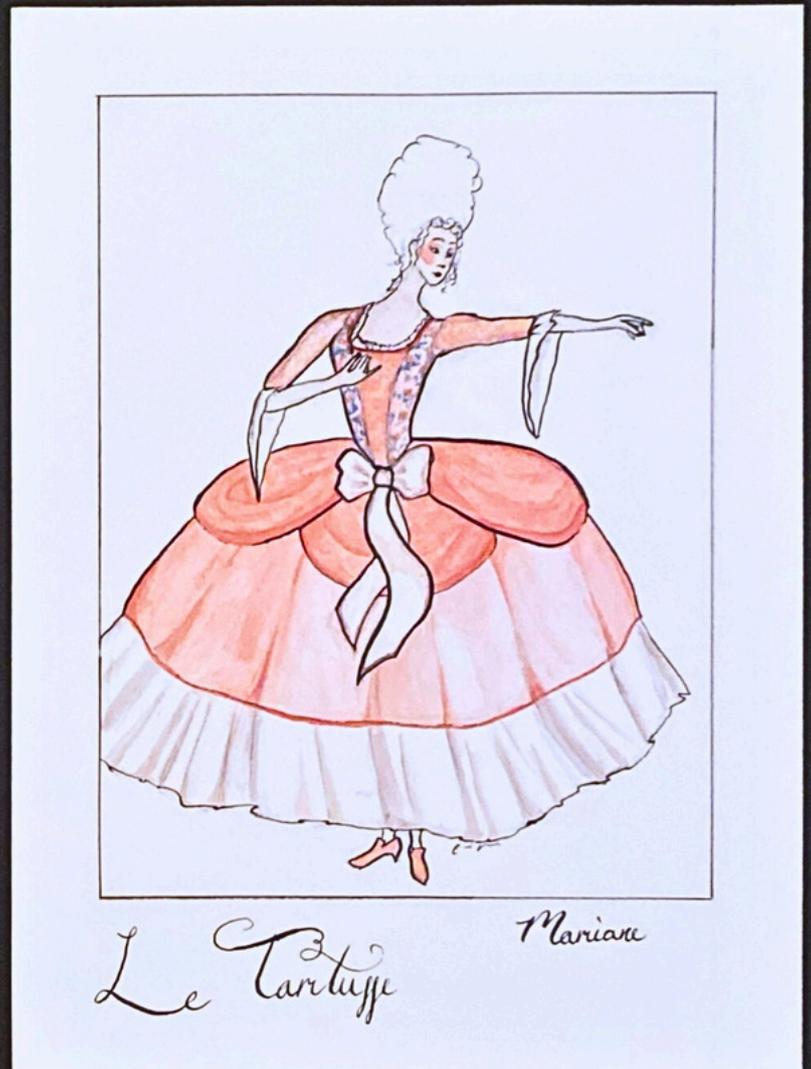
Elmire is stuck between pleasing her husband and trying to reveal Tartuffe's true intentions to him. Madame Pernelle insults Elmire's indulgent spending habits and overly elaborate attire. As an upper-class lady of the house, Elmire would spend most of her time planning parties and maintaining the family's social influence. Elmire dresses far above her social status and uses her looks to her advantage when dealing with her husband. Her gown is based off of Marie Antoinette's expansive wardrobe.

Mariane

Orgon's daughter by his first wife.

Fragile, Romantic, Over Dramatic.

Mariane is hopelessly in love with Valere. In her eyes, their relationship is similar to that of Romeo and Juliet. When she learns of her father's plans to marry her to Tartuffe, she immediately tells Dorine she will commit suicide. She relies heavily on Dorine for advice and common sense, treating her as a mother figure. It was common practice at the time for nannies to raise the children rather than their mothers. Her gown is romantic and expresses her innocence.





Le Tartuffe *Damis*



Grand Tableau (1789) - Fashion of 18th Century



Le Tableau de la mode (1780) - Fashion of 18th Century



Le Tableau de la mode (1780) - Fashion of 18th Century

Damis

Orgon's son by his first wife.
 Aggressive. Dramatic. Loyal.

Damis is quick to anger and makes threats of physical violence, which he rarely follows through. His loyalty to his family and their well being causes arguments with his father. The fiery orange lining and lappels of Damis's coat show his aggressiveness and how he tries to suppress it. Damis's coat also bears the same embroidered pattern as Orgon's.



Madame Pernelle

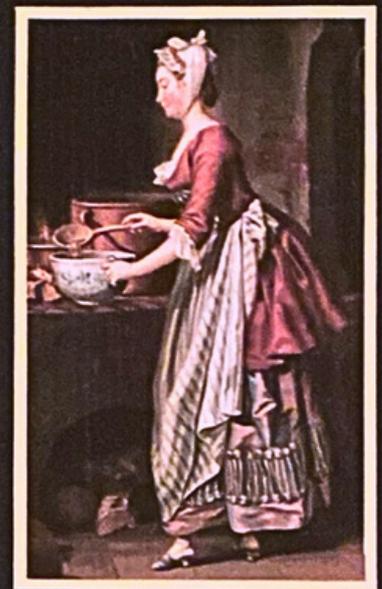
Orgon's mother.
Judgemental. Argumentative. Blunt.

Madame Pernelle is also enthralled by Tartuffe. She believes that God sent Tartuffe to save the household from their sins. The play begins with her insulting all of the house's inhabitants, apart from her own son, and insisting that Tartuffe is there to fix their behaviors. La robe volante suits her dramatic exit and her looming presence. This style of dress was popular in the earlier years of the Rococo movement, showing her age. Her dark purple gown provides a stark contrast between her and the members of the household.





Le Tartuffe Dorine



Dorine

Mariane's lady's maid.

Blunt. Saucy. Voice of Reason.

Dorine has worked for the family for years. She raised the children as their nanny, and has since been employed as Mariane's lady's maid. The family respects her and she has more influence than the average maid. She solves Mariane and Valere's relationship problems. She wants what is best for Mariane and is willing to go against Orgon's wishes to make sure that the family is well taken care of. Dorine's clothes are much simpler than the rest of the household because of her employment as Mariane's Lady's Maid.



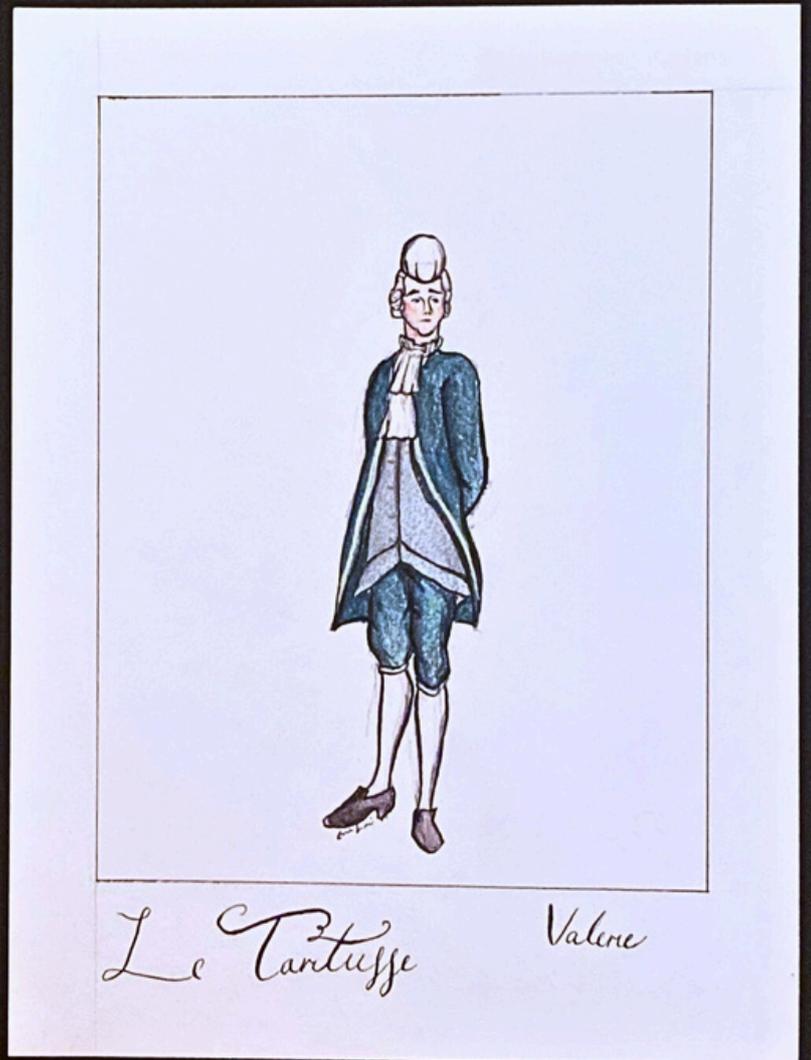
Valere

Mariane's Fiancee.

Gentlemanly. Romantic. Insecure.

Valere loves Mariane, but hides it in order to avoid influencing her. He pretends to be mature and logical, but in reality, he is a hopeless romantic just like Mariane. He takes everything Mariane says at face value. His dramatic nature plays into the Romeo and Juliet fantasy that they share.

He also relies on Dorine to fix their relationship. His clothes reflect his front of maturity and class.



Le Tartuffe

Valere



Le Tartuffe Cleante



Cleante

Elmire's brother.

Wise. Honest. Voice of Reason.

Cleante and Tartuffe are character foils. He and Tartuffe are near opposites, or he is what Tartuffe pretends to be. Cleante is level headed and well spoken. He and Tartuffe have similar gold coats, but Tartuffe has extravagant gold accents, where Cleante has relatively modest accents. His color palette is regal and grounded in dark cool tones.

Lilly's Purple Plastic Purse

By: Kevin Henkes

Adapted by: Kevin Kling

Stylistic Choices

The costume designs should feel like the characters jumped out of the book and onto the stage. My dream is to incorporate textures and color choices that mimic drawings. Lilly's drawings in the light bulb lab play a large part in the conflict of the story. My goal is to make costumes that connect Lilly's drawings to the real world.



The world of a child is larger than life. Everything is high stakes, high contrast, and high energy. We want to capture the big, truthful emotions that kids have when faced with problems.



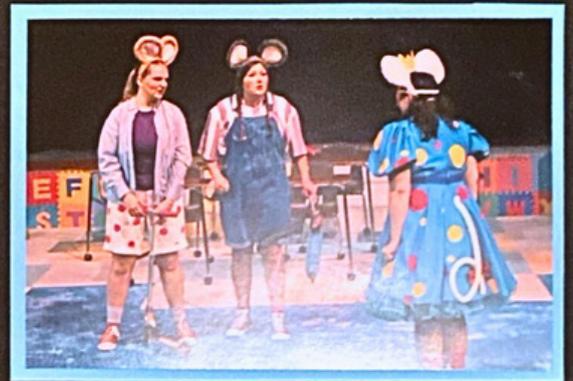
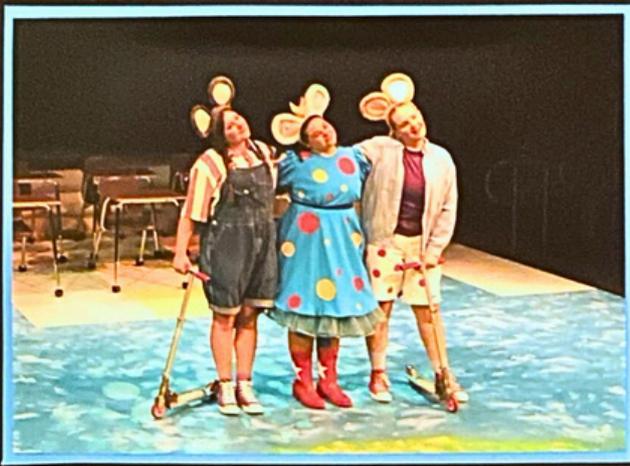
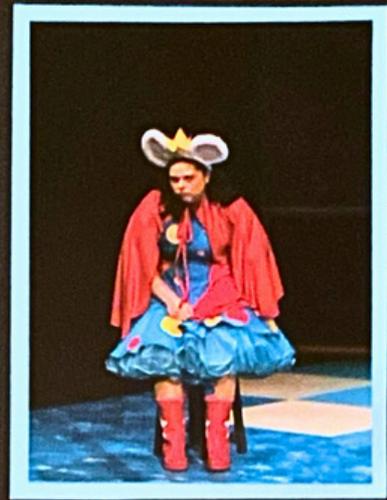
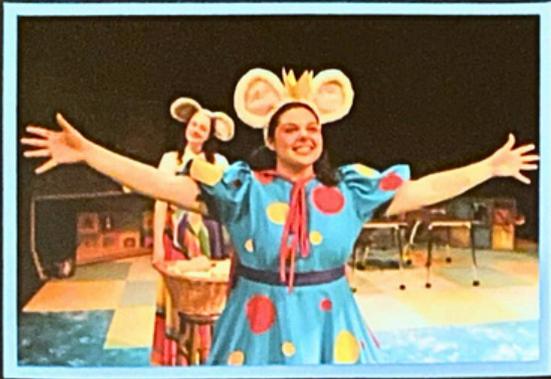
LILLY'S PURPLE PLASTIC PURSE

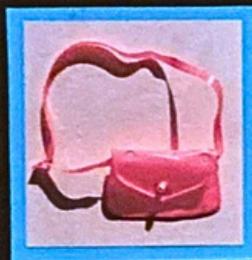
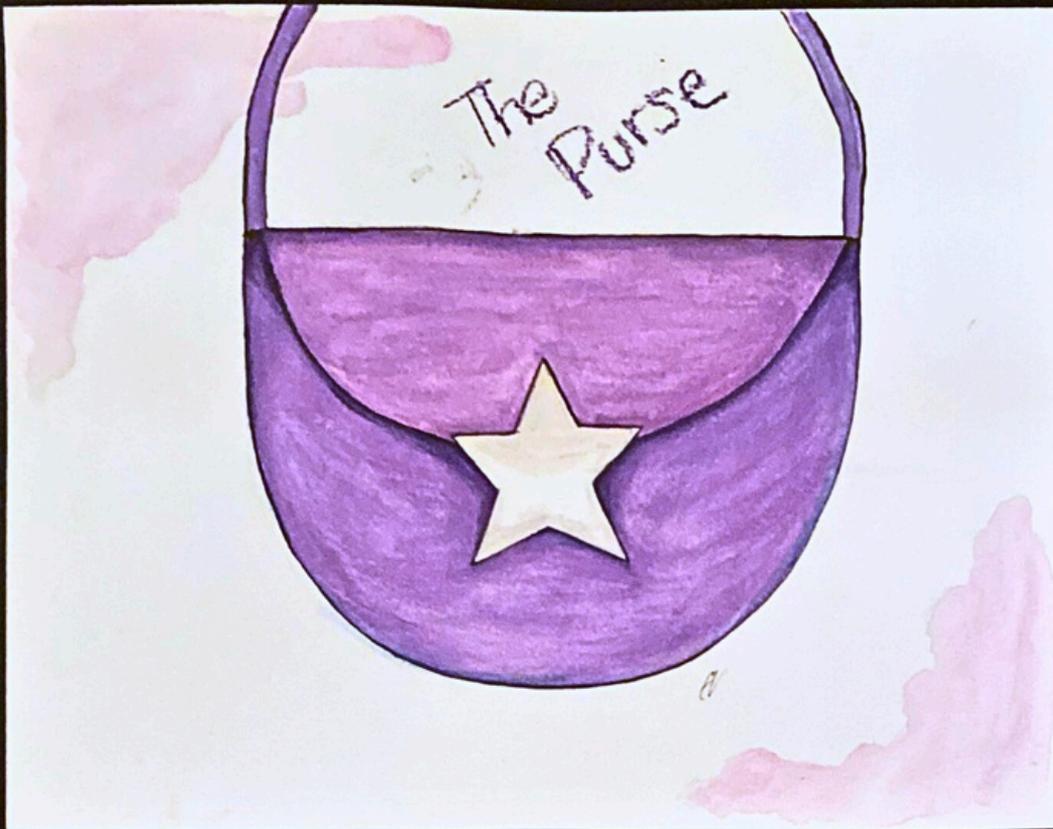


BY KEVIN HENKES

Production Team:

Director: Mary Trotter
Stage Manager: Morgan Millard
Technical Director: Dylan Curvin
Scenic Designer: River Podjasek
Lighting Designer: Coleman Breedlove
Sound Designer: David Harlan
Props Designer: Mandy Kolbe





The Purse

The Purse is inspired by Barbie and Polly Pocket purses from my childhood. I imagined it as a vinyl, play purse that has inlay glitter. It lights up and plays music, which was made possible by collaboration with the sound and lighting team.

Lilly

Lilly's blue polka dot dress is a spin on the dress she wears on the cover of the book. In lieu of cowboy boots, she wears red rubber galoshes which have a rounder toe box, commonly seen in children's shoes. Her crown is reminiscent of a paper crown that she would have made herself. To keep the bell like silhouette of dresses in children's books, she has a petticoat under her dress to fluff it up.

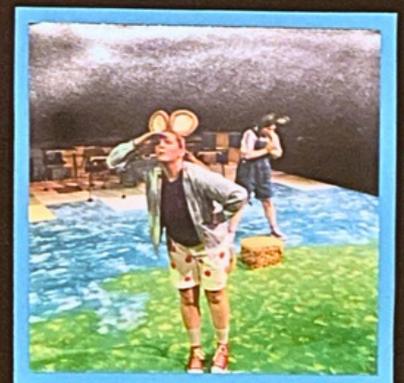


Chester



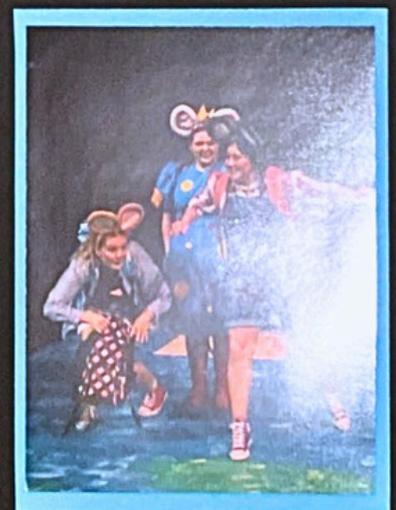
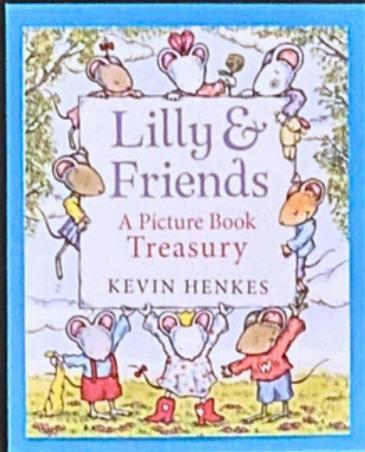
Chester

Just like on the cover of the book *Chester's Way*, Chester wears his signature red polka dot shorts. He has a purple shirt with a denim button up shirt over it. Like all the other mice in Kevin Henkes's books, he has many outfits. I chose one that would be most easily recognizable for the audience.



Wilson

Wilson's design strays from his representations in the book. I chose to put him in overall shorts because it offered more variability in the silhouettes of the main three characters. His typical outfit in the book resembles Chester's too closely and I wanted to make sure that the children would be able to easily tell them apart by what they are wearing. To include a nod to his outfit in the book, I gave him a striped purple and white shirt.

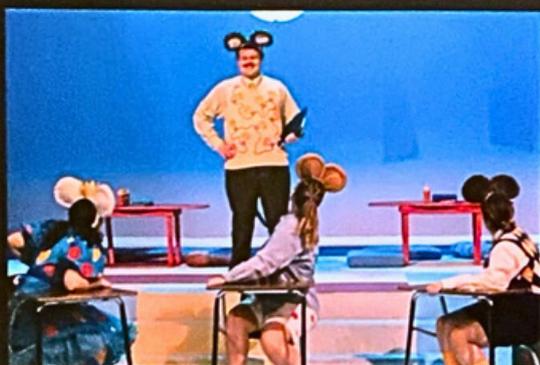
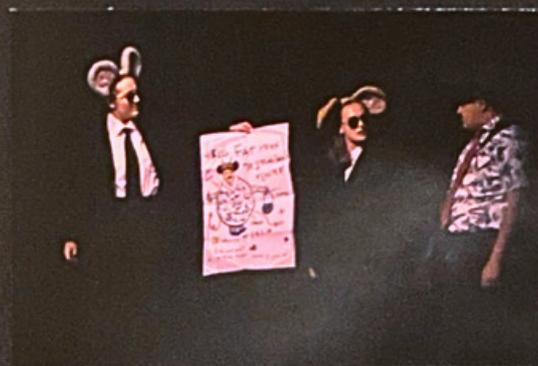
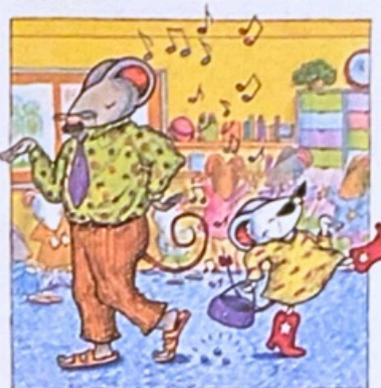


Mr. Slinger



Mr. Slinger

I stayed close to Mr. Slinger's outfits in the book. In this rendition of Mr. Slinger, he wears a sweater vest. While introducing the lightbulb lab to the class, he turns on the string of lights embedded in his lightbulb sweater vest. His corduroy pants and outdoorsy sandals complete his artsy teacher look.



Garland

I searched but could not find ANY pictures of Garland in the books. I chose to dress Garland up in a sweater vest and bowtie. He is full of himself, so I imagined that he would be very put together (his mother DEFINITELY picks out his outfits for him).



Garland



Victor



Victor

The Director and I decided that Victor is a normal kid that Lilly has imagined as a scary villain. He is one of the characters whose design is influenced by Lilly's imagination.

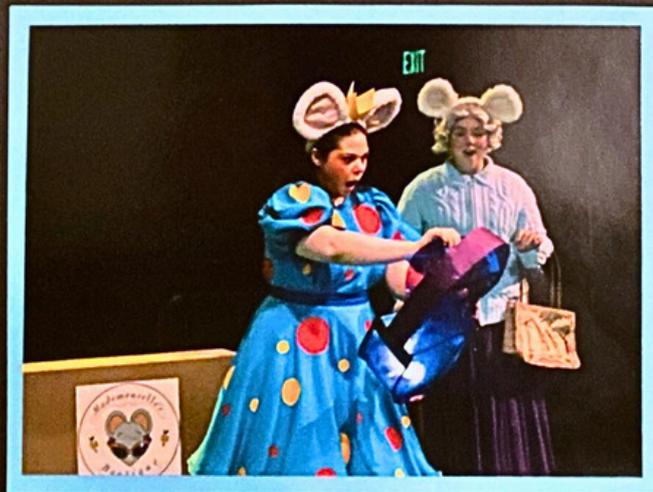


Grammy



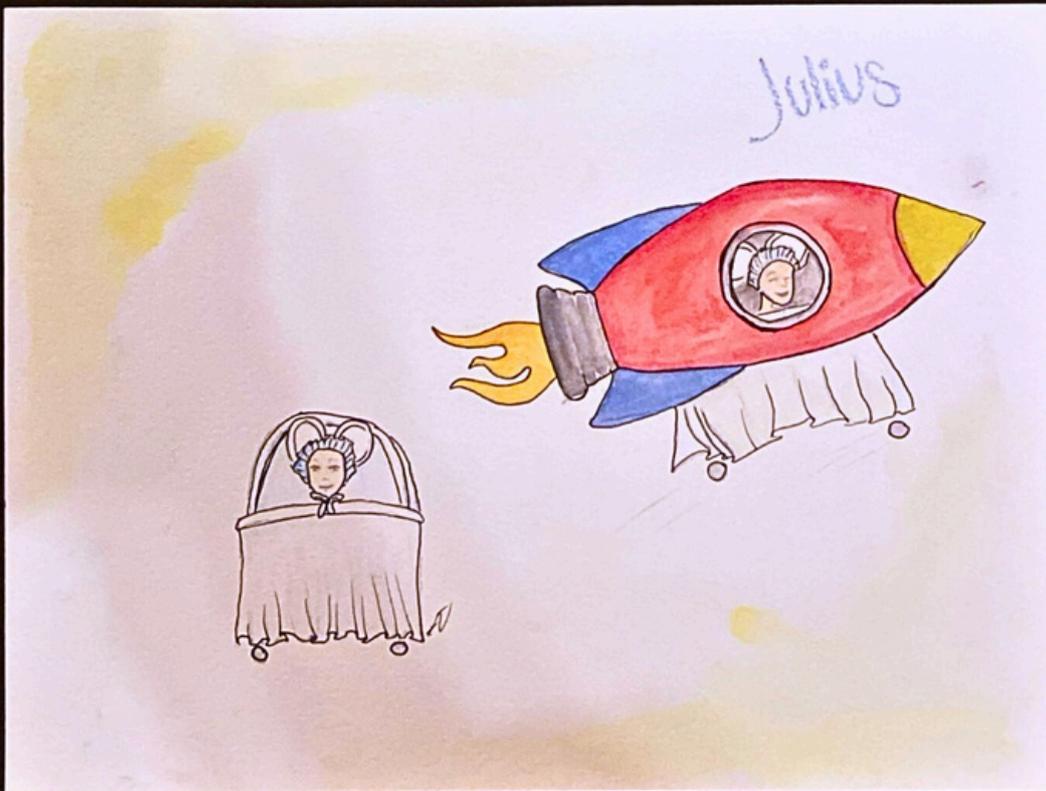
Grammy

Grammy's design was inspired by my own grandmother. Lilly's relationship with Grammy, in my opinion, is what inspires her to get the purse. Grammy has a large purse that she carries with her and a cane that she uses to help her get around.



Julius

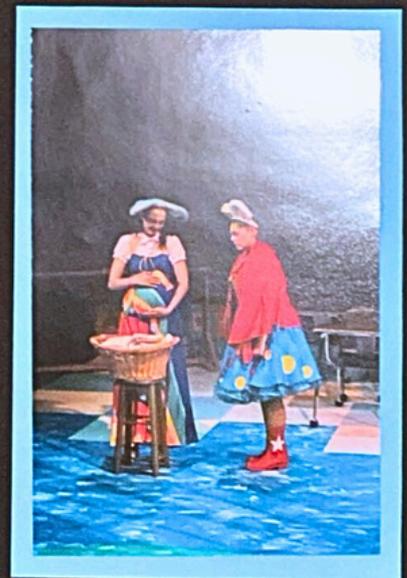
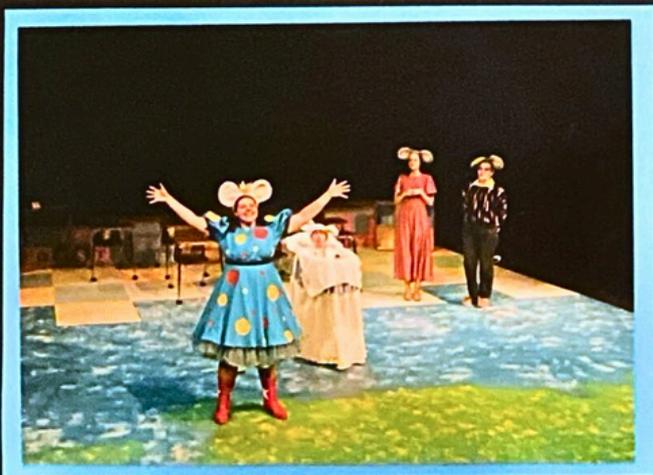
Julius is in his crib for the majority of the show. Julius is present in several of Lilly's imagination sequences. I put him in a purple onesie, similar to the one he wears in the book. I also designed a 2D rocket ship cutout that hangs off of his crib during one of Lilly's imagination sequences.

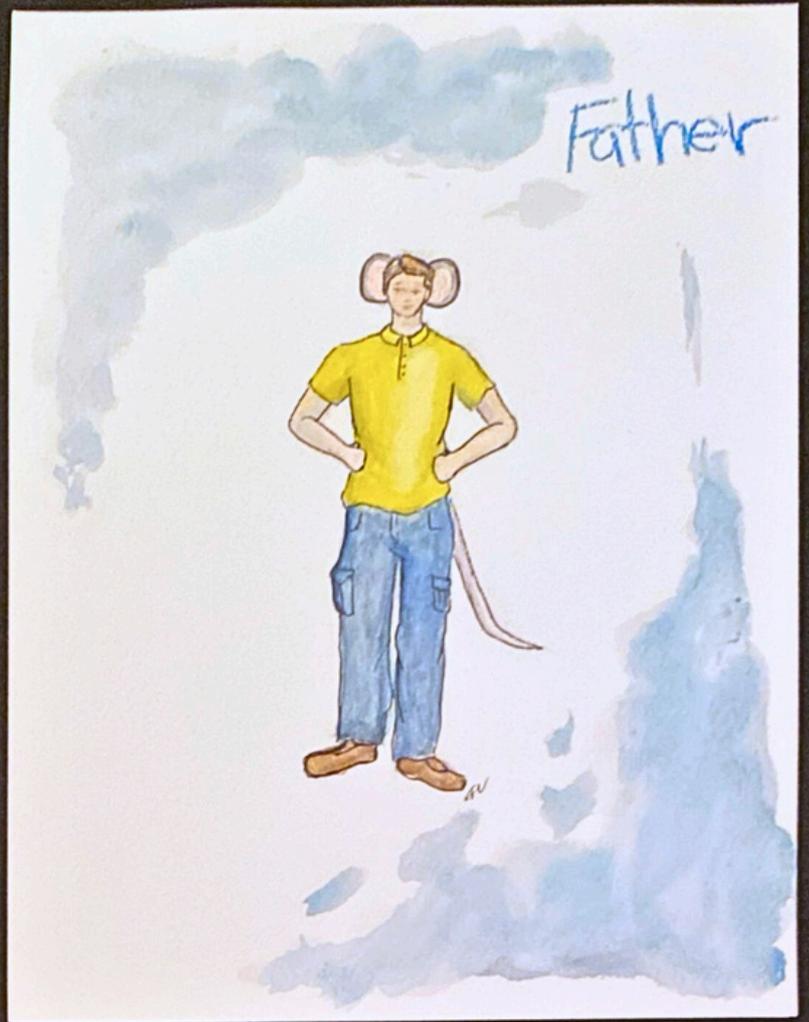




Mom and Dad

Mom and Dad's designs are close to what they wear in the books. I was able to find a dress and sweater that were matching. I decided to stray from my designs in favor of the idea of matching outfits. Once Julius is born, Mom changes into a dress that resembles my final designs.



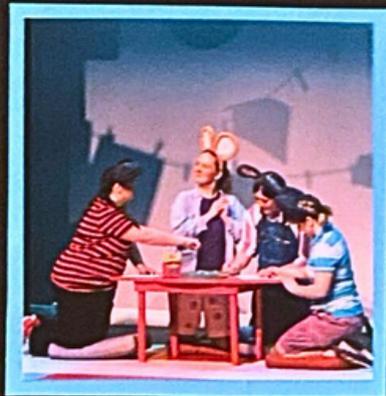


Students



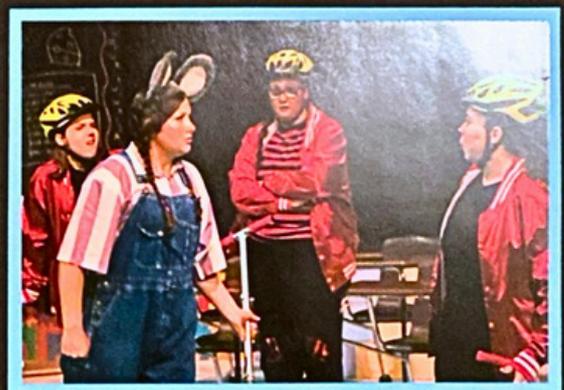
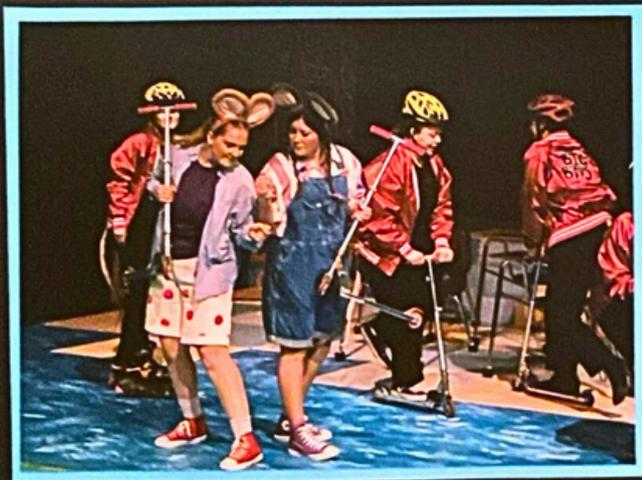
Students

I designed Lilly's classmates to be colorful and within a similar color palette to Lilly, Wilson, and Chester. They are in longer shorts and loose fitting clothes to give them a childlike silhouette. Carol is in a striped red and black shirt because she is the only student who is also named as one of the big boys.



The Big Boys

The big boys' designs are heavily influenced by Lilly's imagination. They are just normal kids, but Lilly sees them as a gang. They all wear red bomber jackets, inspired by the Pink Ladies in Grease.



Production Team:

Director: Greg Parmeter
Stage Manager: Angela Stadler
Technical Director: Megan Morey
Scenic Designer: Megan Morey
Lighting Designer: Mandy Kolbe
Props Designer: Mandy Kolbe
Sound Designer: Christopher Kurtz
Puppet Designer: Ozzy Glazer

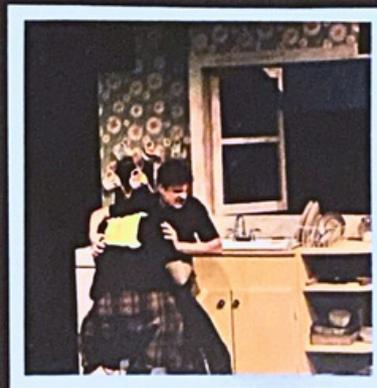
Fuddy Meers

Show Summary

Fuddy Meers follows a day in the life of Claire, a woman with a rare form of psychogenic amnesia. Though she can retain large amounts of information throughout the day, Claire's amnesia causes her to forget everything as soon as she falls asleep. Despite Phil and Richard's efforts, as the play progresses, Claire and the Audience learn more about her life before her amnesia.

Concept

For my design concept, I wanted to draw on symbolism and recognizable styles to help tell the story. I took inspiration from The Truman Show, iconic 1950's fashion, and 1950's sitcoms, while also drawing on modern visuals. The cumulative design concept's goal for the show was to reflect Claire's mental state. As Claire recalls more and more information about her past, the design concept solidifies for the audience.



Process

One of the first steps in my design process was to create a mind map of the character relationships. Each character has both a personal and relational reason behind their designs. By taking this approach, I was able to support the complex relationships portrayed in this play. I identified which costumes should have links to one another. Layers of clothing were instrumental in displaying the relationships between the characters as they were revealed. For example, when Heidi and Phil's relationship is explained, they are wearing matching white tank tops.

Fuddy Meers

Claire: Tea dress



Claire

A woman in her mid-40's who has a rare form of psychogenic amnesia. Claire is able to retain memories throughout the day, but she forgets everything as soon as she falls asleep. Over the course of the play, she learns about her life before she lost her memory two years ago. Despite her situation, Claire maintains a cheerful outlook on life and does her best to make light of the situation at hand.

Richard, Claire, and Kenny

Richard and Claire were intentionally set in the 1950's, rather than in 1993 like the rest of the cast. I wanted to create a visual representation of the gender stereotypes represented in the play and how Richard treats Claire like a Barbie doll. Richard's intentions with Claire fit well with the style of the 1950's atomic family. When designing Kenny, I wanted to disorient the audience when he entered. By displaying 90's grunge style in contrast to the 1950's style, I was able to show the rift within the family and create a situation where the audience had a glimpse of Claire's point of view.



Fuddy Meers

Claire: Nightgown



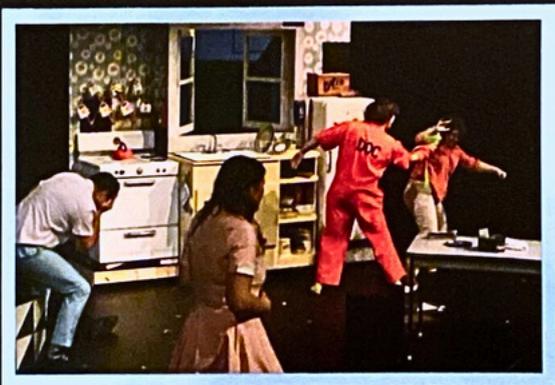
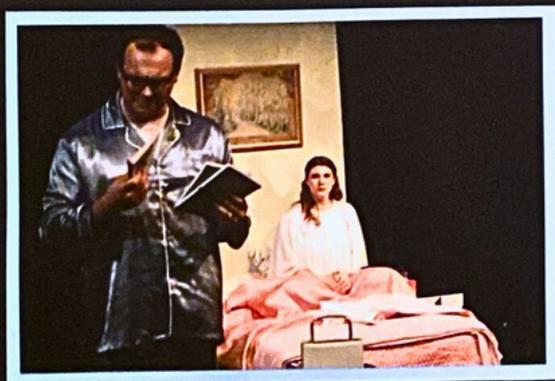
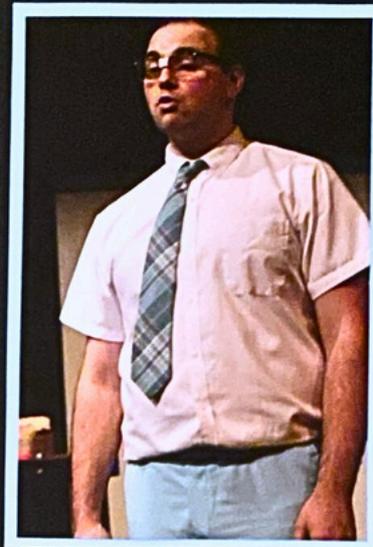
Fuddy Meers

Richard:
Baby Blue
Dress Pants



Richard

Claire's second husband. A man with a troubled past that he attempts to hide from his wife. Richard cracks easily under pressure, resulting in emotional outbursts and oversharing. Behind his nice guy facade, his cruelty matches Phil's, without physically abusing Claire. Richard treats Claire like a doll and feeds her specific information to maintain their codependency.



Fuddy Meers

Richard:
Pajamas



Kenny

Claire's son Kenny, like Richard and Phil, is prone to emotional outbursts. He uses marijuana to cope with memories of Phil abusing Claire. The 90's grunge and stoner personality allow him to hide behind a mask of indifference. Inside, Kenny truly cares for his mother and desperately wants a relationship with her.

Phil and Kenny

By using a darker color palette, I was able to create a connection between Phil and Kenny even before it is revealed to the audience. When Kenny attacks Phil, the costume choices create the eerie image of generational abuse patterns.



Fuddy Meers

Kenny



Fuddy Meers

Phil
(The Limping Man)



Phil (The Limping Man)

Phil is Claire's first husband. Though he claims to have improved behavior after 2 years in prison, he has drastic personality switches. Phil's manipulation tactics and emotional volatility lead to outbursts of violent behavior. Over the 19 years of their marriage, Phil physically abused Claire on a regular basis. On the day that Claire lost her memory, she retaliated against Phil and gave him a burn scar that caused his lisp, limp, partial blindness, and partial deafness.

Phil received a burn scar when Claire poured bacon grease in his ear, while he was sleeping on his side. Due to the nature of the scar, I focused on creating paths that the grease took when dripping down the side of his face. I built the prosthetic outward starting from the ear. Phil was in prison for a majority of the healing process, so his burn would not have healed well and would have been frequently reopened, causing a mangled scar to form. I altered the prosthetic several times, and eventually cut it down to end at the jawline. Using makeup, I was able to extend it down the neck, around the eye, and below the lip without limiting the actor's facial expressions.



Fuddy Meers

Heidi



Heidi

A former prison cook. She helps Phil and Millet escape by dressing up as a police officer. She believes that she and Phil are in love and that they are moving to Canada together. Strong and independent, Heidi has no problem making decisions and doing what needs to be done.



Gertie

Claire's mother. Due to a recent stroke, Gertie has trouble communicating. She speaks in gibberish, which becomes easier to understand over time. Gertie desperately wants to tell Claire the truth about what happened to her even though Richard and Phil attempt to stop her. Though she has issues with verbal communication, Gertie uses objects and movement to communicate her thoughts. She has an enthusiastic personality and sharp sense of humor.

Fuddy Meers

Gertie

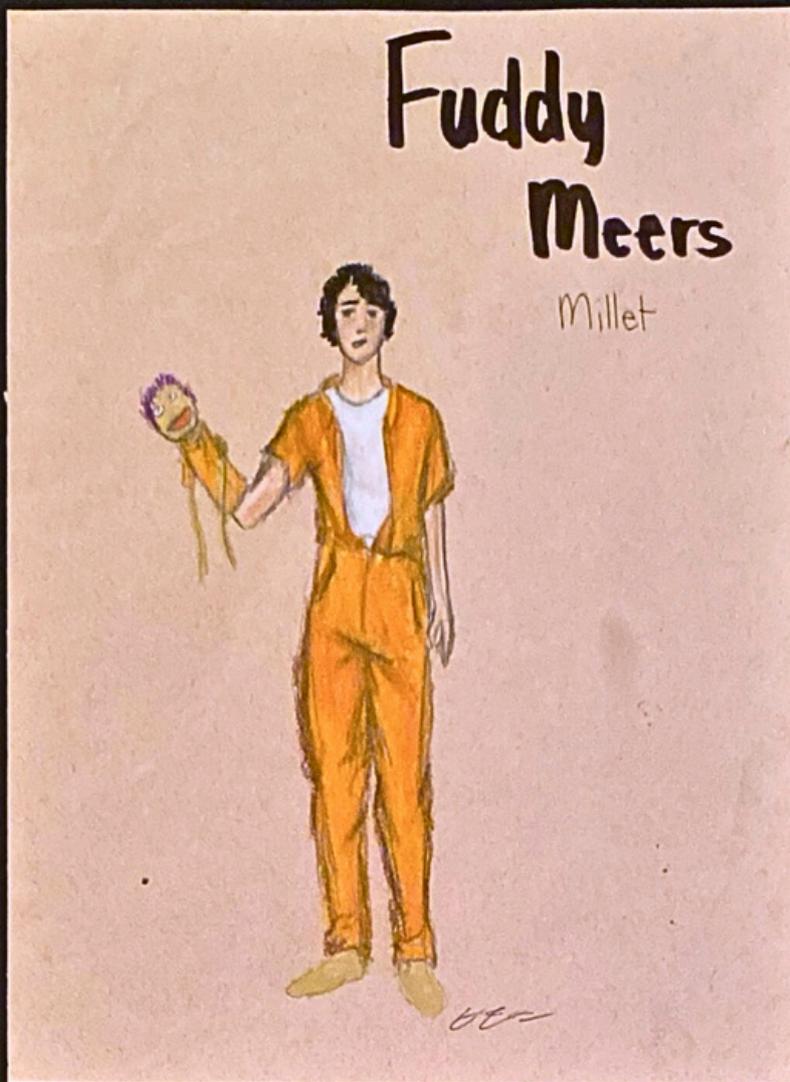
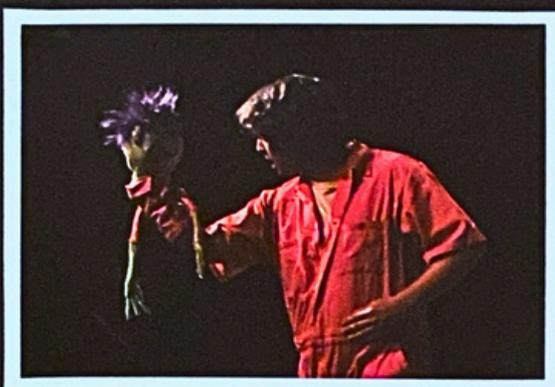


Millet

An escaped convict who was falsely accused of beating up his former employer and stealing a ring. Millet was heavily abused as a child and uses a puppet to express a majority of his uncomfortable emotions. Phil takes advantage of his timid and obedient nature and treats him like a servant. Millet's dislike for basements causes him to share information with Claire that Phil does not want her to know.

Millet and Hinky Binky

When designing Millet and Hinky Binky, I viewed them as two separate characters. Putting Hinky Binky and Millet in the same outfit created a "me and mini me" effect that showed the deep psychological connection between them. Katie's design for Hinky Binky as a corrupted humanoid version of Millet helped as well.



The
Kennedy
Center

American College
Theatre Festival

CERTIFICATE OF MERIT

ACKNOWLEDGES

Elin Voegeli

OF
Fuddy Meers

FROM
University of Wisconsin La Crosse

FOR EXCELLENCE IN
Costume Design

A handwritten signature in black ink.

Missy Thibodeaux-Thompson,
Chair
KCACTF Region III

Art in Motion: A Concert of Dance

Le Jazz Hot



Production Team:

Choreographer: Ashley Dobrogosz
Technical Director: Nate Mohlman
Stage Manager: Laurie Kinman
Lighting Designers: Coleman Breedlove,
Ellie Burns, Ryan Hong, Mandy Kolbe,
Amber Meyers
Sound Designer: David Harlan

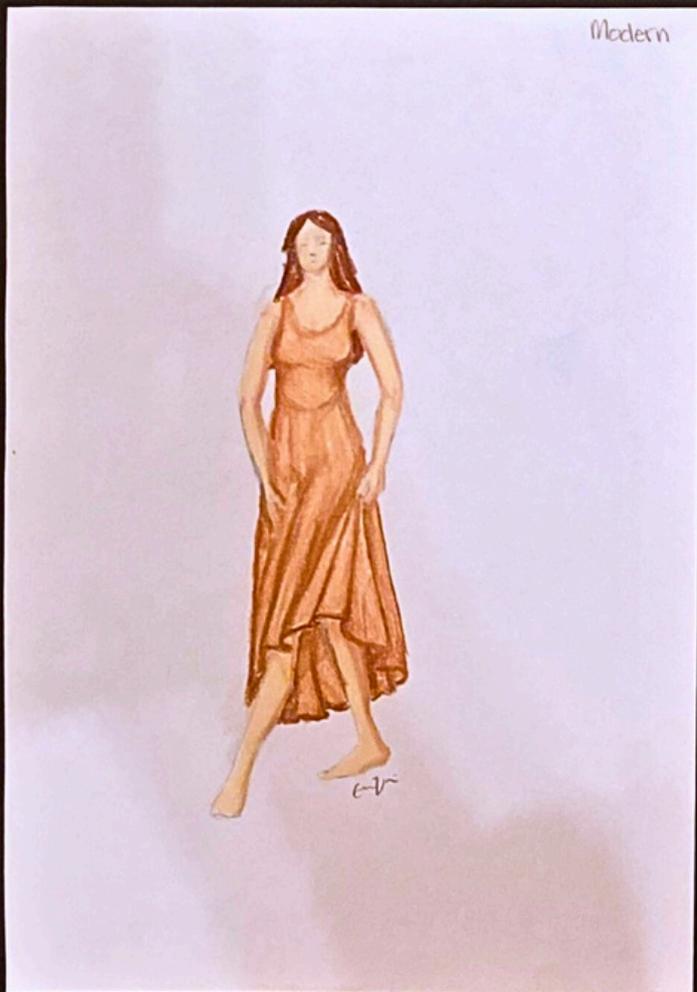
Jazz



Art in Motion: A Concert of Dance

Wildflower





Art in Motion: A Concert of Dance

Serenade Waltz





COSTUME DESIGN
COURSEWORK





Rosencrantz



Rosencrantz & Guildenstern
are Dead

Guildenstern



Rosencrantz & Guildenstern
are Dead

WAIT!

**BEFORE YOU TURN
THE PAGE, READ
THE FOLLOWING
CONTENT
DISCLOSURE.**

THANK YOU.

Content Disclosure:

- Passive Suicidal Ideation
- Suicide
- Humor as a Coping Mechanism

The following design includes sensitive topics that may be triggering for some audiences. Please prioritize your own mental health. This character was created for Drag Show audiences and entertainment only.

IVANNA DIE

A Drag Persona

CONCEPT

She is what you made her. A mirror in the face of society's treatment of neurodivergent women. She is the manic pixie dream girl that went too far. She lives out of spite, hoping one day someone will see her in truth instead of what they want her to be.

Ivanna Die is a character based on my personal struggles with identity. Her makeup is clownlike, symbolizing the mask that neurodivergent people have to put on to fit into socially constructed standards of humanity. It is often a performance and an exaggeration of truth. Her color palette consists of mainly reds and blacks, which are often perceived as colors of lust, grief, and anger.



I YANNA



EVJ