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### **MARY ZIMMERMAN'S CANDIDE : A JOURNEY OF REALIZATION, *COSTUME DESIGN AND PRODUCTION FOR THE 2013 REGIONAL NON- PROFESSIONAL PREMIERE AT THE UNIVERSITY OF NEBRASKA-LINCOLN***

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MARY ZIMMERMAN'S CANDIDE : A JOURNEY OF REALIZATION  
*COSTUME DESIGN AND PRODUCTION FOR THE 2013 REGIONAL NON-  
PROFESSIONAL PREMIERE AT THE UNIVERSITY OF NEBRASKA-LINCOLN*

by

Mallory Maria Prucha

A THESIS

Presented to the Faculty of  
The Graduate College at the University of Nebraska  
In Partial Fulfillment of Requirements  
For the Degree of Master of Fine Arts

Major: Theatre Arts  
Emphasis: Costume Design and Technology

Under the Supervision of Professor Janice Stauffer

Lincoln, Nebraska

July, 2013



MARY ZIMMERMAN'S CANDIDE : A JOURNEY OF REALIZATION  
*COSTUME DESIGN AND PRODUCTION FOR THE 2013 REGIONAL NON-  
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Mallory Maria Prucha, M.A., M.F.A.

University of Nebraska, 2013

Advisor: Janice Stauffer

This thesis describes the research, Costume Design and implementation for the non-professional Regional Premiere of the musical *Candide*, newly adapted from Voltaire by Mary Zimmerman with music by Leonard Bernstein and additional lyrics by Richard Wilbur, Stephen Sondheim, John Latouche, Lillian Hellman, and Dorothy Parker., presented at Kimball Hall on February 21-24, 2013. Directed by Alisa Belflower, the production was a collaborative effort between the University of Nebraska-Lincoln Johnny Carson School of Theatre and Film and School of Music with Mallory Maria Prucha serving as Costume/Make-Up Designer, Michaela Lynne Stein as Scenic Designer, Clay VanWinkle as Lighting Designer and David Tousley as Props Designer. Set in the mid-18<sup>th</sup> century, the operetta recounts the journey of an optimist, Candide, as he travels through countless obstacles and countries in search of Cunegonde. The UNL Production of Zimmerman's text was the first full production utilizing the original Scottish Opera Orchestration and expanded the original cast from an ensemble composed of 19 members to include 43 individuals.

Dedicated to Robert and Linda Prucha

Non Repudiatum Mediocritatem

## **ACKNOWLEDGEMENTS**

UNL Hixson-Lied College of Fine Arts

UNL Johnny Carson School of Theatre and Film

UNL School of Music

Johnny Carson Foundation

Leonard Bernstein Foundation

Mary Zimmerman, Family and Professional Representation

UNL JCSTF Costume Shop

UNO Costume Shop, Sharon Sobel and Char Willoughby

Creighton University Costume Shop and Lindsey Pape

Omaha Community Playhouse, Georgiann Reagan and Paula Clowers

Fringe and Tassel

Hancock Fabrics- Omaha, NE, 84<sup>th</sup> and Center

*Candide* Cast, Crew, Production Team

Alisa Belflower

Paul Steger

Janice Stauffer

Ann Watson

Steve Grair, Laurel Shoemaker, Sandy Venziano, Ed Stauffer

William Grange

Virginia and Doug Smith

Katie Davis

UNL University Health Center Staff and Medical Practitioners of Bryan LGH

Greg Rishoi

# MARY ZIMMERMAN'S CANDIDE : A JOURNEY OF REALIZATION

*COSTUME DESIGN AND PRODUCTION FOR THE 2013 REGIONAL PREMIERE AT  
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MALLORY MARIA PRUCHA

## TABLE OF CONTENTS

### ABSTRACT

### ACKNOWLEDGEMENTS

### CHAPTER 1: INTRODUCTION 1

### CHAPTER 2: INITIAL CONVERSATIONS, DIRECTORIAL VIEWPOINT AND CONCEPTUAL DEVELOPMENT OF CANDIDE 4

<i>ROLE OF COSTUMES AND RESEARCH</i>	7
<i>PRODUCTION TEAM, PRE-PRODUCTION AND WALK-THRU OF THE SPACE</i>	9
<i>FIRST PRODUCTION MEETING</i>	10
<i>COSTUME PLOTS</i>	11
<i>THE SECOND MEETING</i>	13
<i>SUBSEQUENT MEETINGS OF THE FALL SEMESTER 2012</i>	35
<i>MEETING THE COMPANY</i>	16
<i>CANSNUGGIES</i>	19
<i>FINAL MEETINGS AND ACTIVITIES BEFORE THE BEGINNING OF THE BUILD</i>	24

### **CHAPTER 3: DESIGNING THE WORLD OF CANDIDE** **25**

<i>INTRODUCTION TO APPROACH</i>	25
<i>WESTPHALIA: ACT I, SCENES 1-3</i>	27
<i>AT WAR: ACT I, SCENES 4-5</i>	36
<i>HOLLAND: ACT I, SCENES 6-8</i>	40
<i>LISBON: ACT I, SCENES 9-14</i>	44
<i>CADIZ: ACT I, SCENES 15-16</i>	55
<i>AT SEA/TRAVEL TO THE NEW WORLD: ACT I, SCENE 17</i>	57
<i>BUENOS AIRES: ACT II, SCENE I</i>	60
<i>PARAGUAY: ACT II, SCENE 3</i>	62
<i>EL DORADO: ACT II, SCENES 4-6</i>	65
<i>SURINAM: ACT II, SCENES 7-8</i>	70
<i>VENICE: ACT II, SCENES 10-13</i>	73
<i>CONSTANTINOPLE: ACT II, SCENES 14-16</i>	77
<i>MAKE-UP AND HAIR DESIGN</i>	80

### **CHAPTER 4: HOW CANDIDE BECAME “CAN-DONE” OR THE BUILD PROCESS** **81**

<i>PREBUILD: FALL 2012</i>	81
<i>ORGANIZATIONAL STRATEGY PER CHARACTER</i>	85
<i>A CAST LIST</i>	87
<i>TRAVELING THE WORLD FOR FABRIC</i>	92
<i>RENTAL AND PURCHASING</i>	96
<i>FITTINGS</i>	97

<i>THE DAILY GRIND</i>	107
<i>“TEAM AWESOME” AT WORK-PLAY</i>	107
<i>MY DAY</i>	112
<i>DRESS REHEARSALS</i>	115
<b><u>CHAPTER 5: REFLECTION AND CONCLUSION</u></b>	<b><i>119</i></b>
<i>RESPONSE TO THE PERIOD</i>	119
<i>PRODUCTION ANALYSIS</i>	120
<i>MEASUREABLE OUTCOMES</i>	124
<i>FINAL REFLECTION</i>	125
<b><u>BIBLIOGRAPHIES</u></b>	<b><i>126</i></b>
<i>WORKS CONSULTED</i>	126
<i>IMAGE BIBLIOGRAPHY</i>	128

## **APPENDICES**

### **CHAPTER 1 APPENDIX**

**143**

APPENDIX 1	<i>ORIGINAL CANDIDE POSTER ILLUSTRATION</i>
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### **CHAPTER 2 APPENDICES**

**145**

APPENDIX 2A	<i>ZIMMERMAN CANDIDE TEXT RESEARCH LIST</i>
APPENDIX 2B	<i>WHEELER CANDIDE TEXT RESEARCH LIST</i>
APPENDIX 2C	<i>DIRECTOR CAST COMPARISON INFORMATION</i>
APPENDIX 2D	<i>DIRECTOR'S GLOSSARY OF TERMS USED IN TEXT</i>
APPENDIX 2E	<i>COSTUME/PROP AMBIGUITY ANALYSIS DOCUMENT</i>
APPENDIX 2F	<i>INITIAL COLOR PALETTE</i>
APPENDIX 2G	<i>INITIAL CONCEPTUAL PRESENTATION</i>
APPENDIX 2H	<i>INITIAL COSTUME PLOT (TRADITIONAL)</i>
APPENDIX 2I	<i>INITIAL COSTUME SHIFT PLOT (GENERAL)</i>
APPENDIX 2J	<i>INITIAL COSTUME SHIFT PLOT (COLOR CODED)</i>
APPENDIX 2K	<i>ADDITIONAL QUESTIONS AND ANSWERS FOR DIRECTOR</i>
APPENDIX 2L	<i>GROUND PLAN BY MICHAELA LYNNE STEIN</i>
APPENDIX 2M	<i>ACTOR ORIENTATION INFORMATION</i>
APPENDIX 2N	<i>REHEARSAL SCHEDULES</i>
APPENDIX 2O	<i>FINAL CASTING FOR LAST SCENE</i>

**CHAPTER 3 APPENDICES****178**

APPENDIX 3A	<i>ORIGINAL CANDIDE ILLUSTRATIONS</i>
APPENDIX 3B	<i>WESTPHALIA RESEARCH AND RENDERINGS</i>
APPENDIX 3C	<i>PEASANTS AND SOLDIERS RESEARCH AND RENDERINGS</i>
APPENDIX 3D	<i>HOLLAND RESEARCH AND RENDERINGS</i>
APPENDIX 3E	<i>LISBON RESEARCH AND RENDERINGS</i>
APPENDIX 3F	<i>SPAIN RESEARCH AND RENDERINGS</i>
APPENDIX 3G	<i>SAILOR RESEARCH AND RENDERINGS</i>
APPENDIX 3H	<i>SOUTH AMERICAN RESEARCH AND RENDERINGS</i>
APPENDIX 3I	<i>JESUITS IN PARAGUAY RESEARCH AND RENDERINGS</i>
APPENDIX 3J	<i>EL DORADO RESEARCH AND RENDERINGS</i>
APPENDIX 3K	<i>SURINAM RESEARCH AND RENDERINGS</i>
APPENDIX 3L	<i>VENICE RESEARCH AND RENDERINGS</i>
APPENDIX 3M	<i>CONSTANTINOPLE/TURKEY RESEARCH AND RENDERINGS</i>
APPENDIX 3N	<i>HAIR AND MAKE-UP RESEARCH</i>
APPENDIX 3O	<i>OTHER RESEARCH</i>
APPENDIX 3P	<i>INITIAL SPECS FOR WIG DESIGNER</i>
APPENDIX 3Q	<i>WIG DESIGNER ORDER SHEETS</i>
APPENDIX 3R	<i>MAKE-UP CHARTS</i>



**CHAPTER 4 APPENDICES****297**

APPENDIX 4A	<i>MASTER BINDER INDEXES</i>
APPENDIX 4B	<i>TO DO LISTS</i>
APPENDIX 4C	<i>PICTORIAL TRACKING SHEETS</i>
APPENDIX 4D	<i>INDIVIDUAL BREAKDOWN LISTS</i>
APPENDIX 4E	<i>CAST LISTS</i>
APPENDIX 4F	<i>MASTER SHIFT PLOT</i>
APPENDIX 4G	<i>ABRIDGED SHIFT PLOT WITH CHANGES CODED</i>
APPENDIX 4H	<i>INDIVIDUAL ACTOR SHIFT PLOTS</i>
APPENDIX 4I	<i>ACTOR SHIFT PLOT BREAKDOWNS</i>
APPENDIX 4J	<i>INITIAL SWATCH SHEETS</i>
APPENDIX 4K	<i>DRAPER SWATCH PAGES</i>
APPENDIX 4L	<i>RENTAL DOCUMENTS</i>
APPENDIX 4 M	<i>ACTOR PICTORIAL SHIFT SHEETS</i>
APPENDIX 4N	<i>CREW ORIENTATION DOCUMENTS</i>
APPENDIX 4O	<i>ACTOR ORIENTATION DOCUMENTS</i>

**CHAPTER 5 APPENDICES****382**

APPENDIX 5A	<i>PRODUCTION PHOTOS</i>
APPENDIX 5B	<i>FINAL BUDGET REPORT AND OTHER COUNT DOCUMENTS</i>

## **CHAPTER 1: INTRODUCTION**

During the spring semester of my first year at the UNL Johnny Carson School of Theatre and Film, my Costume Design II class was given the task of designing 8 plates for Hugh Wheeler's interpretation of *Candide*. I thought that my journey through graduate school would be one that would ultimately test my capacity to handle shows of increasing size, and, that I would be somewhat surprised if my MFA Thesis Project would end up being *Candide*, perhaps, the largest text that I had read up to that date.

In the following spring, during the season selection process, the faculty presented me with two options for completing my thesis; to take on a revival of *O Pioneers!* (an original opera composed by Tyler White, based on Willa Cather's novel, to be produced in the fall by the School of Music without support from the JCSTF Costume Shop)<sup>1</sup>, or that I design the spring musical, the quadrennial collaborative effort between the School of Music and JCSTF, a yet unknown title to be directed by Alisa Belflower. The first option seemed impossible to orchestrate in light of the companion builds of two thesis shows that semester. Ultimately, after arduous discussion with administration, faculty and my advisor, Janice Stauffer, the most logical project proved to be that of the musical.

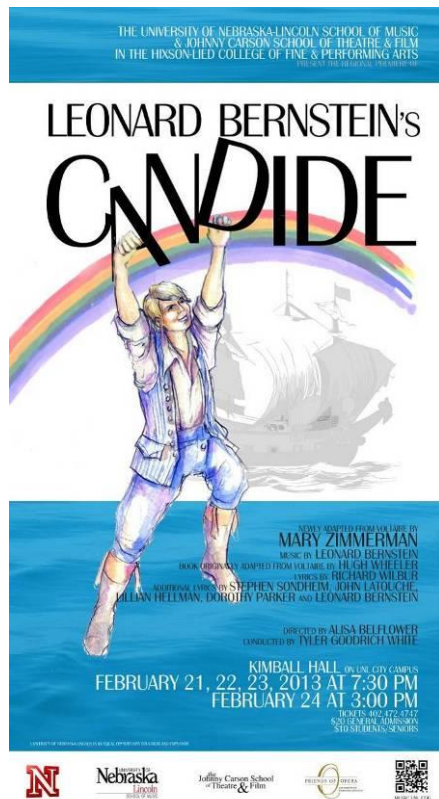
In early June, I read the announcement that I would design either Hugh Wheeler or Mary Zimmerman's version of *Candide*, with music by Leonard Bernstein. My initial reaction was one of falling on the floor laughing, followed by the statement, "I think someone is trying to kill me and the Costume Shop." I could not believe that my thoughts at the end of my initial semester had become a reality.

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<sup>1</sup> A hypothetical scenario was posed in which a separate shop be created for the production.

I was nervous designing something that I had worked on as a class project. The temptation to defer to original design choices weighed heavily on my mind. I later found out that my sketches had been lost in a book avalanche in Janice's office, so neither my research nor drawings were available as points of reference. I began my design analysis, instead, by reading the original novella of Voltaire's *Candide*. I also re-read the Hugh Wheeler text, but then learned that more very likely that the director was to do the Mary Zimmerman interpretation. I was given a rough version of this text in confidence, as the legal logistics had not been worked out between Mary Zimmerman's agents, the Bernstein Estate and a final revised version of the script had not been edited for use. Upon review of both the Wheeler and Zimmerman texts, I concluded that many challenges presented themselves in each work. Each one clearly pointed the design in a very different direction, since each had differing approaches to theatricality, were diversely comedic and differed drastically in the representation of named individuals. The Zimmerman version remained true to Voltaire's text. The Wheeler version was more cartooned and temporally bound to the year 1956, when it premiered at the Martin Beck Theatre in New York, under the direction of Tyrone Guthrie.

Regardless of the final selection, one of my primary concerns was to keep the design confined to a reasonable scale, one that could be built by the costume shop. I wanted to breathe life into the design, leaving the audience enlivened, transported and immersed in *Candide's* journey. I had been feeling flat relying solely on period research and began to align myself with a process that allowed me to approach the work in a highly collaborative and collectivist manner; a sentiment which director, Alisa Belflower and members of the production team shared.



**FIGURE 1.1:** *Candide* Poster

Mary Zimmerman or her representative would be attending the production due to this important marker in the work's progression, and that special preference had been given to UNL, as Zimmerman is originally from Lincoln. In addition, I discovered that the artwork I had completed for the poster (FIGURE 1.1)<sup>2</sup> would be housed in the Bernstein Permanent Archive to commemorate the production.

In summary, I had a thesis show in hand; chosen by a process wrought with politics and negotiations that were to culminate in “the best of all possible worlds.” This thesis documents the process of costume designing, building and assessing the regional non-professional premiere of Mary Zimmerman and Leonard Bernstein’s operetta *Candide* during the 2012-2013 academic year at the University of NE-Lincoln.

In mid-July, Alisa confirmed that we, indeed, were to do the Zimmerman version. UNL would thus stage the regional non-professional premiere of the first full production of Zimmerman’s *Candide* with the 1988 Scottish Opera Orchestration of the Bernstein music. My MFA Thesis project had become more than just merely a remount of an existing production, assuming greater importance from a dramaturgical standpoint. I felt honored to be the first costume designer to work with Zimmerman’s text outside of directly working with her. Rumors circulated that

<sup>2</sup> OTHER VERSIONS OF POSTER located in APPENDIX 1

## **CHAPTER 2: INITIAL CONVERSATION, DIRECTORIAL VIEWPOINT, DEVELOPMENT OF CONCEPT AND RESEARCH**

In early-August, I officially began my dialogue and creative relationship with director Alisa Belflower, using a very rough copy of the Zimmerman text. Many of the stage directions still had the original cast members' names and lacked sufficient stage directions necessary to visualize fully the context of the intricate interlacing of scenes. Unlike Wheeler's interpretation, the Zimmerman version relied on an "ensemble" approach, with the company members splitting hundreds of roles as the action shifted between 14 different locations. Regardless of the legal status of the text, I went ahead and began my design work and research, as I knew that my responsibility was to maintain constant activity aimed at opening on time.

During our initial phone conversations, over the later part of the summer, Alisa expressed to me her largest visual and conceptual preferences to help guide my research. Immediately, she told me I was to take full advantage of creative freedom, pursuing the various angles in which the text may have lead me as an artist—yet I was also to follow and digest her suggestions. This proposition was absolutely terrifying in some respects, for it was one of few times in my graduate career in which I felt as though I could operate as I would in any normative professional setting. Alisa and I had begun the process with a sense of mutual respect, our foremost goal, to enliven a deep, rich piece of artwork.

The major points of our conversation are as follows:

- Alisa was interested in exploring the use of fabric to hint at water and blood in a theatrical way and its use in place of representational costume elements.

- “Glitter and Be Gay” would be executed as an onstage change, similar to the manner in which Zimmerman had original staged the musical number. Cunegonde would begin in a bathtub and progressively add elements (her corset, panniers, underskirt, etc.) in full view of the audience. It would be necessary to study the music and to design the dress to be applied in a seamless sequence.
- Alisa made several references to *Peter and the Star Catchers*, based on a 2004 children’s novel of the same name by David Barry and Ridley Pearson, which she had just seen in New York. The production was described as enchanting. She encouraged me to look at production photographs for textural inspiration.
- Alisa stressed the overarching importance of conveying a “sense of travel.” She wanted each location to rely on distinctive identifying elements. Alisa specified that the color palette of the production should remain bright, saturated, avoiding black as much as possible. As a starting place for creating color identities for the locations, she urged me to explore the colors of respective flags. This idea yielded limited potential as historical flags did not always correspond to contemporary counterparts. The color schemes would more likely tie each world together rather than draw distinction. I did notice, however, that most of the flags incorporated red. Alisa was interested in the possibility of using the color as a connective element that ran continuously throughout the visual display of the production.
- We both agreed that placing *Candide* in its year of publication, namely 1759 would not be practical, but would instead adhere to a much broader sense of the 18<sup>th</sup> c.
- She also mentioned her interest in exploring a sense of modern dance with neutral tones being used in the base costuming of the ensemble in order to downplay

individuality. I felt that this could be accomplished in some way, perhaps through color, but did not want to rely on dance-like garments, as they did not provide a sufficient base to accomplish a period look.

### ***ROLE OF COSTUMES AND RESEARCH***

My own professional protocol dictates that I find that the essential “design questions” arising from the initial directorial conversations. I ask, “What is my role as costume designer? How will the costumes actively forward the greater artistic vision of the production? What role would costumes ultimately fulfill?” The answers became readily apparent from the conversation. In short, costumes held primary responsibility for establishing time period and denoting a sense of travel, as well as would visually connect to the theatrical environment in doing so. Simply put, costuming would answer, in part, the “who,” “what,” “where” and “where.”

Prior to meeting with the production team, my research was driven not only by the aforementioned, but also by dramaturgy. As a costume designer, I strive to understand historical context, landscape and aesthetic beyond dress in order to visualize the world of the play in an informed way. Though my research often extends beyond the realm of dress, I find that it helps to develop color stories, excavated context in order to better understand characters and aids in the construction of “visual arcs” of each character throughout the play. I also have a tendency to gather extraneous imagery, hoping that it will create a collaborative platform that communicates to other design areas, building a stronger relationship and visual vocabulary to drive the design process. To guide my research, I constructed a topical research list and a character list, created

during the first and second read-throughs of the Zimmerman text.<sup>3</sup> I had previously created matching documents corresponding to the Wheeler text, in case some unforeseen obstacle meant that we would have to return to that text.<sup>4</sup>

After gathering research images (through early August 2012), I compiled them into location- specific presentations to share with both Alisa and the production team. I asked Alisa to comb through the images, reacting to those that immediately spoke to her about the mood, tone and location. The presentations, accompanied by a list of questions, were based on my original handwritten notes responding to the text.<sup>5</sup> The list's primary purpose was to establish how Alisa envisioned the movement of the text, addressed dilemmas relating to transitions and problems associated with understanding her preference in visual aesthetic. I wanted to make sure I was seeing the same world of the play she was, albeit through a different, yet appropriate lens.

During our subsequent conversations, Alisa referred to the original Zimmerman production at the Goodman Theatre in Chicago, mounted in 2010. Her allusions to the recording became more complex, and I requested to view the copy. Normally I stray from acknowledging previous versions of a play because I want to keep my design authentically unique and resist the temptation to utilize similar aesthetic choices. In the case of *Candide*, however, seeing the video was absolutely essential. Though my readings had been immensely thorough, the video was enlightening, filling in many of the holes where stage directions were lacking in the text. To this point, I had gathered enough solid information to begin charting the play and to begin making specific design choices and was ready to discuss the larger approach with the production team.

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<sup>3</sup> See APPENDIX 2A for TOPICAL RESEARCH LIST and CHARACTER LIST- Zimmerman text

<sup>4</sup> See APPENDIX 2B for TOPICAL RESEARCH LIST and CHARACTER LIST- Wheeler Text

<sup>5</sup> See APPENDIX 2C for QUESTION AND ANSWER DOCUMENTS



***THE PRODUCTION TEAM, PRE-PRODUCTION AND  
WALK-THRU OF THE SPACE***



**FIGURE 2.1:** *Kimball Stage with figures for scale*

Before meeting formally as a production team, the JCSTF faculty design advisors gathered the student design team in Kimball Hall to familiarize us with the space. Unlike the Howell and Studio Theatres,

located in the Temple Building, architects designed Kimball Hall (FIGURE 2.1) as a concert venue. Audience size there is much larger. The stage, furthermore, features minimal wing space on stage right. There is virtually no rigging system. The size of the house required focus on contrast and color rather than detail, much like designing for a Shakespeare Festival. I photographed the stage from several angles in the house in order to gain a sense of how much detail one could see on the clothed figures center stage. The lack of wing space posed a potential threat to costume change space, so I took increased notice of entrances and exits during rehearsals of paths of travel backstage. Even the hallway to stage right posed a problem, since it was narrow and dimly lit. I thus would have to design garments accordingly. Voluminous skirts, for instance, might get caught on the storage containers lining the walls. The use of stage right as an alternate changing space was not out of the question. The dressing rooms in the basement of Kimball Hall could not accommodate a very large cast. Though I had not yet conceived the quantity of costumes or size of the cast, I knew only that further discussion could solve this dilemma. Only at the initial walk-through did I discover the center stage elevator, which could lower as many as 6 costume racks at once.

### ***FIRST PRODUCTION MEETING***

During the first week of September, the production team, composed of Michaela Lynne Stein (scenic designer), Clay Van Winkle (lighting designer), David Tousley (props designer), Megan Kraft (stage manager), Steve Grair (production manager), Michael Fortkamp (technical director) and Alisa Belflower met to discuss our approach. At the meeting, Alisa distributed several important documents, including a cast comparison between the Wheeler and Zimmerman texts,<sup>6</sup> a glossary of terms<sup>7</sup> and answers to the questions I had emailed her in advance. We discussed timelines, identified mutual challenges relating to the space, the budget and the inevitable relocation of resources to Kimball Hall. We also discussed the Goodman video in order to establish theatrical techniques that we thought were both successful and unsuccessful. Alisa articulated her thoughts on the way in which she saw the play moving.

In addition to the research presentations, which I had electronically distributed prior to the meeting, I also brought an initial color palette<sup>8</sup> (which was equivalent to taking the “average” color ranges present in each location and fusing them into a more concise document) and an “initial concept presentation,” a sampling of which is illustrated in FIGURE 2.2.<sup>9</sup> The purpose of the concept presentation was to propose collaborative methods to tackle transitions and to theatrically unify the movement of the play, based on some of the initial ideas that Alisa had spoken of during our initial phone conversation. I decided to illustrate the ideas, as I thought that it would be the most effective way to represent them.

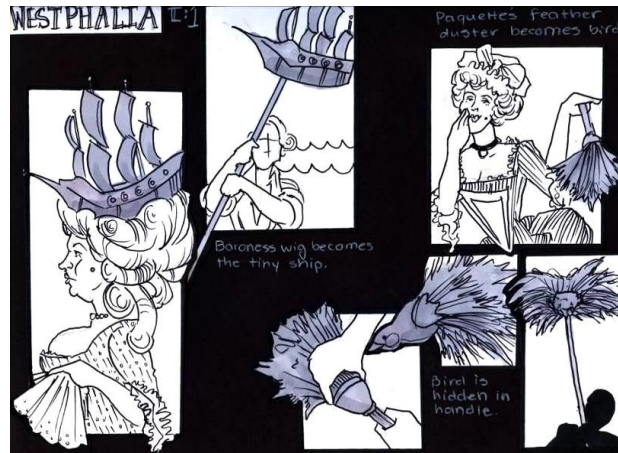
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<sup>6</sup> See APPENDIX 2D for CAST COMPARISON DOCUMENT

<sup>7</sup> See APPENDIX 2E for GLOSSARY OF TERMS

<sup>8</sup> See APPENDIX 2F for COLOR PALETTE

<sup>9</sup> See APPENDIX 2G for complete INITIAL CONCEPT PRESENTATION



**FIGURE 2.2:** *Sample Initial Concept Illustration*

The initial onslaught of information was so dense, our first meeting was adjourned with the following conclusions; we would be exploring the entirety of the 18<sup>th</sup> c., the production team would cross-pollinate all production elements in some way, the use of fabric as a transitional medium was well-received, and we all had enough fodder to begin exploring our respective areas. This meeting also established the beginning of a deep relationship with the other designers. Our mutual goal was to create the “best of all possible worlds,” feeding off each other creatively throughout the process. My next steps included the distillation of my research to a presentation that was more specific to costuming and to generate a costume plot.

### ***COSTUME PLOTS***

Auditions for *Candide* took place August 26th, though the production would not enter technical rehearsals until late-February. For several weeks prior to the auditions (outside of production meetings), Alisa and I negotiated the maximum numbers of individuals to appear in scenes, beginning with full company numbers and hypothetical estimates on smaller scenes based on aesthetic goals and the orchestration. I appreciated her willingness to include me in casting discussions, in order to accommodate my

process. I provided her with a thorough analysis of the Zimmerman text (referred to as costume plot, FIGURE 2.3)<sup>10</sup> in the form of a diagram that tracked characters per scene. In order to specify locations requiring additional ensemble members, I created an alternate version called the “actor shift plot.” Plotting the action in such a meticulous fashion identified transitional problems and provided a mathematical framework for creative aspects of my responsibilities. Version 1 of the actor shift plot (FIGURE 2.4)<sup>11</sup> was less than user-friendly, as it read as a dense amount of information in a tight space.

Figure 2.3 displays four tables, each representing a different act of the play 'CANDIDE'. Each table is a detailed costume plot, listing characters and their corresponding costumes for various scenes. The tables are organized by Act (I, II, III, IV) and include columns for character names, scene numbers, and costume details. The tables are titled 'CANDIDE' and 'COSTUME PLOT CHARACTER SCENE BREAKDOWN'.

**FIGURE 2.3: Costume Plot**

Figure 2.4 displays two tables, each representing a different act of the play 'CANDIDE'. Each table is a detailed shift plot, listing characters and their corresponding costumes for various scenes. The tables are organized by Act (I, II) and include columns for character names, scene numbers, and costume details. The tables are titled 'CANDIDE' and 'COSTUME PLOT CHARACTER SCENE BREAKDOWN WITH SHIFT PARTINGS'.

**FIGURE 2.4 Shift Plot, Version 1**

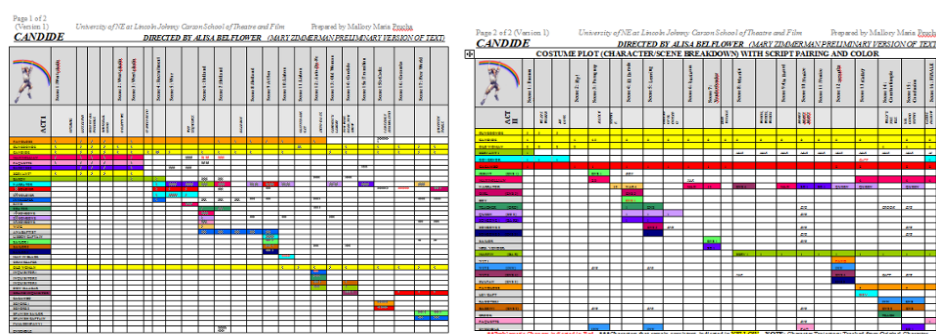
In order to bring additional clarity to the information, Version 2 used color-coding to indicate transitions, beginning with the actor’s initial role and assigning them a consistent color. Problematic areas were highlighted in red (FIGURE 2.5)<sup>12</sup>. Yellow

<sup>10</sup> See APPENDIX 2H for complete COSTUME PLOT

<sup>11</sup> See APPENDIX 2I for ACTOR SHIFT PLOT, VERSION 1

<sup>12</sup> See APPENDIX 2J for ACTOR SHIFT PLOT, VERSION 2

indicated ideal areas of character consistency. In the original Zimmerman text, the actor playing Pangloss eventually became assimilated into the ensemble. I felt that this assimilation was not only taxing on a young performer, but would also require additional modes of disguise to camouflage the actor. The better solution was establishing consistency in major roles and assigning ancillary characters to a “transitioning ensemble members.” Rather than the 19 individuals who moved the original presentation of the work, I felt that a minimum of 24 individuals was preferable.



**FIGURE 2.5:** Actor Shift Plot, Version 2 with color coding

I received a copy of the cursory cast list in the first week of September, following call back auditions. It included the naming of four principle roles (Candide, Old Lady, Cunegonde, and Governor of Buenos Aires), understudies for Cunegonde and Old Lady and an ensemble composed of an additional 36 individuals. The list of ensemble members, however, did not include any of the estimated 209 role assignments, as they would be assigned after a series of musical workshops in November.

## ***THE SECOND MEETING***

Prior to the second production meeting, the design team met privately to share our work. Approaching mid-October, we knew that we were still early on in the process, but that keeping ahead of timelines would be advantageous during construction. At this

meeting, Michaela shared sketches of the scenic design, which featured a Baroque-esque false proscenium, moveable ombré curtains, a promenade that took out the first row of seating, and a large map of Candide's travels on the central platform (FIGURE 2.6).



**FIGURE 2.6:** *Scenic Design by Michaela Lynne Stein*

I discussed my concept presentation in greater depth, adjusting areas where fabric would be used as costuming elements to reflect Michaela's use of ombré curtains. My assistance was requested by Michaela in developing a technique for dyeing the large curtains, as well as my suggestions for fabric sources. I could not address these problems until after I had gotten a full grasp on my design area. I also took the opportunity to discuss costumes versus props with David Tousley to begin the process of negotiating which items were his responsibilities. Some I was to purchase or create then relinquish to props at a later date. Others were to be the sole responsibility of the costume shop. I created a list of all ambiguous items and asked him to assign them for the next meeting to be factored into my budget calculations. From a cursory glance, I was held responsible for gathering all of the hand fans, hankies, eye glasses, bags, belts and baldrics in the production. David was open to the idea of assimilating masks into the prop count after construction to help lessen the costume tracking burden.



After the meeting, I felt that my research and transitions still need further explanation before meeting with the group again, which took the form of costume story boards. These plates



**FIGURE 2.8:** *Curtain Inspection*

and integrated the information conveyed in the concept presentation. I arrived at the second production meeting with 20 boards in hand. Though they were very rough, they incorporated a sense of the look for each location, a basic of color scheme and indicated technical challenges posed by transitions (FIGURE 2.7) (to be explained in Chapter 3).

Explicating each plate, I was met with very little feedback from Alisa. After the meeting, she took me aside and told me that I had “found *Candide*.” She further confided that there was no necessity to create finished renderings, as the story boards sufficiently represented our discussions, encapsulated the research and demonstrated thorough understanding of the transitions. I was excited about the feedback, but knew that finished drawings would be essential for the shop to work from. After only three meetings, *Candide* “had legs” (the bare essentials to craft a final design). Because of the progress, the next production meeting was put on hold for two weeks to allow for the drafting of a ground plan and creation of finished sketches.



**FIGURE 2.7:** *Initial Costume Storyboard Samples*

### ***SUBSEQUENT MEETINGS OF THE FALL SEMESTER 2012***

Before our next meeting, Michaela and I met to discuss curtains. Realizing that my description on process was lacking, I created a sample curtain, using muslin, to demonstrate color and effect (FIGURE 2.8). At this point, we were still working from a rough version of the text, each designer set to the task of fleshing out their respective areas in greater detail. We knew that, ideally, we were to have our final materials ready before Thanksgiving. As I was sketching, I compiled another list of questions for Alisa to further understand the mechanics of the production.<sup>13</sup> I hoped also to stimulate momentum, as I still had only a vague cast list and wanted to make sure that my choices were not overly ambitious in light of 43 cast members. Alisa told me to continue designing, as the list was not ready.

Our usual production meetings were held in the conference room of Westbrook Hall (the music building), but the next full production meeting was moved to the Howell Theatre. The first fruits of the design team's labor had grown too abundant for sharing in such a tight space. The aforementioned deserves special note because it illustrates a pivotal moment in the collective design process. *Candide* was shaping up on an immense scale. To this meeting, I brought the entire array of 60 costume sketches to share with the group (some in the initial phases of paint). Laying them side by side, they extended across Howell Stage twice. Michaela Lynne Stein had been working fastidiously to complete the ground plans for her scenic design<sup>14</sup> as well as a white model of the space. Clay VanWinkle had begun light tests on the sample of ombréd muslin. In sourcing fabric for the stage space, Michaela had concluded that muslin would be the only

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<sup>13</sup> See APPENDIX 2K for ADDITIONAL DIRECTOR QUESTIONS AND ANSWERS

<sup>14</sup> See APPENDIX 2L for larger image of the GROUND PLAN



affordable option. I was excited by this prospect, since it foretold a relatively easy way to construct garments to match the environment using a shop staple.

Examination of the ground plan provided insight on the alteration of skirt-lengths and footwear choices that would be compatible with the pitch of the central rake. I inspected the measurements of the entrances and exits to ensure that larger garments would actually be able to transit onto the stage without snagging. A peer's previous costume design had failed to account for period skirt width versus entrance size, antagonizing both garments and timing. With the influx of constant stage traffic, each second lost in transit was even more detrimental in *Candide*, as entrances most often corresponded to cues in the music.

After explaining each of my sketches to the group-at-large, Alisa urged me to move forward on the painting the renderings, as all of my choices (to be discussed in Chapter 3) felt sound and resembled the story boards. Standing back from the body of work, I observed that all of the design elements were working in symbiosis. Though I had spent hundreds of hours drawing and researching to arrive at the presentation of my sketches, the collaboration effort had felt natural, almost easy. Alisa had stood firm in her encouragement of the designers to explore the text in our own ways. The project that had been met with a certain amount of fear had become a labor of love on all fronts, each individual working tirelessly to translate Zimmerman's text through unique, yet connected creative visions.

### ***MEETING THE COMPANY***

During the next few weeks, most of my free time was devoted to painting the final renderings. Due to unsuccessful acquisition of fabric swatches, I made many color

choices blindly or based on existing stock. Throughout the semester I had dealt with several bouts of respiratory illness. My health progressively worsening, I sent photos of my drawings to Alisa as they were completed. I wanted to maintain a real-time dialogue about my choices and to ask technical questions as they arose while working through the drawings. I was afraid that holding off on the presentation of my work was far too risky. Time was at a premium for both Alisa and me; neither of us had the ability to sit down for the hours necessary to comb over the drawings and to preemptively discuss technical elements. The constant reliance on technological resources became thematic in my relationship to the remainder of the design and build processes.

Putting the finishing touches on my final renderings, my health worsened further. I delivered my final renderings to Alisa on the way to the hospital for a few days of therapy. I was absolutely devastated. The timing of my hospitalization coincided directly with the full company “Show and Tell.” Fortunately, working with stage management and my assistant, Katie Davis, I delivered my design presentation to the company via Skype (FIGURE 2.9). In my absence, I prepared a document, entitled “information for actors,”<sup>15</sup> outlining fitting etiquette, footwear and the purchase of make-up. Katie distributed the documents and drawings to the company.



**FIGURE 2.9:** *Skyping into Full Company Production Meeting*

<sup>15</sup> See APPENDIX 2M for INFORMATION FOR ACTORS Document

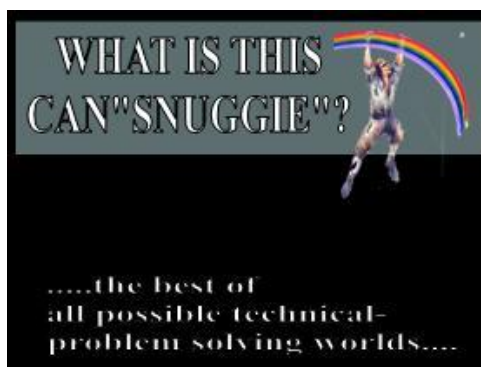
### *CANSNUGGIES*

After the company meeting, my costume designs received approval from Alisa. After returning from the hospital, I began an active dialogue with Janice regarding my choices and the execution thereof. Furthermore (to be expanded in Chapter 4), we discussed the sourcing of materials and the identification of problematic areas within the design. Most specifically, ambiguity still surrounded the construction and use of ombréd garments throughout the production. Having rendered shredded cloaks, Janice noted that the design could prove cumbersome as actors became tangled in the pieces. Still awaiting a final cast list, I deferred exploration of the topic momentarily.

Late one night, an odd bit of inspiration struck me. During the initial discussions with the production team, we wanted to find a way to integrate the ombré-dyed treatment into elements beyond scenery-- beyond the garments I had designed moreover. This was an important inclusion in the overall design, as it would speak to individuals assimilating into the theatrical environment, sinking to a level in which they were completely overcome by natural forces. I wanted to represent surrender and disassociation with the overarching dogma of austere society. Simply put, individuals in a state of ill-health, poverty, slavery, amidst monumental catastrophe or outcast by society completely would be cloaked in garments that were dyed to match the set. Such costume elements could also be assistive in creating an actual physical landscape. This treatment would be applied to the garments of major characters, but would be more useful if developed into a “universal garment” to create a symbolic statement and could, likewise, solve several technical issues. Suddenly, while completing other paperwork, I flashed to a television commercial advertising a blanket with sleeves called the “Snuggie.” From this “info-mercially” popularized

garment, I began brainstormed the possibilities of the “Cansnuggie”- a similar garment made from muslin. True-to-form of the original product, I created a mock-up and a “sales pitch” to present to the director and production team. Ultimately, Alisa incorporated the use of the garments to represent poverty, rubble and to differentiate societal outcasts. Upon reflection, the “Cansnuggie” connected costuming to the overall design-scape, as well as eliminated sets of costumes for the unfortunates during “Dear Boy,” victims of the Lisbon earthquake, the unfortunates interviewed by Candide in Surinam and slum tenants of Constantinople. Janice was not entirely sure that the garments would function accordingly, so a mock-up was constructed to demonstrate feasibility.

**CANSNUGGIE PRESENTATION** *Captions indicated in italics. (FIGURES 2.10- 2.16)*



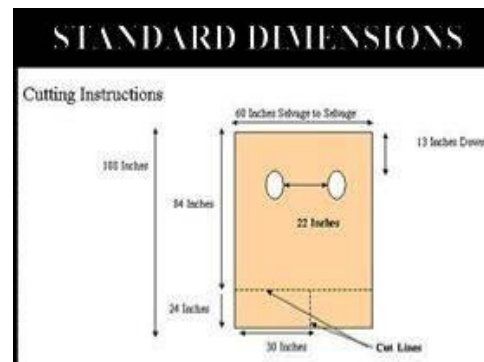
*.....the best of all technical problem-solving worlds...*



*....an idea born from set fabric, Barbies, and AS SEEN ON TV??*



*SNUGGIE™ a blanket with sleeves... the Inspiration for a “transitional scenic garment”....*



*STANDARD DIMENSIONS*



*...or a more astute reference... the Martha Graham Dance Bag....*



*CANSNUGGIES STARTED AS UNFORTUNATES*



*...can come with or without sleeves....*



*...can be cut long or short to suit the purpose....*



*...can be a bad case of SYPHILLIS....*



*...can mean you are all wet....*



*...be a sexy towel or saucy "environmental veil" ...be a good way to haul dead bodies or sheep...*





...make a nice rock ledge or boulder....  
*...make a nice rock ledge or boulder....*



...be a small sail...  
*...be a small sail...*



...big sails, walls or mountains....  
*...big sails, wall or mountains....*



...on top of umbrellas, they can be clouds....  
*...on top of umbrellas, they can be clouds....*



... or a tent, fence or place to hide....  
*... or a tent, fence or place to hide....*



...a shadow backdrop in Jesuit Scene....  
*...a shadow backdrop in Jesuit Scene....*



...trees in the jungle....  
*...trees in the jungle....*



...a handy canoe down the Amazon River....  
*...a handy canoe down the Amazon River....*





*...a way to fly out of El Dorado....*



*...Slave Costumes....*



*... places for flowers to grow from at end....  
Sorry, this looks more gory than intended....*



*...a Final Floral Tableau....*

FINAL SLIDE (NOT PICTURED): CANSNUGGIES CAN BE DYED, RIGGED TO SOLVE SPACE ISSUES... TIME... AAANNNNND MONEY!

### ***FINAL MEETINGS AND ACTIVITIES BEFORE THE BEGINNING OF BUILD***

Over the winter break, as my accumulation of fabric grew, I collected swatches for distribution to the lighting designer, Clay VanWinkle (FIGURE 2.17).



**FIGURE 2.17:** *Swatches distributed to lighting designer*



**FIGURE 2.18:** *Light Rendering by Clay VanWinkle for "Glitter and Be Gay"*

Using the model of the set, Clay furnished several color renderings to demonstrate the lighting for key moments and locations in the production (FIGURE 2.18).

By the beginning of the spring semester, the design of *Candide* had been completed and was ready to be implemented. The next chapter outlines the design decisions that stemmed from the discussions and meetings in the preceding chapter before the design moved from paper concept to realization.<sup>16</sup>

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<sup>16</sup> See APPENDIX 20 for FINAL CASTING FOR LAST SCENE



### **CHAPTER 3: DESIGNING THE WORLD OF CANDIDE**

This chapter outlines the design thinking, research and compromises that composed the realized costume design for *Candide*. Each section addresses individual locations in chronological order, accompanied by the original story board



**FIGURE 3.1:** *Sample of Story Board*

(FIGURE 3.1). Next, a brief plot summary leads into discussion of imagery, technical challenges and garment choices made for named characters. It was impossible to ignore execution, quick changes, maintaining the performers' ability to sing and move and budget when designing. Finally, thumbnails of finished renderings have been provided for reference. All additional research and larger copies of renderings are available in the Appendices.



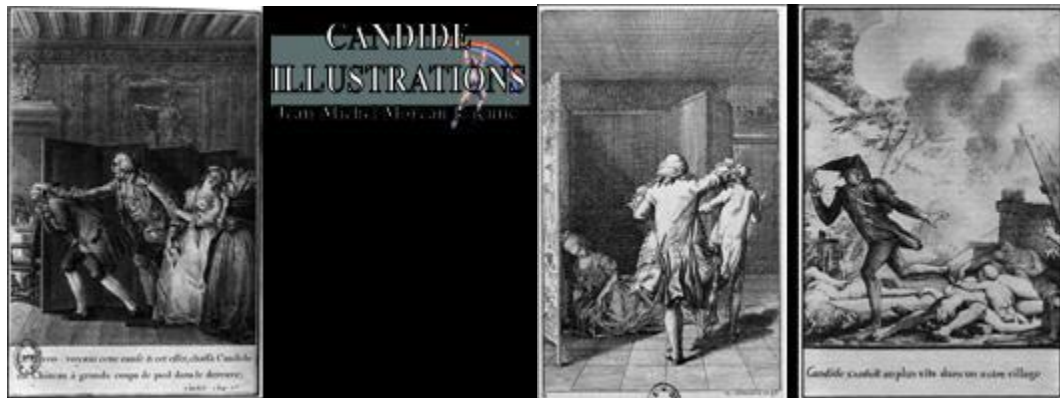
**FIGURE 3.2:** *Ensemble Base Costumes*

The overall directorial approach capitalized on a mode of ensemble performance. To create differing looks per scene, ensemble members were outfitted with a “base costume” or neutral stock of garments, such as breeches and shirt (for men) and gown (for women); the idea being that pieces could be added to convey change of location or character (FIGURE 3.2). Members of the ensemble were designated to step forward to narrate each scene, wearing something that exemplified the

location. I chose to corset the women so that they would fit into existing period garments and wanted to capture the 18<sup>th</sup> century silhouette of a small waist and swelling bosom. Furthermore, articulation of specific gender identity was stressed to be of importance.

Ensemble members, with the exception of a few men and named characters, wore character shoes to allow them to better navigate the stage space and rake. Throughout the progression of the stage picture, I made a concerted effort to punctuate each scene with red, which crescendoed in times of extreme brutality and love.

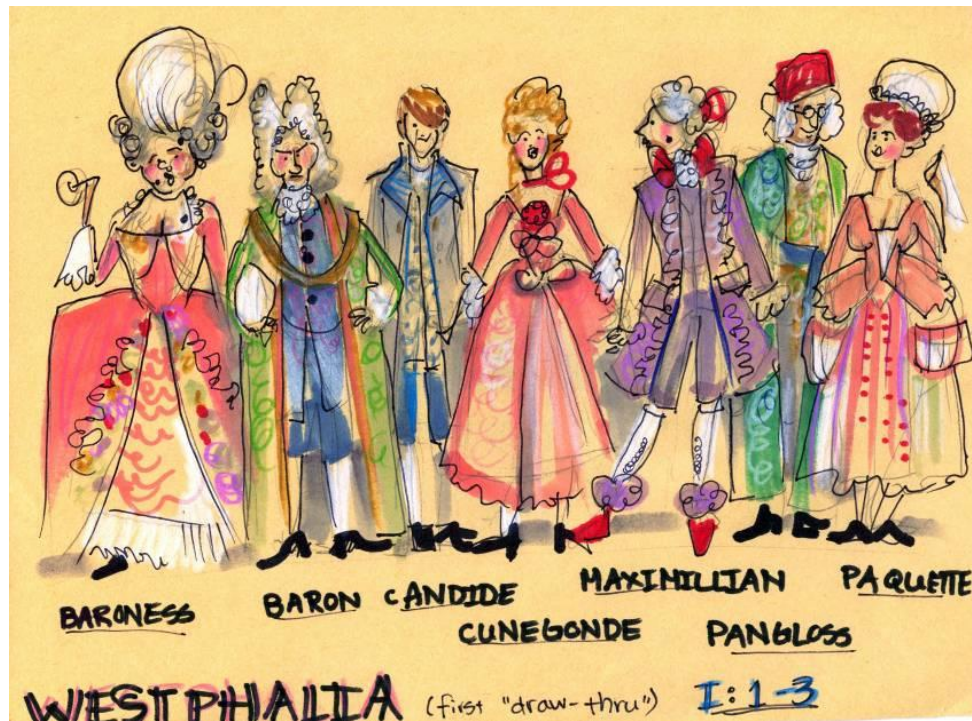
As the remainder of the chapter will outline, I sought to exaggerate and thematically represent larger ideas beyond adhering to a code of dress. Before exploring individual locations, I was inspired by the original illustrations from Voltaire's *Candide*. He was adamantly opposed to capturing the story in picture-form. Therefore, the illustrations were added after his death (FIGURE 3.3- 3.5) by Moreau le Jeune. I thought that it would be appropriate to begin here; as I imagined that Voltaire may have felt similarly about his writings being translated into an operetta and enjoyed the play of iconographic irony. I was drawn to the dramatic, moody and playful qualities of the illustrations; core adjectives that encapsulated the entire design approach.<sup>17</sup>



**FIGURES 3.3- 3.5:** Sample of Original *Candide* Book Illustrations

<sup>17</sup> See APPENDIX 3A for ORIGINAL CANDIDE BOOK ILLUSTRATIONS

**WESTPHALIA: ACT I, SCENES 1-3**



**FIGURE 3.6:** *Original Story Board of Westphalia*

My initial inspiration for Westphalia<sup>18</sup> (FIGURE 3.6) stemmed from a discussion in a Theatre History course, in which the instructor mentioned that much of the German aesthetic of the period was driven by French influence. Drawing from research sources such as *la Mode Illustre*, the works of Copley, Fragonard, Longhi, Wright and other painters of the French Court of the mid-18<sup>th</sup> century, I decided that Westphalia had been “frenchified.” As the Overture faded, the scene opened on Dr. Pangloss, who was engaged in a French lesson, further validating this idea.

The French aesthetic was decadent, bright, youth-centric and extremely austere. Garments were constructed from rich silks, embellished with bows, expensive laces, laborious and detailed trim, buttons, ruffles and other ornamentation. In order to convey that the text was opening “in the best of possible worlds,” I felt that these attributes

<sup>18</sup> See APPENDIX 3B for additional WESTPHALIA RESEARCH AND RENDERINGS

implied an idealistic landscape, steeped in wealth; an insulated world, untouched by natural disaster, religion or any extraneous threat beyond blemishes and social taboo. The pastel color palette incorporated hues evocative of candy, evoking a sense of the saccharine nature of the opening context and matching the upbeat musicality of the musical's first song "Life is Happiness." Westphalia was a place trapped in perpetual spring, free from the dirt and grit of the outside world.

The silhouette of 18<sup>th</sup> century France also leant itself naturally to exaggeration, glamour, theatricality and a sense of facade, important qualities that factored into individual character choices. The garments were impractical and represented a synthetic ideal of the human form, paralleling Voltaire's dissident commentary on Enlightenment philosophy. To this end, Pangloss made several remarks in which parts of the body were made for wearing certain garments. In the same way, Candide and Cunegonde fell in love, as why should they not? They were both young and beautiful and must have been born for that purpose. Especially in the case of Cunegonde, they were self-absorbed, falling more in love with ideas than each other. The color palette and period also leant itself to creating a dynamic visual contrast after Candide's exile. The loveliness and brightness shifted to something much more thematically sinister and sobering.

Furthermore, from a presentational standpoint, I wanted to capture the audience's attention from the onslaught of action, presenting them with a spectacle that immersed them in the most heightened example of 18<sup>th</sup> century grandeur-- into the world in which each character "had everything they needed."

## THE BARONESS AND HER SERVANTS



**FIGURE 3.7:** *Research for Baroness of Westphalia*

byproduct of a life free from strife), a gluttonous, kept woman, whose primary duties were to eat parfaits and to be admired. Her servants busied themselves in efforts keeping her fed and happy, during the children's studies. In my original concept illustration, I had rendered her in pink, but chose a violet for the final rendering (FIGURE 3.8). Ironically, the final garment was made from a salmon-hued silk dupioni (as it fit the actress perfectly). I had intended to maintain the violet color to denote the status of a "kept woman," later to resurface on Cunegonde in "Glitter and Be Gay."

The ship seated on the Baroness' head was originally intended to be used as a puppet in the sea voyage scenes (a theatrical convention reminiscent of the Goodman production). Ultimately, the use of miniatures was limited, and the ship became a symbol foreshadowing Candide's journey.



**FIGURE 3.8:** *Baroness of Westphalia*



Because each servant demonstrated a unique personality, I decided to steer away from uniformity in their dress (FIGURE 3.9). Though the audience was unaware of the fact, Zimmerman had named the servants in the scene (Otto-a staunch Butler, Hans- an elderly and cranky Valet and Ingrid the only “real” maid).



**FIGURE 3.9:**  
*Westphalian Servants*

### ***THE BARON OF WESTPHALIA***

Much like the Baroness, I felt that it was important to give the Baron a sense of size, giving him greater visual presence as the head of the household and to age the youthful actor assigned to the role. To accomplish this, I added a belly underneath the costume's waistcoat, tall heeled shoes and gave him a wig with lofty points (FIGURE 3.11). I imagined that his days were filled with business affairs and meetings with other noblemen. He seemed preoccupied with preservation of his family's wealth, more so than with relating to them in a loving way. Though he superficially possessed some kindness through his adoption of a bastard, I felt as though this was focused on propriety rather than generosity. (FIGURE 3.10)



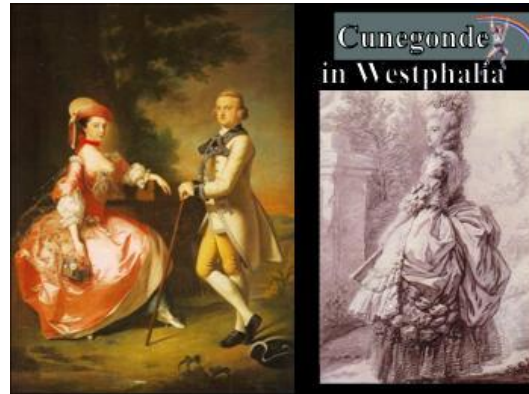
**FIGURE 3.10-11:** *Research and Rendering for Baron of Westphalia*

## *CUNEGONDE*

Upon discussing Cunegonde with my Adviser, words like sweet, innocent and youthful surfaced. While these terms may have been appropriate to describe Hugh Wheeler's portrayal of the Baron's daughter, I felt that they did not encapsulate the



**FIGURE 3.13:** *Cunegonde*



**FIGURE 3.12:** *Research for Cunegonde*

character as written by Mary Zimmerman. In the text, I found her to be sweet on the surface but driven by a preoccupation with vanity. Her innocence derived from an upbringing in a cloistered environment. She demonstrated both opportunism and cunning in the opening scene, suggesting to Candide that they practice a lesson she had seen Pangloss teaching Paquette behind the potting shed when no one was watching. She then proceeded to pounce on top of him, consumed by lust. While she claimed to love him, her description of their married life in “Oh Happy We” revolved around glamour, travel, wealth and materialism, rather than love and respect.

Referring to several images of gowns of the period, I was drawn to the polonaise, as it had the most playful and youthful silhouette (FIGURE 3.12). I gravitated towards pink hues and decided after rendering her (FIGURE 3.13), to preserve her unsoiled status by keeping her blonde rather than assigning her a powdered wig. I chose a zigzag of ribbon down the front of her stomacher to maintain a relationship to Germanic folk dress

encountered in my research. Although I had purchased a pink silk taffeta for her overgown, I opted to reconstruct a dress that I found in stock that was made from a taffeta with candy-like stripes. The use of this dress made a quite a difference in the final stage pictures, as it kept Cunegonde in a higher value range than her mother, the Baroness and lent itself to the illusion of innocence.

### **MAXIMILLIAN**

In my initial conversations with Alisa regarding Maximillian, we agreed that Maximillian embodied the 18<sup>th</sup> century archetype of fop. He was incipient, effeminate and fancied himself to be quite dashing. I stumbled upon the images in FIGURE 3.14 and adored the fact that the suits were drenched in lace. I was drawn to the decoration, feeling that Maximillian would compete for attention, as the opening scene conveyed a proverbial beauty contest between the siblings. I liked the idea of relating the two children with color. The only element that the image lacked was a profusion of bows, to again echo those present on Cunegonde's gown. I also gave Maximillian a powdered wig and extremely large love patch to convey his extreme vanity (FIGURE 3.14). Maximillian's first look captured a beauty that only emanated from the surface.



**FIGURE 3.14:** Research and *Rendering of Maximillian*





**FIGURE 3.15:** *Research for Paquette*

### ***PAQUETTE- THE MAID***

My focus in developing the dress for Paquette was to capitalize on the fact that she wielded her feminine wiles more often than her feather duster. She was, after all, the resident French Maid (FIGURE 3.15).

In silhouette, color and trim choices, I wanted to make her feel playful and flirtatious, even her puff bustle was exaggerated to convey her womanly form. She was ultimately credited with having given Pangloss a case of Syphilis, for this reason, I wanted her to be seductive. I had planned to use the actress' (Jaimie Pruden) natural hair, as the text referenced Paquette as having dark hair. Unfortunately she had cut her hair very short for a role in an earlier production. Paquette's



**FIGURE 3.16:** *Paquette*

occupation extended beyond the duties of house servant; therefore, I put her in a powdered wig, mimicking her special privileges. Furthermore, I had planned to put her in a large apron (FIGURE 3.16). Ultimately, I felt as though my original design drew too much focus to her. I diminished the size of the apron, selecting one that seemed less than practical and covered less of her dress.

### ***DR. PANGLOSS***

When approaching Pangloss' Westphalian dress, it is ironic that the first image I was drawn to was one of Voltaire (FIGURE 3.17), as Pangloss served as representation of everything that Voltaire despised in enlightenment philosophy. I was struck by the

romantic quality of the image. Pangloss was more so a poet, an artistic playboy and dilettante, than a serious scholar. Therefore, a banyan (FIGURE 3.17, RIGHT), commonly worn in the home, conveyed a life steeped in leisure. All of Pangloss' knowledge and teachings originate from his textbook, a self-written manifesto on optimism, based on an insular existence. I felt that much as Pangloss was in love with ideas and aesthetic, that he would also be interested in dressing in a way that related to a romanticized world beyond Westphalia, specifically seeking garments that would



**FIGURE 3.17:** *Research Images for Dr. Pangloss*

establish a false sense of worldliness, which, in turn would secure his legitimacy in the eyes of his pupils (FIGURE 3.18). In terms of his arc, I wanted his dress to reflect that this was the apex of his existence and that he took full advantage of the wealth, surroundings and attractive. I also wanted to give him a charismatic presence by adding additional sweep to his coat, his movements exaggerated by a luxurious swirl of fabric. I wanted to encourage the audience to be taken by the figure, much like the children, rather than confront them with a mode of dress that implied didacticism.



**FIGURE 3.18:** *Pangloss*

## ***CANDIDE***

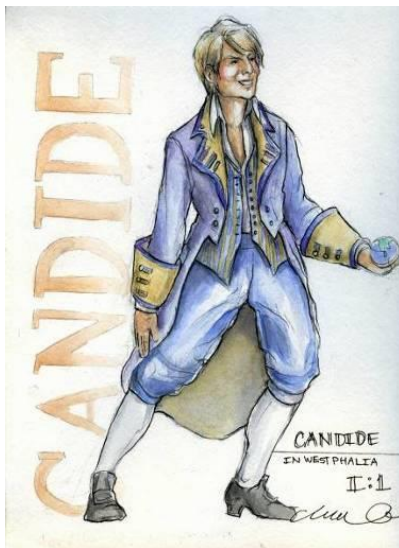
Above all other attributes, I wanted to convey the genuine innocence of Candide.

Though aware of his social inferiority, he enjoyed the life he had come to know in Westphalia. He was simple, but not simple-

minded. His good nature and curiosity made him an excellent consumer of Dr. Pangloss' philosophies, causing him to cling to an unrealistic sense of optimism. He was attractive,



**FIGURE 3.19:** *Research for Candide*



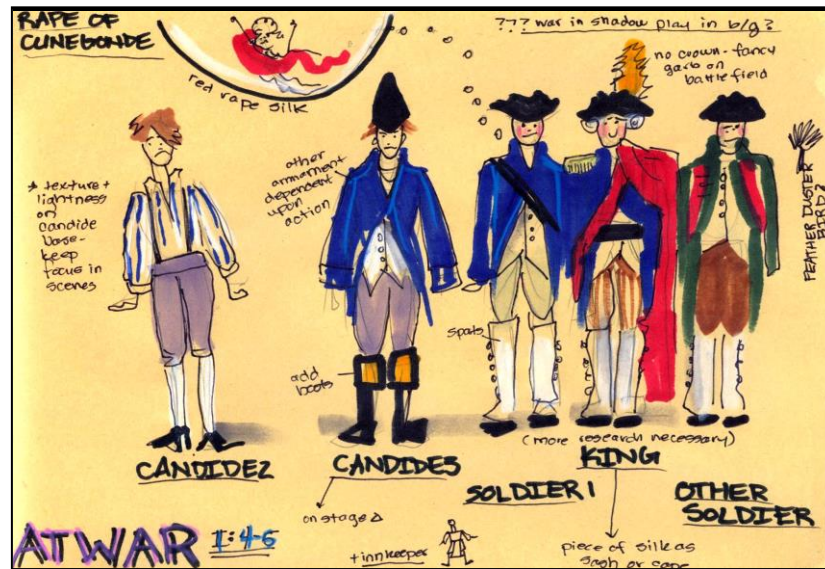
**FIGURE 3.20:** *Candide*

though completely unaware, making him the target of Maximillian's jealousy and Cunegonde's affection.

Of all of the characters in Westphalia, I chose to give him the least decoration, opting for a frock coat and waistcoat that lacked the busied lace and trim of his companions. This device also functioned to represent his bastardly lineage. I was drawn to the lines of the structured garments in my research images (FIGURE 3.19), but disregarded the detailing. As he was not

preoccupied with surface, I decided that he would be the only character in Westphalia that would go un-wigged to expose his golden mop of hair. As for color, I chose blue, as it related to the overall stage environment and further separated him from the other characters in the scene. Blue over-achingly symbolized a sense of journey, longing and endless possibility, endemic to this character's arc. I also decided to leave his shirt open, as symbolic that his heart was a ready target, as rendered in FIGURE 3.20.

**AT WAR- CANDIDE'S EXILE AND RECRUITMENT: ACT I, SCENES 4-5**



**FIGURE 3.21:** Story Board Concept for Candide Exile and War Sequence

At the beginning of the scene<sup>19</sup>, Candide was banished from Westphalia after having been caught in throes of passion with Cunegonde. He, in his most vulnerable state, freshly stripped of his jacket (FIGURE 3.21) and the luxury of his former life, was recruited by two Bulgarian soldiers, who tricked him into swearing allegiance to their King. During his training, Candide was decorated with a military coat after passing through several evenings of lashings and drill testing. In the midst of his training, he innocently decided to go for a walk and became distracted by a bird. He was recaptured, bound and blind-folded, his walk having been seen as an act of desertion. Before he is executed, the King arrived and took mercy on the affable lad and discharged him from service. It is at this point in the production that the entire landscape erupted into War.



**FIGURE 3.21:** Candide at War

<sup>19</sup> See APPENDIX 3C for additional AT WAR/PEASANET RESEARCH AND RENDERINGS



Rather than dressing characters in accurate representations of Arbarian and Bulgarian uniforms of the mid-18<sup>th</sup> century, Alisa specified that she was far more interested in the exploring a general sense of war and violence in the scene. A collage of uniforms would be acceptable, depending upon stock available. It was stressed that there was absolutely no need to stay true to specific any code of arms. She was far more interested in creating a stage picture devoid of color, with the exception of pops of red to indicate carnage. Alongside the men, who were engaged in fighting, she was also interested in incorporating civilian women, whose roles would be to tend to the wounded and dead as the war was played out in a balletic fashion. This feedback was met with enthusiasm, as upon first read, I worried about procuring such odd goods and the extensive research that would be necessary to achieve accuracy. While researching, I was drawn toward images of Continental Army Soldiers, as their uniforms demonstrated the most generic insignia (FIGURE 3.22). In abandoning specific costuming choices concerning regalia, I remained very cautious. While working on



**FIGURE 3.22:** *Soldier Research*



**FIGURE 3.23:** *Soldiers*

professional designs in the past, I had received scrutiny from the community, as reenactors and history buffs responded negatively to anything that vaguely resembled specific allegiance.

I wanted to make sure that my choices contained no awards, sashes or emblems that could be discernable to the audience. My original sketches harkened the research images

(FIGURE 3.23), though I decided to use revolutionary war jackets contained in UNL's stock on Candide and the Bulgarian soldiers. To avoid criticism, I consulted a few experts of international warfare during the 18<sup>th</sup> and early 19<sup>th</sup> century to make sure that I was altering the uniforms in a benign way.

As for the King, I referenced high-ranking military dress from a museum in Bulgaria (FIGURE 3.24) and felt that it served as a good aesthetic departure for creating the uniform of the King. Though he was rendered in a wig (FIGURE 3.25) and hat, these items were struck. While rehearsing, Alisa decided that she would like to see the individual wearing a crown. I had adamantly opposed this idea; it seemed strange to see a King wearing a crown on the battlefield, essentially making him a walking target (hence the choice of a cape to indicate his status). Ultimately I conceded because the need for a crown was continuously mentioned during production meetings. In fact, the King needed not only one, but two crowns; one to represent his power and one that covered his eyes after the battle to represent that he had been blinded by his power. While this was conceptually intriguing, I am still not convinced that it was perceived by the audience.

In our initial dialogue regarding the war and other scenes containing a mass-destruction, Alisa and I realized that there was a need for someone to remove bodies from the stage. Originally I designed a character called



**FIGURE 3.24:**  
*Research for King  
of the Bulgars*



**FIGURE 3.25:** *King  
of the Bulgars*



**FIGURE 3.26:** *Memento Mori*

“Memento Mori” (FIGURE 3.26), a Grim Reaper of sorts.

During rehearsals, Alisa decided that the figure was too dark and developed a role called the “Angel of Mercy” (FIGURE 3.27). Rather than hauling bodies, she would tap actors and gently escort them into the afterlife. In response I developed a non-period-specific garment embodying a youthful and cherubic character, as described by Alisa. As in the case of Memento Mori, I utilized an ombré-dye treatment to align the

Angel with the environment, as a natural spiritual extension of the space, and to curb unnecessary focus.

Though the war composed the primary action of Act I, Scene 5, it resurfaced briefly before “Glitter and Be Gay” in the musical number “What Ever Happened to Cunegonde.” This brief tableau narrated Cunegonde’s rape after the destruction of Westphalia. In this scene, the soldiers made a



**FIGURE 3.27:** *Angel of Mercy*



**FIGURE 3.28** *Rape of Cunegonde*

reappearance, as well as Cunegonde (FIGURE 3.28), who performed her rape as a dance, using a piece of fabric that became referred to as the “red rape silk.” In my original drawing, I had drawn Cunegonde in her undergarments, conveying that she had been stripped to her most vulnerable state. During the early rehearsal process, Alisa requested that she be dressed in a white dance-like garment to preserve her innocence. To solve this, a short chemise was added to cover her undergarments.

### HOLLAND: ACT I, SCENES 6-8



FIGURE 3.29: Story Board Concept of Holland and the Healing of Pangloss

After the devastation of war, Candide searched for a sanctuary, growing increasingly weary and hungry. Reaching Holland<sup>20</sup>, he was turned away by the prostillizing Christians that cluttered the streets. They covered him with garbage, castigating him as an outsider. On the brink of passing out, he was taken in by a kind Anabaptist, fed and given a job working with imported Persian goods.

One afternoon, while out for a walk, he encountered a group of invalids and wounded warriors. A familiar voice spoke to him from behind a tortured face in the group of dying figures. He had found his teacher, Dr. Pangloss, who was suffering with the blight of Syphilis, a disease contracted from Paquette. Pangloss relayed that everyone in Westphalia had been killed in the war. Shortly thereafter the Anabaptist arrived and Candide begged him to heal his master. The Anabaptist responded by taking all of the ill and injured to an infirmary. After miraculously healing Pangloss, the Anabaptist asked

<sup>20</sup> See APPENDIX 3D for additional HOLLAND RESEARCH AND RENDERINGS





**FIGURE 3.30:** *Dutch Citizen Research*

the two gentlemen if they would accompany him on a sea voyage to assist with his business affairs. They board the ship, and it promptly sank.

In this scene, the audience was met with two contrasting worlds; that of the wealthy Dutch and that of those

cast away from society. As this was the first firm location in which Candide had landed after his exile from Westphalia, I wanted to create a definitive sense of both extremes. I researched Dutch dress of the 18<sup>th</sup> c. (FIGURE 3.30) to explore pieces that could be added to ensemble members' costumes, including hats, aprons, shoes and shawls (FIGURE 3.31). Among the members of the crowd was an Orator, spouting Bible verses to evoke a sense of fear into the hearts of passers



**FIGURE 3.32:** *Orator and Innkeeper*

by. I rendered this individual as an average citizen, as well as his wife, the Innkeeper



**FIGURE 3.31:** *Citizens of Holland*

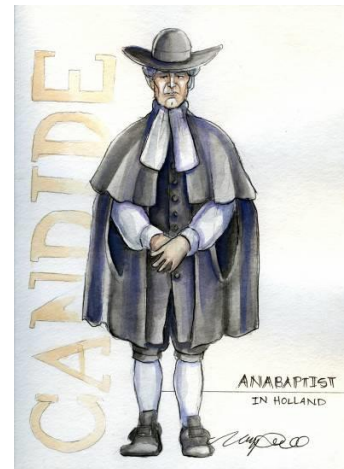
(FIGURE 3.32), due to the quick nature of their change.

I, then, looked at images of Anabaptists (FIGURE 3.33). Though the term does not evoke a readily associative value, I felt that it was important to adhere to the research; especially as his wearing of

black would contrast sharply against the neutrally-colored clothing of the Dutch citizens and extricate him visually from a station of social acceptance (FIGURE 3.34).



**FIGURE 3.33:** *Anabaptist Research*



**FIGURE 3.34:** *Anabaptist Rendering*

To draw contrast the look of the Dutch Citizens, individuals cast away from society were clothed in whatever they could muster from the environment. As the predominating landmarks were ombré curtains, a similar effect was introduced into the costuming. As these moments were often preceded by quick changes, I was inspired to create a garment that would be easy to change into; the “Cansnuggie.”



**FIGURE 3.35:** *Unfortunates*



**FIGURE 3.36:** *Pangloss with Syphilis*

All of the infirmed were dressed to make them disappear, with the exception of red accents to represent blood and suffering, including Dr. Pangloss (FIGURE 3.35-36).

Alisa specified that Dr. Pangloss would also be healed of his Syphilis in view of the audience.

The Goodman production had executed this moment by adding complex make-up to the character, featuring latex wounds were plucked from the actor. I felt that this transition was too complex and decided to employ a “Syphilis mask,” gloves with gnarled fingers and soiled leg bandages to be removed in plain view. Upon being healed,

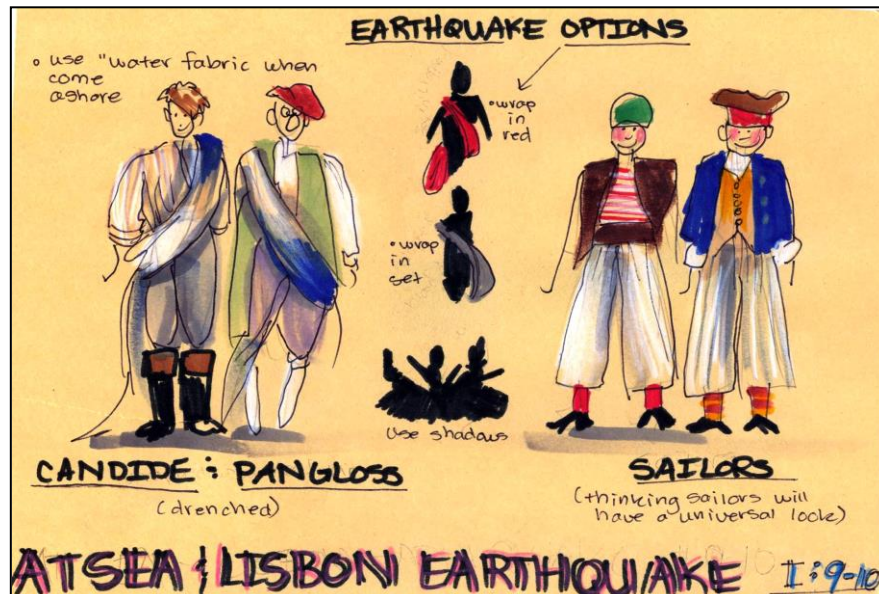


**FIGURE 3.37:** *Pangloss healed*

Pangloss received a metal nose to replace the one that had been chewed away by his sores and an outfit that spoke vaguely to his former garb of Westphalia. He had not lost his vanity had despite meeting the perils of war and deadly illness (FIGURE 3.37).



**LISBON- EARTHQUAKE: ACT I, SCENES 9-10**



**FIGURE 3.37: Story Board Concept for Lisbon Earthquake**



**FIGURE 3.38: Lisbon Earthquake Research**

Upon arriving ashore after their ship sank (the Anabaptist having drowned), Candide and Pangloss found themselves in Lisbon<sup>21</sup>. For a moment, they breathed a sigh of relief, their feet resting on terra firma.

Suddenly the landscape erupted into chaos

with the onset of a catastrophic earthquake. In my conceptualization of this scene (FIGURE 3.37), I represented both water and rubble from the earthquake by using pieces of fabric that simulated the stage curtains, as well as Cansnuggies. The scene was staged as a tableau of the traumatic events (similar to my research image in FIGURE 3.38). Because the scene moved so rapidly and executing a costume change on earthquake victims would not have been feasible, the convention worked nicely to denote a sense of destruction.

<sup>21</sup> See APPENDIX 3E for additional LISBON RESEARCH AND RENDERINGS

# GLITTER AND BE GAY: ACT I, SCENE 11

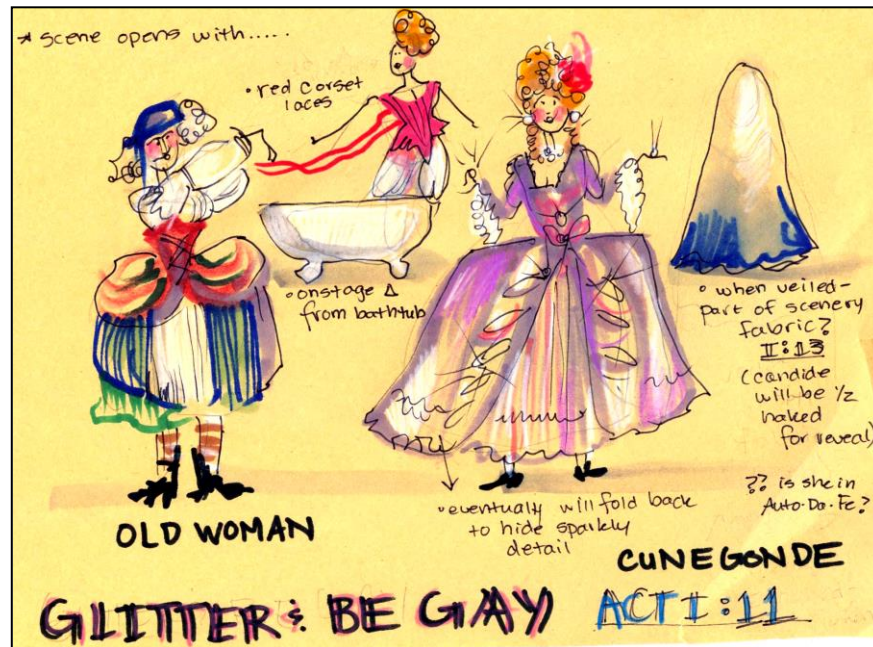


FIGURE 3.39: Story Board Concept for “Glitter and Be Gay”

Shortly following a narrative on the general suffering induced by the earthquake, the scene changed to one expanding on the whereabouts of Cunegonde. The action settled on her present location of Lisbon, where she had become the most successful whore in the city, aided by an Old Woman (FIGURE 3.39). Similar to the Goodman’s production, Alisa was interested in staging “Glitter and Be Gay” around Cunegonde’s



FIGURE 3.40: Research for “Glitter and Be Gay”

daily activity to motivate the song and illustrate Cunegonde’s transformation into her new societal role. Alisa envisioned Cunegonde beginning in a bathtub at the top of the scene and ending the song in full dress. The

remaining change logistics were left up to me. I researched opulent gowns that were

similar in aesthetic to those in Westphalia. As Cunegonde had been deflowered by rape, I looked towards images that abandoned the innocence of her first look, instead turning to gowns with panniers to achieve a sense of maturity (FIGURE 3.40). I was especially drawn to the doll-like images in FIGURE 3.41 and 42.



**FIGURE 3.41 and 3.42:** *Research Images for “Glitter and Be Gay”*

These images spoke more to the idea of a young girl playing dress-up. In my discussions with Alisa, we both felt as though Cunegonde’s preoccupation with possession and façade were her only defense mechanisms to protect the heart damaged by the loss of innocence, joy and love. She had been forced into womanhood. Though the look would only make a brief appearance in its entirety, we felt that this gown was the most important in the production, as it represented the height of Cunegonde’s ability to maintain and achieve beyond the walls of Westphalia. She recognized and relied upon the power of her beauty and her ability to manipulate men. As stated by the song, the gown also needed to have the ability to captivate the audience with its stunning appearance (FIGURE 3.43). Cunegonde arrived in places of high visibility throughout the action of the play. It is this attention that catalyzed destruction and not only held the key to Candide’s heart, but revealed her profound insecurity. After designing her finished look, I back-tracked to devise a track to take Cunegonde from bathing to full dress.



Though the Goodman production had featured Cunegonde in the bathtub nearly nude, I felt uncomfortable with the choice. It was far too difficult to execute in view of audience members sitting in the balcony. Alisa suggested that the chemise worn by Cunegonde in the rape scene reappear as a bathing gown. Her idea was accompanied by research she had collected about such garments being worn during bathing by the elite in the 18<sup>th</sup> century. Leaving Cunegonde in the same state as after her rape was also a nice visual pick-up into the scene (FIGURE 3.44). The garment was discarded behind a dressing screen to reveal Cunegonde in her undergarments (FIGURE 3.45). I deconstructed the finished look by leaving her underskirt open all the way down the back, then adding panniers, overskirt that opened in the front. This was followed by the bodice and wig.



**FIGURE 3.43:**  
*Cunegonde in “Glitter and Be Gay”*



**FIGURE 3.44:**  
*Cunegonde in Bathtub*



1. KENDALL IS IN BATHTUB WITH CORSET, STOCKINGS, CAMISOLE AND BLOOMERS, HAIR IN PIN CURLS, DRESSED IN CHEMISE (FROM RAPE SCENE)
2. BEHIND SCREEN, REMOVE CHEMISE, ADD PETTICOAT
- 3.-5. ONSTAGE ADD UNDERSKIRT (3.)- FASTEN IN BACK, PANNIERS (4.)- FASTEN IN FRONT, OVERSKIRT (5.) FASTEN IN FRONT
6. IN PLACE OF LACING CORSET, BODICE (FASTENS IN BACK CAN BE ADDED AND OLD LADY CAN MIMIC TIGHTENING)
7. ADD WIG AND SHOES

SHE CAN ADD JEWELRY (WITH PROPS IN BETWEEN EACH PIECE ACCORDING TO LYRICS).

IF CHANGE NEEDS TO BE SHORTENED—PANNIERS CAN BE AFFIXED TO INSIDE OF OVERSKIRT.

**FIGURE 3.46:** *Visual Composite of “Glitter and Be Gay”*



**FIGURE 3.45:** *Cunegonde in Undergarments*

As the fitting process progressed, I created a clearer visual composite of the dressing choreography, since my renderings skewed the order (FIGURE 3.46). During dress rehearsals, the bodice of the gown exposed the skirt's waistband. Janice and Ann added picadils (that could fold up and into the bodice for later looks) to solve the problem.

In addition to Cunegonde's transformation, this scene also introduced Old Lady, who had taken Cunegonde under her wing and introduced her to her new trade. Of all characters in the production, I experienced the greatest struggle with her design. The original concept sketch of the scene depicted an abstracted and clumsy rendering. I was torn between representing her as battered by persistent struggle, relying on her cunning to survive and the idea that no matter how much she was battered by the tidal wave of events, she still maintained presence and strength. The first thought relied more on visible wear, whereas the second still maintained a sense of vibrancy and beauty despite her situation. I decided that the second was more relevant and also decided to visually connect Old Lady to Cunegonde. She was a reflection of what Cunegonde could become if she relied on inner strength to survive, rather than her appearance. Though she had lost some of her assets to the hands of hungry men (namely one buttock), she was no less the embodiment of womanhood. While researching, I found several garments which visually related to Cunegonde's first look in structure and decided to incorporate a color scheme that reflected a more saturated tone, as though the light pink had matured into a full-bodied red (FIGURE 3.47- 3.48).

Upon further discussion with Alisa, it was decided that the Old Lady should not seem too old. She possessed true vibrancy. Physically, I felt as though her body should show the remnants of attractiveness, with full bosoms to compliment the remainder of her



backside, a symbol of her raw sexuality which contrasted to Cunegonde's more temporal representation of beauty. Moreover, I abandoned the patches drawn in the rendering.

They conveyed unnecessary poverty and looked campy (FIGURE 3.49). I did not think that Old Lady was wealthy, but rather that she refused to wear the badge of her station, in efforts to constantly assimilate into her environment. She was a chameleon and needed to feel like she could fit in anywhere. I also felt that it was important to represent the more eccentric qualities of the character, by giving her a cloud of curly hair, rather than a

style that made her feel too matronly.

After the final approval of the costume designs, Alisa incorporated additional actors to assist with "Glitter and Be Gay." She selected four women to act as "whores of Lisbon." They were younger versions of Cunegonde in training. Their dress reflected an attempt at recreating Westphalia. My research focused on images of



**FIGURE 3.47- 3.48:** *Old Lady Research*

prostitution in Lisbon in the 18<sup>th</sup> c. It became null and void when the young women were used as "Placard Girls," carting signs between scenes to indicate locations in the production. I held firm to the color palette, but instead dressed them similar to servants of Westphalia.



**FIGURE 3.49:** *Old Lady*

**LISBON- AUTO-DA-FE: ACT I, SCENE 12**



**FIGURE 3.50:** Story Board Concept for Auto-Da-Fe



**FIGURE 3.51:** Story Board Concept for Flip Shawls in Auto-Da-Fe

After surviving the earthquake in Lisbon, Candide and Pangloss were accosted by a figure known as the “Man in Black,” who questioned their occupations and place of origin. Pangloss answered that he was a philosopher. Immediately, the two were taken into custody, being deemed the perfect individuals to be offered forward in a display of public execution and punishment known as the Auto-Da-Fe<sup>22</sup>, or the Spanish

<sup>22</sup> Translates to “Action of faith” or “Act of Faith”



**FIGURE 3.52:** *Auto-Da-Fe Research*

Inquisition's version of a sacral offering, as the earthquake had resulted from the defiance of God's laws.

Though the practice was more prevalent several hundred years prior, I was able to find several contemporized depictions of the act in 18<sup>th</sup> c. Spain and Portugal. The images were jarring. They resembled the bloody spectacles of ancient Rome (FIGURE 3.52). Members of the ensemble audience were intoxicated by the display of execution. This mob mentality and

fascination with the grotesque also paralleled

the chipper nature of the Bernstein composition for the musical number. I therefore, wanted to capitalize on the blood-thirsty nature of participants.



**FIGURE 3.53:** *Inquisitors*

As I continued my research, I came across the representation of Inquisitors dressed in red clerical attire for the event (FIGURE 3.53). This section of the operetta provided the perfect opportunity to saturate the stage picture in red. I felt that this would be an ideal moment for the members of the ensemble to also be covered in red as the music crescendoed to an even more perverse. Inspired by the earlier use of the red rape silk, the citizens of Lisbon

abandoned their earthquake garments and adopted shawls that were neutral and somber in



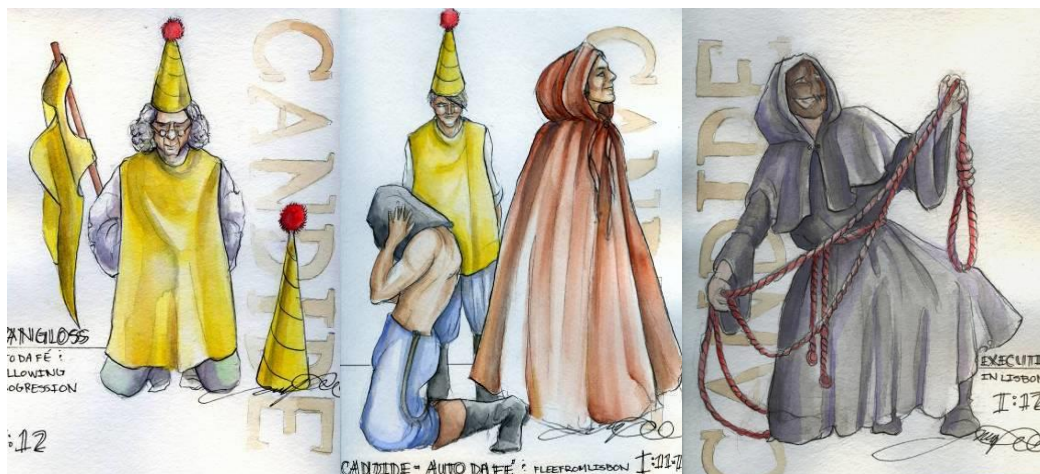
tone on one side and flipped to reveal red on the obverse (FIGURE 3.51). This flip and explosion of color was met with enthusiasm by Alisa and was incorporated into the choreography. Beneath the shawls, I focused on dressing the ensemble in a palette of neutral tones to help exaggerate the brilliance of the red when revealed.

Victims of the Auto-Da-Fe were dressed in tabards that displayed symbols dedicated to San Benedictine and their punishable offenses (FIGURE 3.55) and conical hats. In a sea of red, black and neutral, they were highly visible. Pangloss was hung wearing these garments



**FIGURE 3.55:** *Auto-Da-Fe Tabards*

(FIGURE 3.56). Candide was stripped of his Auto-Da-Fe costume and shirt and subsequently lashed for his crimes against the Church. It was at this point in the production that Candide had reached his most vulnerable state. The action dissipated, leaving him half-naked, beaten and alone on the massive stage floor (FIGURE 3.57). The executions were carried out by a sinister figure robed in black (FIGURE 3.58).



**FIGURES 3.56-58:** *Auto-Da Fe Renderings for Pangloss, Candide and Executioner*



**FIGURE 3.59:** *Grand Inquisitor*

Following the executions, Old Lady took Candide to the home of the Grand Inquisitor, where Cunegonde was being housed. The two enjoyed a short reunion, but then were discovered by the Grand Inquisitor (FIGURE 3.59)/ In defense of his love, Candide killed him with a decorative statue.

The scene also introduced a Jewish Banker by

the name of Don Isaacar (FIGURE 3.60). Both he and the Grand Inquisitor were the chief patrons of Cunegonde. He also appeared at the home of the Grand Inquisitor for his weekly visit and was



**FIGURE 3.60:** *Don Isacaar*

subsequently killed by an enraged Candide. I was able to find corresponding research that depicted a Jewish Banker of the 18<sup>th</sup> century courting a young woman (FIGURE 3.61) and felt



**FIGURE 3.61:** *Don Isacaar Research Images*

that it was appropriate for the character. In size and shape, the character represented gluttony and wealth, elements I also included in the costuming of the Grand Inquisitor.

*ESCAPE FROM LISBON: ACT I, SCENE 14*



**FIGURE 3.62:** Story Board Concept for *Escape from Lisbon*

Immediately after the murders, Old Lady urged Candide and Cunegonde to flee. The Goodman version have captured this moment in a “Monty Python-esque” way, showing the characters galloping off on mythical horses. This moment, though brief, was awkward in its original presentation. I once again referenced the use of fabric as a transitional medium to connect the action. Rather than just featuring the actors in flight, I added large capes to create the illusion that they were riding horses, as our version of the production would show this moment in shadow play (FIGURE 3.62).

After their flight, the three individuals arrived in the rural town of Cadiz<sup>23</sup>.

<sup>23</sup> See APPENDIX 3F for additional SPAIN/CADIZ RESEARCH AND RENDERINGS



### CADIZ: ACT I, SCENES 15-16



FIGURE 3.63: Story Board Concept of Cadiz

Having taking shelter in a monastery, the group awoke to find that they had been robbed of the jewels that Cunegonde had brought from the home of the Grand Inquisitor. Searching for food at a taverna in Cadiz, Old Lady stressed the importance of adapting to

the environment in “Easily Assimilated” (FIGURE 3.63). To

demonstrate the Old Lady’s assimilation, I implemented the same convention employed in Lisbon during Auto-Da-Fe.

To begin her Spanish transformation she flipped her shawl to reveal Spanish inspired rose-printed velvet shawl. From her immense bosoms, she spontaneously produced a mantilla and grabbed a rose from the table decoration (FIGURE 3.64).



FIGURE 3.64: Easily Assimilated

Because Cunegonde had lost her jewels, I designed an alternate overskirt, sans panniers and a new stomacher that could be snapped onto her “Glitter and Be Gay” gown to transform her look to partially restore a sense of her

innocence, mimicking her first polonaise. I collaborated with the scenic designer to find a tablecloth that was used as a shawl to be tied around her waist (FIGURE 3.65-67).



**FIGURE 3.65-67:** *Cunegonde in Cadiz*



**FIGURE 3.69:** *Spanish Citizens*

When addressing the Spanish citizens in the scene, I looked towards 18<sup>th</sup> century depictions of rural Spain, as seen in FIGURE 3.69 to capture a feeling of ethnic dress combined with an 18<sup>th</sup> c. silhouette. I knew that the transition into and out of this scene was rapid, so it was imperative to develop simple Spanish dress. The solution materialized as the addition of fringed shawls, flamenco skirts and bolero jackets that were applied over existing garments (FIGURE 3.68).<sup>24</sup>



**FIGURE 3.68:** *Research for Spanish Citizens*

<sup>24</sup> I had originally hoped to use “peeking fans,” hand fans decorated with a mask that had two cut-outs for the eyes, to unify the Ensemble in the dance of assimilation. The choice had to be discarded after I could neither find them for a reasonable price nor afford the time it would take to construct them.



*A JOURNEY TO THE NEW WORLD: ACT I, SCENE 17*



**FIGURE 3.70:** *Story Board Concept for a Journey to the New World*

While in Cadiz, Candide became uneasy, recognizing that he was the subject of hot pursuit for having committed high profile murders. It is at this moment that Cacambo introduced himself. He mentioned that Candide could secure a military post in the Spanish Armada and travel to the New World<sup>25</sup> in efforts to repress the increasing presence of militant Jesuit forces. Just before being incarcerated, Candide procured a position as an Officer and the safe passage of Cunegonde, Old Lady and Cacambo to South America (FIGURE 3.70).

Unlike the Wheeler text, which excludes Cacambo entirely, the Zimmerman version recognized and incorporated the individual as Candide's faithful companion from this point forward in the production. In my initial discussions with Alisa, she described that their relationship as similar to "Sherlock Holmes and Watson."

<sup>25</sup> See APPENDIX 3G for additional SAILOR RESEARCH AND RENDERINGS



**FIGURE 3.71:** *Cacambo*

In the same way that the Old Lady related to Cunegonde, I wanted to evoke a similar relationship between Candide and Cacambo. I felt as though Cacambo resembled what Candide would have become had he not been raised in the seclusion of Westphalia. He possessed all of the qualities that Candide was developing along his journey and was, perhaps, even who Candide really wanted to be. Cacambo embodied a sense of determination, realism, ingenuity and a positive attitude despite obstacles and hardship. He was not a stranger to grit, adventure and hardship. Cacambo was ready for action and fearless in the face of danger (FIGURE 3.71).

The sailors spent the greatest amount of time on stage during the voyage to the New World. Seen briefly in earlier scenes, I created a generic style of dress. Rather than establishing allegiance or point of origin for each group of sailors, much as in the logic behind the military uniforms, I wanted the sailors to be swarthy and decorated with the badge of distress. While researching, I was drawn towards “slops,” a version of which can be seen in FIGURE 3.72. The changes into and out of sailor garments happened with exceptional speed, so I, therefore, decided to exaggerate the fullness of the garments to fit over an actor’s existing garments.



**FIGURE 3.72:** *Research for Sailors*



**FIGURE 3.73:** *Sea Captain*

As they were non-specific, with the exception of the Captain (FIGURE 3.73) (who needed to look of higher rank) I was interested in collecting a collage



**FIGURE 3.74:** *Sailors*

of jackets, scarves and hats, a gathering of seamen from around the world (FIGURE 3.74).

During the voyage to the New World, I also incorporated new looks for both Candide and the Old Lady. Because Candide had received an Officer's appointment, he needed a new coat to convey his station (FIGURE 3.75). Old Lady, on the other hand,



**FIGURE 3.75:** *Candide at Sea*

assimilated into a sea-worthy look, adopting the dress of a Sailor, by rucking her skirt into pants and wearing a tricorn while expanding upon her lamentable tales; she began as royalty, only to lose almost everything, including her buttock along the way. In her recounting of the events, she even mentioned that if she lost the ability to adapt, she would just as soon cease to exist (FIGURE 3.76).



**FIGURE 3.76:** *Old Lady at Sea*



***SOUTH AMERICA/GOVERNOR OF BUENOS AIRES: ACT II, SCENE 1***



**FIGURE 3.77:** Story Board Concept of the Governor of Buenos Aires and Arrival in South America



**FIGURE 3.78:** Research for Governor of Buenos Aires

In discussing Buenos Aires<sup>26</sup> with Alisa, we both agreed that the Governor, should be Napoleonic, flashy, “mustachioed” and embody machismo, as illustrated by his 8 names and lusty appetite. While researching, I came across several examples of garments clad with exotic fur collars (FIGURE

3.78) and felt the Governor enjoyed such luxury. Realizing that the climate was not suitable for such decoration, I chose to ignore the heat, prioritizing the overall look. The rendering depicts a character that is tall and debonair (FIGURE 3.79). During casting, I was made aware that the actor playing the role would actually be quite short. For this

<sup>26</sup> See APPENDIX 3H for additional SOUTH AMERICA RESEARCH AND RENDERINGS

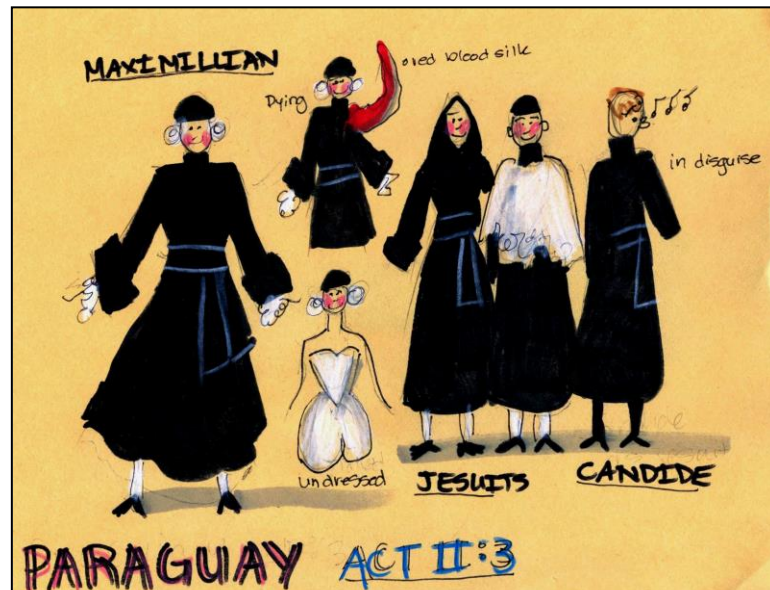
reason, I decided to pull the dress in an even more Napoleonic direction; a short man overcompensating to maintain a sense of power. Furthermore, as the rehearsal process unfolded, I found that my initial choices were a bit too tame. The Governor needed to be more repulsive and ridiculous in order to lead into the mocking commentary made by Cunegonde and Old Lady in “We are Women.” I also felt like the Opening of Act II needed a moment of comic relief, in light of all of continuous tragedy in Act I. Therefore, I chose a robe, resembling a smoking jacket in place of a cape and doubled the size of the Governor’s wig and mustache. He was manhood incarnate.



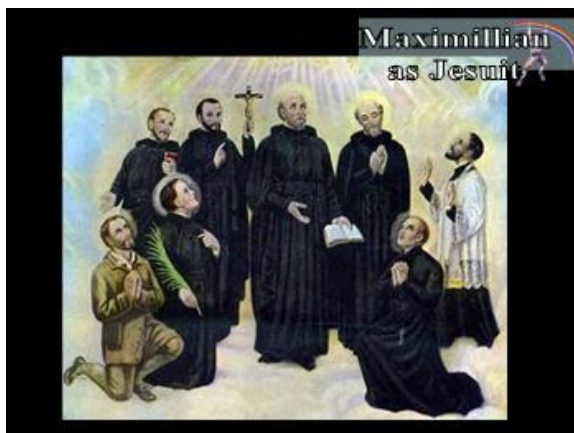
**FIGURE 3.79:** *Governor Rendering*

In my original concept drawing, I had included the Governor’s Attendants, dressed in formal attire, similar to those presented in the Goodman recording. During the rendering process, I neglected to render this choice, as I wanted to see how it would play in rehearsal. Rather than two attendants, one individual was selected to play the role. As his relationship to the Governor took on a more questionable nature (even to the extent of becoming jealous at the accolades made to Cunegonde), I chose to dress him in a light-colored suit that featured accents of the same rich brocade that composed the Governor’s robe, connecting him to the Governor as a male companion, guised in the role of a personal assistant (rather than an obedient servant clad in a homogenous uniform).

### *JESUITS OF PARAGUAY: ACT II, SCENE 3*



**FIGURE 3.80:** *Story Board Concept for Jesuits of Paraguay*



**FIGURE 3.81:** *Research for Jesuits of Paraguay*

Originally, my concept for the Jesuits<sup>27</sup> (FIGURE 3.80) was to vary their looks in order to replicate my research images, which showed various stations and leadership positions robed accordingly (FIGURE 3.81). The idea had originated partially out of concern

for finding matching stock and provided leeway through variance (FIGURE 3.82).

After further discussion with Alisa, she determined that uniformity was paramount to accompany the ritualistic tone of the music in the scene. Using like robes connected to the earlier convention in which locations influenced by Christianity adhered to a strict red or black color palette to evoke a sense of religious oppression.

<sup>27</sup> See APPENDIX 3I for additional JESUITS/PARAGUAY RESEARCH AND RENDERINGS

Furthermore, she was concerned about white albs being used and the possibility that they may have added too much visual brightness in a fairly somber scene. After an unsuccessful search through stock and rental sources, I ended up purchasing clerical robes, to which white collars were added for the 9 Jesuits. For Maximillian, I purchased a Spring Oxford robe with sash, which had a placard front and Velcro closures, to indicate his station as a Lieutenant (FIGURE 3.83).



**FIGURE 3.82:** *Jesuits*

obsession with vanity and revive his connection to his sister and therefore decided to dress him in undergarments constructed from the same fabric and style (FIGURE 3.84). This, in part, also demonstrated that despite having gone through several travails, that Maximillian had relied on his good looks, affection for gentlemen and cunning to gain his station.

At the end of scene, Candide killed Maximillian after an argument regarding his intention to marry Cunegonde. Maximillian still held firm to his disapproval of the match. In order to escape the Jesuits, Candide stole Maximillian's robe as a disguise, leaving his corpse to be revived by the Angel of Mercy. I thought that this provided an excellent moment to reference

Maximillian's



**FIGURE 3.83:** *Maximillian as Jesuit*



This portion of the play was problematic. Following my research images, I purchased wooden crosses for the actors playing Jesuits and tried them on during fittings. After the first dress rehearsal, I was taken aside by Alisa and asked to remove all of them, as several members of the cast had found them to be offensive. I had never encountered this disturbance before and had thought that I



**FIGURE 3.84:** *Maximillian's Death*

gone to extra lengths to avoid sacrilege in the costuming (with the exception of Maximillian's death). In the future, I will request that the director take a stance beforehand in order to avoid causing a disruption if Christian paraphernalia is utilized. Unfortunately, my lack of foresight led to the heisting of several of the crosses before I had the chance to remove them from the backstage area.

***EL DORADO: ACT II, SCENES 4-6***



**FIGURE 3.85:** *Story Board Concept for El Dorado*

Having escaped the Jesuits, Candide and Cacambo traipsed through the jungle. Reaching a clearing, the two encountered two children, clad in gold. At first, Candide mistook the children for royalty, only to find out that they were average citizens of El Dorado<sup>28</sup>. The children invited Candide and Cacambo to visit their home and to speak to their Queen. Both individuals were taken aback by the magnificent landscape; the entire city and all of its citizens were covered in precious materials. More strangely, they valued only their relationships, pursuit of higher education and service, proclaiming that their wares were made of dirt. After meeting the Queen, who graciously extended accommodation and the bounty of the land, Candide determined that he was unable to stay, his heart still longed to find Cunegonde. Grabbing several red sheep, gold and diamonds, the pair set back off into the jungle to find her (FIGURE 3.85).

<sup>28</sup> See APPENDIX 3J for additional EL DORADO RESEARCH AND RENDERINGS



**FIGURE 3.86:** *Research Images for El Dorado*

While researching El Dorado, I was most inspired by the artifacts of the Muisca Tribe, housed at El Museo de Oro in Bogota Colombia; the tribe around whom the myth of El Dorado and the City of Gold is based (FIGURES 3.86). I felt like it was essential to draw from this imagery, as El Dorado, both contextually and aesthetically was unlike any other location in Candide's travels. El Dorado represented an idealistic world, free from social hierarchy, war and appreciation of material wealth, one in which peace, tranquility and equality reigned. For a moment, Candide took pause to consider the true nature of wealth, discovering that love was of the highest personal value. For this reason, I wanted to the world to incorporate a tribal element to pull it away from any visual association with the structuring and decoration of the European silhouette.

The Muisca tribe's accessories provided a solid basis for my design; I chose to use an abstraction of the images I had accumulated. To avoid offending members of any indigenous tribe, I extrapolated basic shapes of headdresses, necklaces, etc. to create a vague composite. Furthermore, I knew that my design needed to accommodate several technical challenges. Early on in my discussions with Alisa, I was made aware that El Dorado would feature most of the cast on stage. Even if I had decided to stay true to recreating the items present in the Muisca research, I knew that the undertaking would have been nearly impossible, considering the chaos that would ensue in executing a full-

cast change into intricate accessories. Our initial discussions also confirmed that there was a preference that the cast be dressed in gold, which posed an additional challenge, as the Muisca items were very shiny and to clothe the entire company in highly reflective material could potentially blind the audience. Furthermore, Alisa specified that it was important that the garments be conducive to movement, meaning that highly structured headdresses or garments constructed of fabric with metal content would be too stiff for graceful gesturing or dance. I also dealt with the challenge of masking the figures of corseted women and had to plan ahead for the rapid costume transition out of El Dorado into another full company number. Lastly, I also knew that any item that had dangling decoration could also add an element of sound, which would interfere with body mikes. Considering my initial research and challenges, I knew that it would be imperative to choose a neutral base garment that would be easy to change into, be culturally nonspecific and voluminous enough to cover up base costume (FIGURE 3.87).

While sorting through research, I was also drawn to the use of masks for the scene (FIGURE 3.88). I had begun this motif in *Holland on Pangloss*, continued it on the *Executioner* and wanted to find a place where it could be used more broadly to establish consistency. I also thought that they would be effective in disguising actors who played



**FIGURE 3.88:** *Muisca Mask*

named characters. After reassuring Alisa that masks would not affect the actors' ability to sing, she agreed that the idea could be explored.

Overall, I was also interested developing a sense of homogeneity within the look of the scene. Even though there were identities given to each of

the citizens in the text, I disregarded them because they really did not matter in the greater context of the social atmosphere or need the additional detail in the greater scheme of the stage picture. Only accessories, not base garments gave clues to who each individual was, with the exception of the Queen (FIGURE 3.89), Teacher and Children (FIGURE 3.90), who were more specifically dressed as a function of being Candide's first points of contact. In developing both base garments and accessories, I focused on rendering round shapes, which are often more associated with the feminine. As for garment structure, I looked towards caftans and other primitive T-shaped garments, hoping, again to evoke the sense of a native culture without being too specific.



**FIGURE 3.87:** *Citizens*



**FIGURE 3.89:** *Queen*



**FIGURE 3.90:** *Teacher and Children*



**TRAVEL TO SURINAM: ACT II, SCENE 6**



**FIGURE 3.91:** Story Board Concept of Travel to Surinam

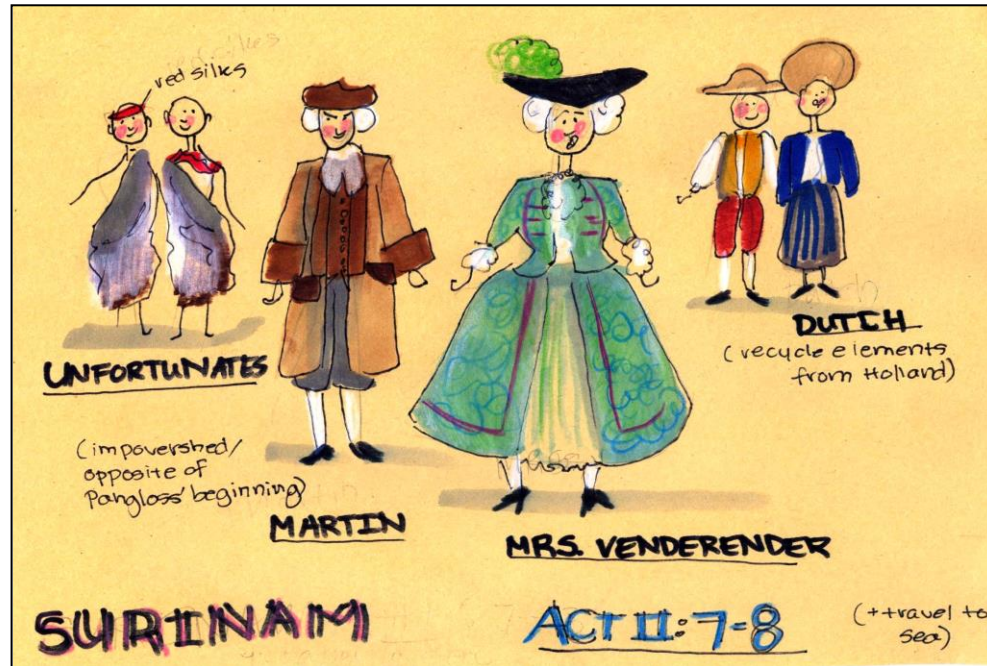


**FIGURE 3.92:** *Cacambo and Candide*

FIGURE 3.91 depicts the concept sketch for Cacambo and Candide's trip through the jungle, in search of Cunegonde and civilization. In the rendering (FIGURE 3.92), I was demonstrating an alternate look for the two gentlemen, in which they removed their jackets to convey the heat of the environment. In the rendering, I was also demonstrating an additional application for the ombré-dyed environmental fabric, used to transport jewels, gold and sheep from El Dorado.



***SURINAM: ACT II, SCENES 7-8***



**FIGURE 3.93:** *Story Board Concept for Surinam*

Candide and Cacambo decided to split up after making their way through the jungle. Cacambo headed southward to locate Cunegonde, while Candide headed into port of Surinam to secure a vessel for travel back to Europe, using the riches procured in El Dorado. Upon arrival (FIGURE 3.93)<sup>29</sup>, Candide was met by Mrs. Vanderdender (also spelled *Vanderdendur*), owner of the Dutch fleet. Though she appeared to be affable, she saw that Candide was both desperate and had come to her with riches. She proceeded to swindle Candide out of most of his money. She sold him a row boat that promptly sank offshore, and in a grand fashion, sailed away with Candide's riches. The now furious and soaking wet Candide realized that he had been taken advantage of and decided to interview the remaining inhabitants of Surinam to find one individual who was more miserable than himself to accompany him to Europe. Amongst the candidates, he met Martin, a cynical scholar, who had lost everything he had worked for and had been

<sup>29</sup> See APPENDIX 3K for additional SURINAM RESEARCH AND RENDERINGS

reduced to street sweeping. After finding out how deep-seatedly frustrated Martin was during the song “Words, Words, Words,” Candide hired him to be his companion aboard the remaining ship in the Port of Surinam. The two exchanged philosophies as they crossed the Atlantic Ocean towards Europe.

Though it was across the ocean, I wanted to evoke a Dutch aesthetic in the dress of ensemble members occupying Surinam. Unlike their European counterparts, I decided to employ a sea-inspired color palette of light blues, yellows and other colors of lighter value to indicate a hotter climate (FIGURE 3.94). Bonnets and heavy felted hats were swapped out for straw hats and heavy shawls exchanged for lighter-colored lace shawls.

As for Ms. Vanderdender, I consulted research from both Holland and Surinam (FIGURE 3.95) that illustrated wealthy individuals. She needed to seem rich, but not flashy. In order to differentiate her from other citizens, I decided to put her in a paniered skirt to evoke a sense of authority, and was inspired by the linear textiles present within my research. I chose to put her in green to represent her greed. (FIGURE 3.96)



**FIGURE 3.94:** *Citizens of Surinam*



**FIGURE 3.96:** *Mrs. Vanderdender*



**FIGURE 3.95:** *Research images for Mrs. Vanderdendur*

When Candide met Martin, he was essentially meeting the antagonist of Dr. Pangloss' philosophies. Martin felt that life was not an optimistic venture; it was wrought with turmoil, chaos and despair and that the only way to cope with it was to work through it. To demonstrate this foil, I decided to relate the two with color. Because Martin was more practically-minded, I chose a



**FIGURE 3.97:** *Martin*

shorter jacket-length (FIGURE 3.97), decorated with minimal trim that formed angular, harsh shapes down the center front (FIGURE 3.98). My research represented a much more analytical and conservative academician, with tightly-styled hair. When selecting glasses for Martin, I chose square-shaped frames to contrast Pangloss' round ones.



**FIGURE 3.98:** *Research images for Martin*



### VENICE: ACT II, SCENES 10-12



FIGURE 3.99: Story Board Concept for Venice

After arriving in Venice<sup>30</sup>,  
Candide encountered citizens, who  
walked the streets, singing  
“Money.” Unable to locate  
Cacambo, he and Martin decided  
to see a play, a new experience for



FIGURE 3.100: Research for Citizens of Venice

Candide. While sitting in the theatre, they meet three cynical individuals called “The Wits,” who spend the duration of the performance critiquing its lack of quality and originality. Or a moment, Candide was taken by this blatant display of abject criticism and hatred for every element of the production. In conceiving the design for Venice, I was drawn to images of masked individuals (FIGURE 3.100). The rich carnival masks personified Venice. Having utilized the convention of masks, I wanted to repeat this motif to keep it consistent (FIGURE 3.101). This impulse was heightened conceptually,

<sup>30</sup> See APPENDIX 3L for additional VENICE RESEARCH AND RENDERINGS

as the Venetian citizens conveyed an obsession with wealth and facade. The combination of masks and brocade capes turned the landscape into a soulless sea drenched in materialism.

In considering the Wits, I felt that they connected to the choices I had made for Westphalia, the epitome of snobbery and over intellectualization of the 18<sup>th</sup> century. Their dress reflected a preoccupation with wealth (an extension of the environment) and pretension. They were ancient fops, trapped in a state of perpetual dissatisfaction (an illustration of dilliantry incarnate). Alisa envisioned Venice saturated in jewel tones. Accordingly, I dressed the Wits in jewel-toned suits, made from luscious velvets, similar to those pictured in FIGURE 3.102. As this scene was to play on the promenade, in closest view of the audience, I made very careful lace selections, intricate Baroque decoration that took advantage of this proximity (FIGURE 103). Much as Candide became intrigued by these individuals, I wanted to immediately capture the audience's attention. In short, I felt that the look was one that either elicited hatred or adoration for the Wits.



**FIGURE 3.101:** *Citizens of Venice*

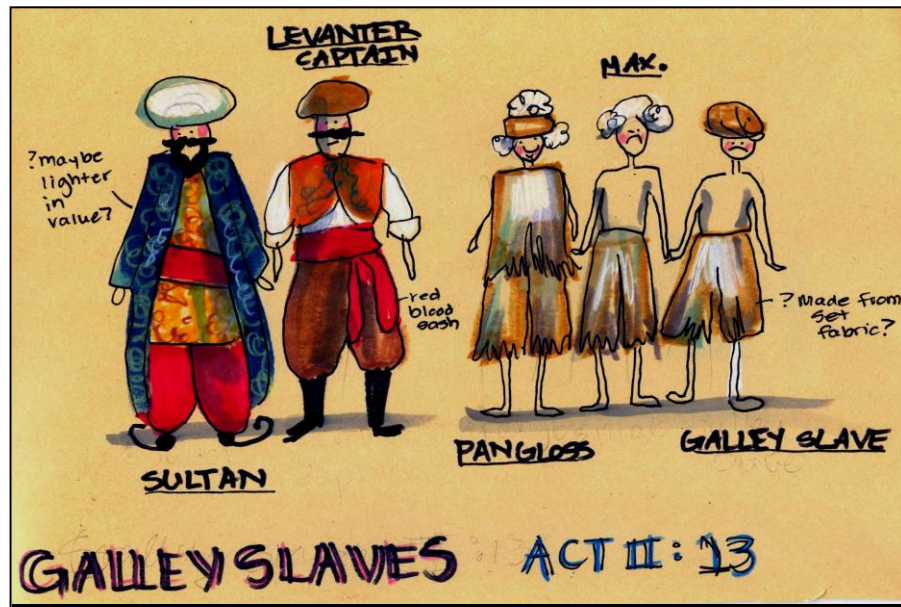


**FIGURE 3.102:** *Research for Wits*



**FIGURE 3.103:** *Rendering for Wits*

**VENICE- GALLEY SLAVES: ACT II, SCENE 13**



**FIGURE 3.103:** Story Board Concept for Galley Slaves and Sultan in Venice



**FIGURE 3.104:** Research for Sultan and Levanter Captain in Venice

After encountering the Wits, Candide was reunited with Cacambo, who had news of Cunegonde's whereabouts in Constantinople. He had also located a deposed Sultan (FIGURE 3.103) who owned a slave ship bound for the destination. Upon meeting the Sultan (FIGURE 3.104 and 3.105), Candide found that amidst the slaves on the Levanter Ship's Captain (FIGURE 3.106) were two familiar faces, those of Maximillian and Pangloss. Trading a diamond for his friends, he procured their freedom.

When dealing with the entire Near Eastern costuming, I tried to remain



culturally sensitive. I did not want my depiction to be interpreted as racist. Therefore, I decided to take a theatrical approach, representing these individuals through depictions of the Middle East in the 18<sup>th</sup> century. I wanted to push the use of red, as I had hoped to end the



**FIGURE 3.106:** *Levanter Captain*



**FIGURE 3.107:** *Maximillian*

design in a crescendo of the color. In selecting garments for the Sultan, I chose a robe evocative of a wealthy individual but could not be pinpointed to a specific culture.



**FIGURE 3.105:** *Sultan*

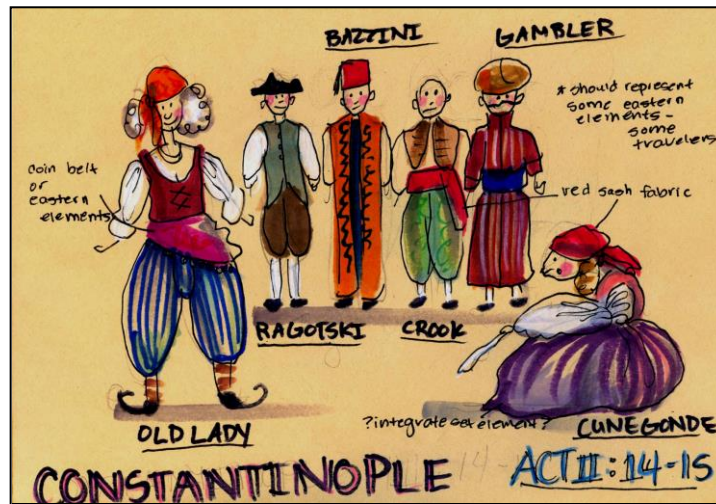


**FIGURE 3.108:** *Pangloss*

Just as in when Candide reunites with Pangloss in Act I, I decided to dress him and Maximillian similarly as slaves (FIGURES 3.107-108). Despite having reached the lowest social station possible I made an attempt to include some of the elements of both individuals' former dress. Each had been wounded around the neck and therefore received a cravat with blood-stained ends. Despite having been

enslaved, I decided to keep both Pangloss and Maximillian in wigs, thinking, especially in the case of Maximillian, that they were both unwilling to compromise their vanity.

**CONSTANTIOPLE: ACT II, SCENES 14-15**



**FIGURE 3.109:** Story Board Concept for Constantinople

While Candide traveled<sup>31</sup>, the scene shifted to a gambling house in Constantinople, where the Old Woman was working the floor (FIGURE 3.109). Just as in Spain, I felt that it was important to represent her ability to assimilate into a new environment. For this, I added a fez, and a flip shawl with a Middle Eastern print on the obverse side. I had hoped that she would be able to pull her skirt up into a pair of harem pants, but much as in the New World, the volume of her skirts would not allow this and the idea was abandoned. In the gambling house, the Old Woman (FIGURE 3.10) scurried between thieves and gamers. In establishing the visual identities for these individuals, I deferred to depictions of Constantinople as being portrayed as a place of trade and diverse cultural activity. The names of the individuals themselves, Ragotski and Bazzini suggested that



**FIGURE 3.110:** Old Lady

<sup>31</sup> See APPENDIX 3M for additional CONSTANTINOPLE RESEARCH AND RENDERINGS

they were from other places in the world (FIGURE 3.111). In selecting their dress, I incorporated an element of Middle Eastern-influence but also took into consideration that they would most likely not discard their former identities.

When Candide arrived in Constantinople, he was reunited with Old Lady, who took him to visit Cunegonde, now a laundress that had lost her beauty. Pangloss and Maximillian had become slaves to a deposed master prior to their salvation; Cunegonde was now the servant of a deposed Transylvanian Baron. I decided, therefore, to repeat



**FIGURE 3.111:** *Ragotski, Bazzini and Crook*



**FIGURES 3.112-113:**  
*Cunegonde*

the motif of ombréd garments (FIGURE 3.112). Cunegonde had reached the point farthest away from her original station in life and was worth no more than a few stones gathered by Candide. When Candide sees her for the first time, I chose to give her a face veil. She had previously hidden behind her vanity and now was hiding behind rags. (FIGURE 3.113). At first, he was exhilarated to find her but realized that she was not the same person he had fallen in love with. For a moment the production pauses as he proclaimed that he was no longer an optimist. He now saw everything and everyone for who they really were. Old Lady piped up, suggesting a new way of existence on a small plot of land. Martin suggested that the future could be rebuilt through hard work. Candide realized that optimism could not be super-imposed over a bad situation, but was the result of making the best of a difficult situation.

**THE FINALE: ACT II, SCENE 16**



**FIGURE 3.314:** Story Board Concept for Finale

In the final tableau of the main characters during the beginning of “Make Our Garden Grow,” I wanted to illustrate that each of the characters had finally arrived at a point similar to where Candide had begun, wearing blue. They now followed his leadership after becoming the bastards of the society that had once defined them as great. I chose to leave Martin, Cacambo and the Old Lady in their original costumes, as they had remained constant throughout the production.

During the final musical number, Alisa decided to bring the entire cast on stage. She wanted to represent the entire scale of Candide’s journey and consulted me on who I thought best to bring back. In considering this, I wanted to fill the stage picture with red, requesting to bring back the Governor of Buenos Aires and the Grand Inquisitor. By again filling the stage picture with red, I wanted to evoke a sense of those most pivotal moments that the color had come to represent, as well as to conclude the with love, ultimately understood in those final moments. The production had begun in a world of pastel fantasy and was book-ended by red, blue and a palette of rich colors that spoke to the richness of the journey experienced by Candide.



### ***MAKE-UP AND HAIR DESIGN***

Within the costume designs for each character and location, I also included designs for both hair and make-up. As a designer, I feel that a fully integrated design and successful design relies on considering the figure from top of the head to the floor. Because of the selected time period, wigs were essential to achieving a believable period look. Each named character was rendered with both hair and make-up in mind.

I decided to hire a trained stylist, Dustin Francavilla, to construct the 20 hair pieces accounted for in the design, based on my research and renderings. I collected a sampling of both period and contemporary interpretations of 18<sup>th</sup> c. hairstyles, including the ship wig for the Baroness.<sup>32</sup> Only characters in Westphalia and those who were among the wealthy or elderly were to be given wigs. On a large stage space, it was important that they not only have dimension in shape, but varied in color and texture. The wigs also needed to withstand the force of quick changes.<sup>33</sup> Unfortunately, they arrived at the last moment and required significant restyling. .

I decided to take on the duty of make-up designer, as a natural extension of the costume design.<sup>34</sup> Because of the depth of the Kimball Stage, make-up needed to be applied heavily in order to accentuate facial features. For characters of the upper class, I rendered a stylized version of 18<sup>th</sup> c. make-up, complete with pale complexions, beauty patches and bee-stung lips (Cunegonde, the Baroness, Mrs. Vanderdendur, Paquette, Maximillian and the Wits of Venice, most exclusively). Pangloss, Old Lady and Martin were aged in a naturalistic way. The remainder of the ensemble and Candide were instructed on applying Basic Corrective Make-Up.

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<sup>32</sup> See APPENDIX 3P for INITIAL SPECS FOR WIG DESIGNER

<sup>33</sup> See APPENDIX 3Q for WIG ORDER FORM

<sup>34</sup> See APPENDIX 3R for MAKE-UP RENDERINGS/CHARTS



#### **CHAPTER 4: HOW *CANDIDE* BECAME “CAN-DONE” OR THE BUILD PROCESS**

Though my primary assignment for *Candide* was that of costume designer, UNL’s curriculum follows a more integrated model of design participation, crossing into build management and construction (also referred to as “design-build”). Working in concert with Ann Watson, costume shop supervisor and Janice Stauffer, costume design faculty, I implemented a system of organization that led the build of the largest costume show undertaken to that date. In order to accomplish the monumental task of realizing *Candide*, I took on the additional roles of master cutter/drafter, master crafts person, and associate shop manager, an extension of the curricular model and my duties as a graduate assistant. Building an organizational process was essential to keep a steady pace on the costume build. This chapter describes the organizational system and its implementation as pertains to the execution of the build for *Candide*, the key challenges encountered and a rough timeline of events in pursuit of the realization of the design.

##### ***PREBUILD: FALL 2012***

The average build schedule at UNL usually revolves around a six-week cycle, part-and-parcel of the 14-week design deadline matrix developed by the design faculty. Again, due to its size, *Candide*’s build was extended, working in concert with the build of two other MFA Thesis shows, as there was no foreseeable way to accomplish a project of such scale within the normative time constraints.

In late-September, as soon as the preliminary cast list had been made public, the members of the company were called to the shop for measurement. FIGURE 4.1 illustrates an example of the stock measurement sheet used by shop and the male

composite of the measurement-at-a-glance sheet. The latter of the two was the most assistive resource for pulling, building, etc. due to the conciseness of its presentation.

**Individual Measurement Sheet (Left):**

Production: *Candide*  
 Character: *Candide*  
 Actor: *Adam Peterson*  
 Height: *5'10"*  
 Weight: *170*  
 Chest: *36 1/2*  
 Waist: *32 1/2*  
 Hips: *36 1/2*  
 Neck: *15 1/2*  
 Arm: *26 1/2*  
 Leg: *30 1/2*  
 Foot: *10 1/2*  
 Hand: *7 1/2*  
 Head: *21 1/2*  
 Face: *10 1/2*  
 Ear: *9 1/2*  
 Nose: *2 1/2*  
 Mouth: *4 1/2*  
 Jaw: *4 1/2*  
 Chin: *4 1/2*  
 Neck: *15 1/2*  
 Shoulder: *15 1/2*  
 Back: *15 1/2*  
 Hip: *36 1/2*  
 Thigh: *26 1/2*  
 Calf: *15 1/2*  
 Ankle: *10 1/2*  
 Foot: *10 1/2*  
 Hand: *7 1/2*  
 Head: *21 1/2*  
 Face: *10 1/2*  
 Ear: *9 1/2*  
 Nose: *2 1/2*  
 Mouth: *4 1/2*  
 Jaw: *4 1/2*  
 Chin: *4 1/2*

**Male Measurements-At-A-Glance (Right):**

Actor	Character	Height	Weight	Chest	Waist	Hips	Neck	Arm	Leg	Foot	Hand	Head	Face	Ear	Nose	Mouth	Jaw	Chin	Neck	Shoulder	Back	Hip	Thigh	Calf	Ankle	Foot	Hand	Head	Face	Ear	Nose	Mouth	Jaw	Chin
Adam Peterson	Candide	5'10"	170	36 1/2	32 1/2	36 1/2	15 1/2	26 1/2	30 1/2	10 1/2	7 1/2	21 1/2	10 1/2	9 1/2	2 1/2	4 1/2	4 1/2	4 1/2	15 1/2	15 1/2	15 1/2	36 1/2	26 1/2	15 1/2	10 1/2	10 1/2	7 1/2	21 1/2	10 1/2	9 1/2	2 1/2	4 1/2	4 1/2	4 1/2
Adam Peterson	Candide	5'10"	170	36 1/2	32 1/2	36 1/2	15 1/2	26 1/2	30 1/2	10 1/2	7 1/2	21 1/2	10 1/2	9 1/2	2 1/2	4 1/2	4 1/2	4 1/2	15 1/2	15 1/2	15 1/2	36 1/2	26 1/2	15 1/2	10 1/2	10 1/2	7 1/2	21 1/2	10 1/2	9 1/2	2 1/2	4 1/2	4 1/2	4 1/2
Adam Peterson	Candide	5'10"	170	36 1/2	32 1/2	36 1/2	15 1/2	26 1/2	30 1/2	10 1/2	7 1/2	21 1/2	10 1/2	9 1/2	2 1/2	4 1/2	4 1/2	4 1/2	15 1/2	15 1/2	15 1/2	36 1/2	26 1/2	15 1/2	10 1/2	10 1/2	7 1/2	21 1/2	10 1/2	9 1/2	2 1/2	4 1/2	4 1/2	4 1/2

FIGURE 4.1: Individual Measurement Sheet and Male Measurements-At-A-Glance

As the other two productions completed their builds during the fall semester, I laid the organizational ground work to set *Candide* in motion. To contain vast amounts of information compiled, I created a “build command center,”<sup>35</sup> making all of the electronic information I had generated available for quick reference. FIGURE 4.2 illustrates the collection of binders<sup>36</sup>. I also created “at-a-glance” costume plot and small copies of my renderings in order to fit into the limited display space.



FIGURE 4.2: Binder Collection



FIGURE 4.3: Build Resource Center

<sup>35</sup> Refer to APPENDIX 4A for BINDER APPENDICES

<sup>36</sup> Measurement Binder, Per Location Research Binder, Per Character Research Binder, Construction and Period Construction Information Binder, Actor Information Binder, Actress Information Binder, Make-Up and Hair Research Binder, Script Binder and Master Costume Design Binder

The rationale behind my binder system followed that of what is typically coined in the industry as the “Designer Bible,” or one binder that contains all of the information needed to document process and explain construction, etc. to the shop. One binder was sub-divided into a total of 13 for use during the build, an effort to contain my documentation in a user-friendly library (FIGURE 4.3). I felt strongly about keeping all materials on hand in to field questions in my absence.

Due to the confines of the shop space, I set up my own home-base near the entrance to keep my paperwork out of the way of the work force. The location also kept my work in close proximity to the fitting area, so that I could run them while also



**FIGURE 4.4:** “*Command Center*”

focusing on design decisions, administrative work and my own construction projects. I fondly referred to this area as “Command Central” (FIGURE 4.4). I would be remiss if I did not take a moment to recognize that I have a tendency towards fastidious organization, keeping

workspaces clutter-free. Though it caused extra work afterhours, I felt that it was essential, not only to keep the process running smoothly, but was also a tactic that help maintain focus, as too much chaos oft causes a similar mindset. This proclivity had been validated in the process of building the two prior thesis shows, which were at most an 1/8<sup>th</sup> of the size of which lagged due to disorganization.

During the end of the fall semester, the workload for the other thesis shows began to wind down. Accordingly, I began assembling garments from stock. While waiting for the cast list, I completed anticipatory duties like labeling ditty bags and rack cards



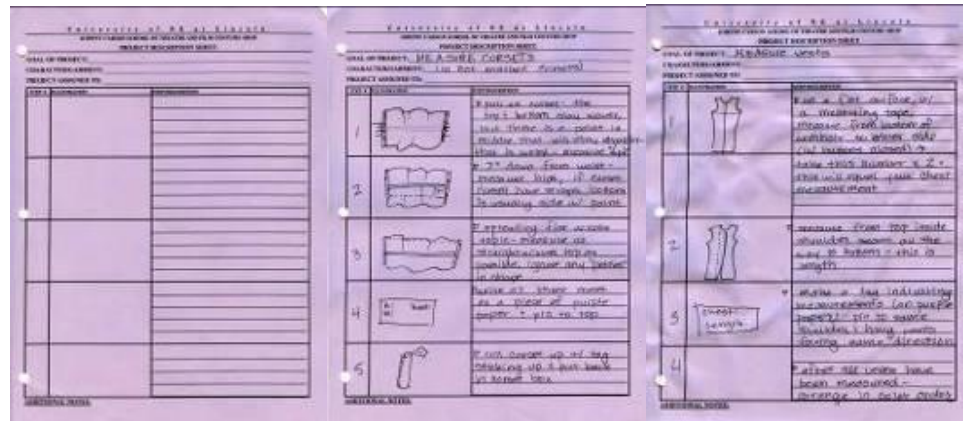
**FIGURE 4.5:** *Ditty Bags and Rack Cards*

(FIGURE 4.5) and pulling garments in mass (FIGURE 4.6). Normally such tasks may fall under the duties of the assistant costume designer. As my assistant, Katie Davis, was working on *Candide* for class credit, I did not want to integrate her into the process until the next semester, realizing that her time came at a premium. As I began compiling small projects for the show, I generated instruction sheets (FIGURE 4.7)

explaining how to measure and tag garments. These sheets documented step-by-step instructions, with accompanying illustrations, to guide students through projects. I knew that this would be imperative to the fitting process, as it would make for easy selection of garments from the shopping racks and would also create projects for a workforce that had varying levels of experience in the costume shop. All documents pertaining to construction projects were coded using purple paper for easier identification, including individual garment tags. Garments were arranged by type, size and color and were labeled with appropriate measurements for quick reference. Shopping racks were housed in a dressing room in order to keep them out of the way as the quantity of garments exceeded the storage space of the costume shop.



**FIGURE 4.6:** *Shopping Racks*



**FIGURE 4.7:** *Instruction Sheets per Project*

Even though the shop was reaching a stand-still due to the ambiguity surrounding the cast list, I began creating “To Do Lists” (FIGURE 4.8) documenting simple construction projects that could be assigned to characters at a later time (aprons, bandanas and mobcaps). As the projects exceeded storage space, I purchased tubs to house them. This tactic, combined with creating instruction sheets, helped to keep projects on-hand for student workers and projects.<sup>37</sup> Though they would not be fully utilized until build moved into full swing, alteration racks were set up so that works in progress could be kept separate from the general stock.

### **ORGANIZATIONAL STRATEGY PER CHARACTER**

As the fall semester progressed, I generated the array of paperwork that typically falls under the normative duties of the costume designer. In early October, after finishing my pencil sketches, I combed through them to establish preliminary



**FIGURE 4.9:** *Character Sourcing Sheet*

<sup>37</sup> Refer to APPENDIX 4B for larger sampling of TO DO LISTS



build, buy, pull and rental lists (FIGURE 4.9).<sup>38</sup> Having gathered preliminary shopping racks, I began estimating the needs per character or group of the sourcing of garments. I created a color code that corresponded to sources and began my lists accordingly. While doing this, I factored in such items as stockings, undershirts, shoes, mike packs and accessories to begin formulating a rough costume count, which would not be further fleshed out until the final casting had been completed. As pictured, one can see the lists corresponding to the diagram sample on the previous page (FIGURE 4.10).<sup>39</sup>

The figure displays five color-coded spreadsheets, each representing a character's sourcing list for the production 'CANDIDE'. The spreadsheets are organized into columns for character name, item, quantity, and source. The characters listed are: 1. CANDIDE (pink), 2. CANDIDE (yellow), 3. CANDIDE (blue), 4. CANDIDE (orange), and 5. CANDIDE (green). The items listed include various clothing items such as 'Dress', 'Skirt', 'Top', 'Socks', 'Shoes', 'Accessories', etc. The quantities and sources are detailed in the respective columns.

**FIGURE 4.10: Sourcing Lists**

I used the lists to comb through the shopping racks (FIGURE 4.11) to further

establish fabric that would be need to be purchased and to gain a sense of the on-hand inventory available that could be assigned at a later date.



**FIGURE 4.11: Shopping Racks with Initial Selects**

Having reached a stand-still in my paperwork meant that my next step was to traipse the market in search of fabric. The timeline was approaching mid-November, *Candide* would soon be on-deck to begin build and a lack of construction materials would slow our forward momentum.

<sup>38</sup> Refer to APPENDIX 4C for a larger sampling of PER CHARACTER INITIAL SOURCING SHEETS

<sup>39</sup> Refer to APPENDIX 4D for a larger sampling of INDIVIDUAL BREAKDOWN LISTS

Though I had been urged by the production manager Steve Grair, who left the process at about this time, to produce concrete budget estimates, I was only able to provide a cursory estimate of figures (FIGURE 4.12). Please note that labor budget was dealt with briefly, however, this was ultimately not a line-item that fell under my purview (though discussion of this issue would periodically surface in shop discussion). The managing parties of the costume shop and administration of the JCSTF was well aware that with the limited participation of the other two graduate students and sparseness of skilled labor, that outside resources would have to be brought in when the shop moved into full production after the winter break.

BUDGET LINE ITEM	AMOUNT	
<b>CANDIDE COSTUME BUDGET</b>		
BUDGET ALLOCATION	\$ 13,000.00	
Dry Cleaning	\$ 2,000.00	
Shop Incidentals	\$ 1,000.00	
Wardrobe Supplies	\$ 150.00	
Travel Expenses	\$ 1,000.00	
Shipping Expenses	\$ 1,000.00	
Additional Labor	\$ 500.00	
Last Minute Reserve	\$ 500.00	
SUBTOTAL	\$ 6,150.00	
REMAINING BALANCE FOR MATERIAL AND RENTAL	\$ 6,850.00	
ESTIMATED NUMBER OF COSTUMES		150
ESTIMATED ALLOCATION PER COSTUME		45
AVERAGE COST OF COMPLETE UNIT RENTAL		125
<i>* above estimated amounts will be adjusted with casting</i>		
<b>WIG AND MAKE-UP BUDGET</b>	\$ 2,000.00	
Styling fee for min of 14 units	\$ 500.00	
Styling Product	\$ 500.00	
Make-Up	\$ 500.00	
AMOUNT REMAINING (RESERVE)	\$ 500.00	
<b>COSTUME SHOP LABOR</b>	\$ 2,000.00	
AVERAGE WAGE		\$8.50/hr
HOURS ACCOMPLISHABLE ON BUDGET		235
Weeks of Build for Over hire (AVERAGE)		7
Average hours per week (OVERHIRE)		33

**FIGURE 4.12:** *Initial Budget Estimate, Submitted to Production Manager*

### ***A CAST LIST***

Shortly after Thanksgiving, I became impatient; I could not move forward on editing shift plots, compiling a firm budget or even concretely sourcing without a cast list. Janice and I tossed around travel plans, but each plan seemed to be futile without it. I launched a campaign, stressing the imperative nature of this issue with the director.

When I received the information, I was immensely impressed, as was the case with all of the information Alisa had provided to that point. The list was comprehensive. Before releasing the information publically, she included me in a frank discussion to confirm that the actor tracts were accomplishable; I had very little feedback concerning her choices, as she had methodically combed through the text.<sup>40</sup>

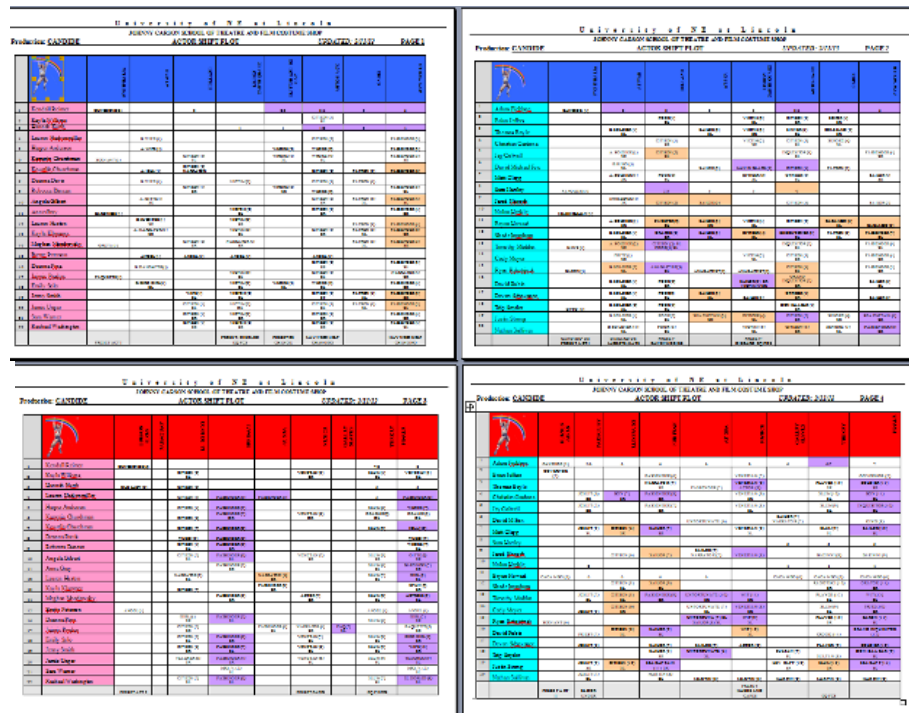
As soon as I had this information in hand, I immediately launched into the next phase of paperwork, the first step of which was using the casting diagram to create a master shift plot based on the original costume plots. In its original format, the master shift plot (FIGURE 4.13)<sup>41</sup> was 14-pages in length--much too cumbersome for daily use in the shop. Therefore, I created an at-a-glance version documenting medium-speed changes in orange and fast-changes in red (FIGURE 4.14)<sup>42</sup> The blue header indicated ACT I and the red header indicated ACT II, light blue signified male characters and pink was designated for females.

**FIGURE 4.13:** *Master Shift Plot*

<sup>40</sup>Refer to APPENDIX 4E for ORIGINAL CAST LIST and EXPANDED CAST LIST

<sup>41</sup>Refer to APPENDIX 4F for EXPANDED MASTER SHIFT PLOT

<sup>42</sup>Refer to APPENDIX 4G for AT-A-GLANCE SHIFT PLOT with COLOR CODING



**FIGURE 4.14:** *Condensed Master Shift Plot with Change Notations*

When working on a small show,

I like to convert my lists and costume plot into a master build list (FIGURE 4.15) that tracks garments start-to-finish.

Again, as this show was so large, I could not formulate a list based on my plot. I used the at-a-glance version to create a matrix

[illegible]

**FIGURE 4.15:** *Build Matrix*

of “costume builds.” Unfortunately the only surviving copy contains shop notations (FIGURE 4.16).

I knew that though I had tracked actor movement in a broad-sense, I needed to be even more specific in my documentation for reasons three-fold; to communicate costume shifts with the company, have a master record of each actor's movement in the play and to have a way to begin to tighten up my lists and costume count. The solution came in the creation of individual shift plots (FIGURE 4.17), or "actor tracking sheets" (FIGURE 4.18)<sup>43</sup>, and a master per character costume count document (FIGURE 4.19)<sup>44</sup>. From the costume count documents, I was able to establish the first real insight as to what would need to be accomplished by the shop in the coming months. My original calculations specified that there were 322 costume looks (FIGURE 4.20),<sup>45</sup> or 2013 individual costume pieces involved in transitioning the production from one location to the next.

<sup>45</sup> *Costume Look*- Referring to any amount of change necessary to differentiate a base look or indicating a complete costume change.



The figures confirmed that *Candide*, indeed, was officially the largest costume undertaking taken on by the UNL costume shop to that dates.

University of NE at Lincoln CANDIDE

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP INDIVIDUAL ACTOR SHIFT PLOT

ACTOR : ADAM FIELDSON CHARACTER: CANDIDE

ACT I	Scene 1: Wine shop			Scene 2: Montpellier, Love Scene	Scene 3: Wine shop		
SONG	None	Love is an illusion	REJOICE, JOYFUL	None	None	None	None
PAGE #	pg 1-2	pg 3-4	pg 5-6	pg 7-8	pg 9-10	pg 11-12	pg 13-14
CHARACTER	1	1	1	1	1	1	1

ACT I	Scene 4: Boulevard, Rehearsal	Scene 5: Walking, War		Scene 6: Boulevard	Scene 7: Pamphlet Reading		
SONG			End of Act I				End of Act I
PAGE #	pg 15-16	pg 17-18	pg 19	pg 21-24	pg 24-30		pg 28-29
CHARACTER	2	3	3	4	4		4

ACT I	Scene 8: Boulevard, Dining Parlour	Scene 9: At the Dining Parlour	Scene 10: Boulevard, Dining	Scene 11: Lovers, Paris Walk	Scene 12: Scene 13: Scene 14: Scene 15: Scene 16: Scene 17: Scene 18: Scene 19: Scene 20: Scene 21: Scene 22: Scene 23: Scene 24: Scene 25: Scene 26: Scene 27: Scene 28: Scene 29: Scene 30: Scene 31: Scene 32: Scene 33: Scene 34: Scene 35: Scene 36: Scene 37: Scene 38: Scene 39: Scene 40: Scene 41: Scene 42: Scene 43: Scene 44: Scene 45: Scene 46: Scene 47: Scene 48: Scene 49: Scene 50: Scene 51: Scene 52: Scene 53: Scene 54: Scene 55: Scene 56: Scene 57: Scene 58: Scene 59: Scene 60: Scene 61: Scene 62: Scene 63: Scene 64: Scene 65: Scene 66: Scene 67: Scene 68: Scene 69: Scene 70: Scene 71: Scene 72: Scene 73: Scene 74: Scene 75: Scene 76: Scene 77: Scene 78: Scene 79: Scene 80: Scene 81: Scene 82: Scene 83: Scene 84: Scene 85: Scene 86: Scene 87: Scene 88: Scene 89: Scene 90: Scene 91: Scene 92: Scene 93: Scene 94: Scene 95: Scene 96: Scene 97: Scene 98: Scene 99: Scene 100:	pg 29-30	pg 31-32	pg 33-34	pg 35-36	pg 37-38	pg 39-40	pg 41-42
CHARACTER	4	4	4	4	5	6	6					

ACT I	Scene 14: Completed, Dining Parlour	Scene 15: Completed, Dining Parlour	Scene 16: Completed, Dining Parlour	Scene 17: Completed, Dining Parlour	Scene 18: Completed, Dining Parlour	Scene 19: Completed, Dining Parlour	Scene 20: Completed, Dining Parlour
SONG	None	None	None	None	None	None	None
PAGE #	pg 43-44	pg 45-46	pg 47-48	pg 49-50	pg 51-52	pg 53-54	pg 55-56
CHARACTER	6	7	8	8	9	9	9

ACT II	Scene 1: Boulevard, Dining			Scene 2: Boulevard	Scene 3: Pamphlet		Scene 4: At the Dining Parlour
SONG		None	None	None	None	None	None
PAGE #	pg 57-64	pg 64-66	pg 66-67	pg 68-80	pg 80-83	pg 83	pg 84-88
CHARACTER	9		9	9	9	10	11

ACT II	Scene 8: Completed, Dining Parlour		Scene 9: Completed, Dining Parlour	Scene 10: Completed, Dining Parlour		Scene 11: Completed, Dining Parlour	
SONG		None	None	None	None	None	None
PAGE #	pg 88	pg 88-89	pg 89-90	pg 90-93	pg 93-94	pg 94-98	pg 98-99
CHARACTER	11	11	12	12	12	13	13

ACT II	Scene 15: Completed, Dining Parlour	Scene 16: Completed, Dining Parlour	Scene 17: Completed, Dining Parlour	Scene 18: Completed, Dining Parlour	Scene 19: Completed, Dining Parlour	Scene 20: Completed, Dining Parlour	Scene 21: Completed, Dining Parlour
SONG		None	None	None	None	None	None
PAGE #	pg 97-99	pg 99	pg 99-102	pg 102-105	pg 105-108	pg 108-111	pg 111-112
CHARACTER	13	13	13	13	13	13	14

FIGURE 4.17: Individual Shift Plot Sample

University of NE at Lincoln CANDIDE							
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP				ACTOR SHIFT PLOT BREAKDOWN			
ACTOR: ADAM FIELDSON				CHARACTER: CANDIDE			
TOTAL "LOOK COUNT" ACTOR:							
SCENE	LOOKS	LOOKS	LOOKS	LOOKS	LOOKS	LOOKS	LOOKS
Scene 1: Wine shop	pg 1-2	1	1	1	1	1	1
Scene 2: Montpellier, Love Scene	pg 3-4	1	1	1	1	1	1
Scene 3: Wine shop	pg 5-6	1	1	1	1	1	1
Scene 4: Boulevard, Rehearsal	pg 15-16	1	1	1	1	1	1
Scene 5: Walking, War	pg 17-18	1	1	1	1	1	1
Scene 6: Boulevard	pg 21-22	1	1	1	1	1	1
Scene 7: Pamphlet Reading	pg 23-24	1	1	1	1	1	1
Scene 8: Boulevard, Dining Parlour	pg 29-30	1	1	1	1	1	1
Scene 9: At the Dining Parlour	pg 31-32	1	1	1	1	1	1
Scene 10: Boulevard, Dining	pg 33-34	1	1	1	1	1	1
Scene 11: Lovers, Paris Walk	pg 35-36	1	1	1	1	1	1
Scene 12: Scene 13: Scene 14: Scene 15: Scene 16: Scene 17: Scene 18: Scene 19: Scene 20: Scene 21: Scene 22: Scene 23: Scene 24: Scene 25: Scene 26: Scene 27: Scene 28: Scene 29: Scene 30: Scene 31: Scene 32: Scene 33: Scene 34: Scene 35: Scene 36: Scene 37: Scene 38: Scene 39: Scene 40: Scene 41: Scene 42: Scene 43: Scene 44: Scene 45: Scene 46: Scene 47: Scene 48: Scene 49: Scene 50: Scene 51: Scene 52: Scene 53: Scene 54: Scene 55: Scene 56: Scene 57: Scene 58: Scene 59: Scene 60: Scene 61: Scene 62: Scene 63: Scene 64: Scene 65: Scene 66: Scene 67: Scene 68: Scene 69: Scene 70: Scene 71: Scene 72: Scene 73: Scene 74: Scene 75: Scene 76: Scene 77: Scene 78: Scene 79: Scene 80: Scene 81: Scene 82: Scene 83: Scene 84: Scene 85: Scene 86: Scene 87: Scene 88: Scene 89: Scene 90: Scene 91: Scene 92: Scene 93: Scene 94: Scene 95: Scene 96: Scene 97: Scene 98: Scene 99: Scene 100:	pg 37-38	pg 39-40	pg 41-42	pg 43-44	pg 45-46	pg 47-48	pg 49-50
Scene 14: Completed, Dining Parlour	pg 43-44	1	1	1	1	1	1
Scene 15: Completed, Dining Parlour	pg 45-46	1	1	1	1	1	1
Scene 16: Completed, Dining Parlour	pg 47-48	1	1	1	1	1	1
Scene 17: Completed, Dining Parlour	pg 49-50	1	1	1	1	1	1
Scene 18: Completed, Dining Parlour	pg 51-52	1	1	1	1	1	1
Scene 19: Completed, Dining Parlour	pg 53-54	1	1	1	1	1	1
Scene 20: Completed, Dining Parlour	pg 55-56	1	1	1	1	1	1
Scene 21: Completed, Dining Parlour	pg 57-58	1	1	1	1	1	1
Scene 22: Completed, Dining Parlour	pg 59-60	1	1	1	1	1	1
Scene 23: Completed, Dining Parlour	pg 61-62	1	1	1	1	1	1
Scene 24: Completed, Dining Parlour	pg 63-64	1	1	1	1	1	1
Scene 25: Completed, Dining Parlour	pg 65-66	1	1	1	1	1	1
Scene 26: Completed, Dining Parlour	pg 67-68	1	1	1	1	1	1
Scene 27: Completed, Dining Parlour	pg 69-70	1	1	1	1	1	1
Scene 28: Completed, Dining Parlour	pg 71-72	1	1	1	1	1	1
Scene 29: Completed, Dining Parlour	pg 73-74	1	1	1	1	1	1
Scene 30: Completed, Dining Parlour	pg 75-76	1	1	1	1	1	1
Scene 31: Completed, Dining Parlour	pg 77-78	1	1	1	1	1	1
Scene 32: Completed, Dining Parlour	pg 79-80	1	1	1	1	1	1
Scene 33: Completed, Dining Parlour	pg 81-82	1	1	1	1	1	1
Scene 34: Completed, Dining Parlour	pg 83-84	1	1	1	1	1	1
Scene 35: Completed, Dining Parlour	pg 85-86	1	1	1	1	1	1
Scene 36: Completed, Dining Parlour	pg 87-88	1	1	1	1	1	1
Scene 37: Completed, Dining Parlour	pg 89-90	1	1	1	1	1	1
Scene 38: Completed, Dining Parlour	pg 91-92	1	1	1	1	1	1
Scene 39: Completed, Dining Parlour	pg 93-94	1	1	1	1	1	1
Scene 40: Completed, Dining Parlour	pg 95-96	1	1	1	1	1	1
Scene 41: Completed, Dining Parlour	pg 97-98	1	1	1	1	1	1
Scene 42: Completed, Dining Parlour	pg 99-100	1	1	1	1	1	1

FIGURE 4.18: Actor Tracking Diagram

UNIVERSITY OF NE AT LINCOLN CANDIDE									
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP					ACTOR COSTUME PER BREAKDOWN				
ACTOR: ADAM FIELDSON					CHARACTER: CANDIDE				
TOTAL "LOOK COUNT" ACTOR: 49					TOTAL PECK COUNT: 41				
LOOK	LOOK	LOOK	LOOK	LOOK	LOOK	LOOK	LOOK	LOOK	LOOK
Scene 1: Wine shop	pg 1-2	1	1	1	1	1	1	1	1
Scene 2: Montpellier, Love Scene	pg 3-4	1	1	1	1	1	1	1	1
Scene 3: Wine shop	pg 5-6	1	1	1	1	1	1	1	1
Scene 4: Boulevard, Rehearsal	pg 15-16	1	1	1	1	1	1	1	1
Scene 5: Walking, War	pg 17-18	1	1	1	1	1	1	1	1
Scene 6: Boulevard	pg 21-22	1	1	1	1	1	1	1	1
Scene 7: Pamphlet Reading	pg 23-24	1	1	1	1	1	1	1	1
Scene 8: Boulevard, Dining Parlour	pg 29-30	1	1	1	1	1	1	1	1
Scene 9: At the Dining Parlour	pg 31-32	1	1	1	1	1	1	1	1
Scene 10: Boulevard, Dining	pg 33-34	1	1	1	1	1	1	1	1
Scene 11: Lovers, Paris Walk	pg 35-36	1	1	1	1	1	1	1	1
Scene 12: Scene 13: Scene 14: Scene 15: Scene 16: Scene 17: Scene 18: Scene 19: Scene 20: Scene 21: Scene 22: Scene 23: Scene 24: Scene 25: Scene 26: Scene 27: Scene 28: Scene 29: Scene 30: Scene 31: Scene 32: Scene 33: Scene 34: Scene 35: Scene 36: Scene 37: Scene 38: Scene 39: Scene 40: Scene 41: Scene 42: Scene 43: Scene 44: Scene 45: Scene 46: Scene 47: Scene 48: Scene 49: Scene 50: Scene 51: Scene 52: Scene 53: Scene 54: Scene 55: Scene 56: Scene 57: Scene 58: Scene 59: Scene 60: Scene 61: Scene 62: Scene 63: Scene 64: Scene 65: Scene 66: Scene 67: Scene 68: Scene 69: Scene 70: Scene 71: Scene 72: Scene 73: Scene 74: Scene 75: Scene 76: Scene 77: Scene 78: Scene 79: Scene 80: Scene 81: Scene 82: Scene 83: Scene 84: Scene 85: Scene 86: Scene 87: Scene 88: Scene 89: Scene 90: Scene 91: Scene 92: Scene 93: Scene 94: Scene 95: Scene 96: Scene 97: Scene 98: Scene 99: Scene 100:	pg 37-38	pg 39-40	pg 41-42	pg 43-44	pg 45-46	pg 47-48	pg 49-50		
Scene 14: Completed, Dining Parlour	pg 43-44	1	1	1	1	1	1	1	1
Scene 15: Completed, Dining Parlour	pg 45-46	1	1	1	1	1	1	1	1
Scene 16: Completed, Dining Parlour	pg 47-48	1	1	1	1	1	1	1	1
Scene 17: Completed, Dining Parlour	pg 49-50	1	1	1	1	1	1	1	1
Scene 18: Completed, Dining Parlour	pg 51-52	1	1	1	1	1	1	1	1
Scene 19: Completed, Dining Parlour	pg 53-54	1	1	1	1	1	1	1	1
Scene 20: Completed, Dining Parlour	pg 55-56	1	1	1	1	1	1	1	1
Scene 21: Completed, Dining Parlour	pg 57-58	1	1	1	1	1	1	1	1
Scene 22: Completed, Dining Parlour	pg 59-60	1	1	1	1	1	1	1	1
Scene 23: Completed, Dining Parlour	pg 61-62	1	1	1	1	1	1	1	1
Scene 24: Completed, Dining Parlour	pg 63-64	1	1	1	1	1	1	1	1
Scene 25: Completed, Dining Parlour	pg 65-66	1	1	1	1	1	1	1	1
Scene 26: Completed, Dining Parlour	pg 67-68	1	1	1	1	1	1	1	1
Scene 27: Completed, Dining Parlour	pg 69-70	1	1	1	1	1	1	1	1
Scene 28: Completed, Dining Parlour	pg 71-72	1	1	1	1	1	1	1	1
Scene 29: Completed, Dining Parlour	pg 73-74	1	1	1	1	1	1	1	1
Scene 30: Completed, Dining Parlour	pg 75-76	1	1	1	1	1	1	1	1
Scene 31: Completed, Dining Parlour	pg 77-78	1	1	1	1	1	1	1	1
Scene 32: Completed, Dining Parlour	pg 79-80	1	1	1	1	1	1	1	1
Scene 33: Completed, Dining Parlour	pg 81-82	1	1	1	1	1	1	1	1
Scene 34: Completed, Dining Parlour	pg 83-84	1	1	1	1	1	1	1	1
Scene 35: Completed, Dining Parlour	pg 85-86	1	1	1	1	1	1	1	1
Scene 36: Completed, Dining Parlour	pg 87-88	1	1	1	1	1	1	1	1
Scene 37: Completed, Dining Parlour	pg 89-90	1	1	1	1	1	1	1	1
Scene 38: Completed, Dining Parlour	pg 91-92	1	1	1	1	1	1	1	1
Scene 39: Completed, Dining Parlour	pg 93-94	1	1	1	1	1	1	1	1
Scene 40: Completed, Dining Parlour	pg 95-96	1	1	1	1	1	1	1	1
Scene 41: Completed, Dining Parlour	pg 97-98	1	1	1	1	1	1	1	1
Scene 42: Completed, Dining Parlour	pg 99-100	1	1	1	1	1	1	1	1

SPECIAL PROP NOTES:

TOTAL "LOOK COUNT" ACTOR: 49					TOTAL PECK COUNT: 41				
LOOK	LOOK	LOOK	LOOK	LOOK	LOOK	LOOK	LOOK	LOOK	LOOK
Scene 1: Wine shop	pg 1-2	1	1	1	1	1	1	1	1
Scene 2: Montpellier, Love Scene	pg 3-4	1	1	1	1	1	1	1	1
Scene 3: Wine shop	pg 5-6	1	1	1	1	1	1	1	1
Scene 4: Boulevard, Rehearsal	pg 15-16	1	1	1	1	1	1	1	1
Scene 5: Walking, War	pg 17-18	1	1	1	1	1	1	1	1
Scene 6: Boulevard	pg 21-22	1	1	1	1	1	1	1	1
Scene 7: Pamphlet Reading	pg 23-24	1	1	1	1	1	1	1	1
Scene 8: Boulevard, Dining Parlour	pg 29-30	1	1	1	1	1	1	1	1
Scene 9: At the Dining Parlour	pg 31-32	1	1	1	1	1	1	1	1
Scene 10: Boulevard, Dining	pg 33-34	1	1	1	1	1	1	1	1
Scene 11: Lovers, Paris Walk	pg 35-36	1	1	1	1	1	1	1	1
Scene 12: Scene 13: Scene 14: Scene 15: Scene 16: Scene 17: Scene 18: Scene 19: Scene 20: Scene 21: Scene 22: Scene 23: Scene 24: Scene 25: Scene 26: Scene 27: Scene 28: Scene 29: Scene 30: Scene 31: Scene 32: Scene 33: Scene 34: Scene 35: Scene 36: Scene 37: Scene 38: Scene 39: Scene 40: Scene 41: Scene 42: Scene 43: Scene 44: Scene 45: Scene 46: Scene 47: Scene 48: Scene 49: Scene 50: Scene 51: Scene 52: Scene 53: Scene 54: Scene 55: Scene 56: Scene 57: Scene 58: Scene 59: Scene 60: Scene 61: Scene 62: Scene 63: Scene 64: Scene 65: Scene 66: Scene 67: Scene 68: Scene 69: Scene 70: Scene 71: Scene 72: Scene 73: Scene 74: Scene 75: Scene 76: Scene 77: Scene 78: Scene 79: Scene 80: Scene 81: Scene 82: Scene 83: Scene 84: Scene 85: Scene 86: Scene 87: Scene 88: Scene 89: Scene 90: Scene 91: Scene 92: Scene 93: Scene 94: Scene 95: Scene 96: Scene 97: Scene 98: Scene 99: Scene 100:	pg 37-38	pg 39-40	pg 41-42	pg 43-44	pg 45-46	pg 47-48	pg 49-50		
Scene 14: Completed, Dining Parlour	pg 43-44	1	1	1	1	1	1	1	1
Scene 15: Completed, Dining Parlour	pg 45-46	1	1	1	1	1	1	1	1
Scene 16: Completed, Dining Parlour	pg 47-48	1	1	1	1	1	1	1	1
Scene 17: Completed, Dining Parlour	pg 49-50	1	1	1	1	1	1	1	1
Scene 18: Completed, Dining Parlour	pg 51-52	1	1	1	1	1	1	1	1
Scene 19: Completed, Dining Parlour	pg 53-54	1	1	1	1	1	1	1	1
Scene 20: Completed, Dining Parlour	pg 55-56	1	1	1	1	1	1	1	1
Scene 21: Completed, Dining Parlour	pg 57-58	1	1	1	1	1	1	1	1
Scene 22: Completed, Dining Parlour	pg 59-60	1	1	1	1	1	1	1	1
Scene 23: Completed, Dining Parlour	pg 61-62	1	1	1	1	1	1	1	1
Scene 24: Completed, Dining Parlour	pg 63-64	1	1	1	1	1	1	1	1
Scene 25: Completed, Dining Parlour	pg 65-66	1	1	1	1	1	1	1	1
Scene 26: Completed, Dining Parlour	pg 67-68	1	1	1	1	1	1	1	1
Scene 27: Completed, Dining Parlour	pg 69-70	1	1	1	1	1	1	1	1
Scene 28: Completed, Dining Parlour	pg 71-72	1	1	1	1	1	1	1	1
Scene 29: Completed, Dining Parlour	pg 73-74	1	1	1	1	1	1	1	1
Scene 30: Completed, Dining Parlour	pg 75-76	1	1	1	1	1	1	1	1
Scene 31: Completed, Dining Parlour	pg 77-78	1	1	1	1	1	1	1	1
Scene 32: Completed, Dining Parlour	pg 79-80	1	1	1	1	1	1	1	1
Scene 33: Completed, Dining Parlour	pg 81-82	1	1	1	1	1	1	1	1
Scene 34: Completed, Dining Parlour	pg 83-84	1	1	1	1	1	1	1	1
Scene 35: Completed, Dining Parlour	pg 85-86	1	1	1	1	1	1	1	1
Scene 36: Completed, Dining Parlour	pg 87-88	1	1	1	1	1	1	1	1
Scene 37: Completed, Dining Parlour	pg 89-90	1	1	1	1	1	1	1	1
Scene 38: Completed, Dining Parlour	pg 91-92	1	1	1	1	1	1	1	1
Scene 39: Completed, Dining Parlour	pg 93-94	1	1	1	1	1	1	1	1
Scene 40: Completed, Dining Parlour	pg 95-96	1	1	1	1	1	1	1	1
Scene 41: Completed, Dining Parlour	pg 97-98	1	1	1	1	1	1	1	1
Scene 42: Completed, Dining Parlour	pg 99-100	1	1	1	1	1	1	1	1

SPECIAL PROP NOTES:

FIGURE 4.19: Individual Sourcing Matrix

University of NE at Lincoln CANDIDE							
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP							
COSTUME COUNT AND PIECE ESTIMATE PER CHARACTER							
ACTOR	CHARACTER	COSTUME PIECES	COSTUME PIECE ESTIMATE	ACTOR	CHARACTER	COSTUME PIECES	COSTUME PIECE ESTIMATE
1. Keriak Williams	Conan	10	67	1. Adam Rodriguez	Conan	14	44
2. Keriak Williams	Conan	14	101	2. Adam Rodriguez	Conan	8	41
3. Hannah K. Smith	Conan	6	66	3. Adam Rodriguez	Conan	10	47
4. Lauren H. Smith	Conan	11	76	4. Adam Rodriguez	Conan	9	51
5. Harper Anderson	Conan	6	34	5. Adam Rodriguez	Conan	5	39
6. Keriak Williams	Conan	6	45	6. Adam Rodriguez	Conan	10	44
7. Keriak Williams	Conan	5	40	7. Adam Rodriguez	Conan	5	44
8. Deanna Davis	Conan	8	42	8. Adam Rodriguez	Conan	7	37
9. Rebecca Duncan	Conan	8	55	9. Adam Rodriguez	Conan	5	35
10. Angela Gilbert	Conan	6	44	10. Adam Rodriguez	Conan	7	41
11. Anna Gray	Conan	6	44	11. Adam Rodriguez	Conan	7	41
12. Lauren H. Smith	Conan	7	36	12. Adam Rodriguez	Conan	7	41
13. Keriak Williams	Conan	8	42	13. Adam Rodriguez	Conan	8	46
14. Meghan Mardock	Conan	5	48	14. Adam Rodriguez	Conan	10	51
15. Keriak Williams	Conan	2	21	15. Adam Rodriguez	Conan	9	45
16. Deanna Davis	Conan	8	41	16. Adam Rodriguez	Conan	10	51
17. Keriak Williams	Conan	8	41	17. Adam Rodriguez	Conan	9	51
18. Emily Smith	Conan	8	47	18. Adam Rodriguez	Conan	8	47
19. Anna Gray	Conan	8	48	19. Adam Rodriguez	Conan	6	50
20. Anna Gray	Conan	8	41	20. Adam Rodriguez	Conan	10	56
21. Anna Gray	Conan	8	41	21. Adam Rodriguez	Conan	8	32
22. Anna Gray	Conan	8	41	22. Adam Rodriguez	Conan	8	32
23. Anna Gray	Conan	8	41	23. Adam Rodriguez	Conan	8	32
24. Anna Gray	Conan	8	41	24. Adam Rodriguez	Conan	8	32
25. Anna Gray	Conan	8	41	25. Adam Rodriguez	Conan	8	32
26. Anna Gray	Conan	8	41	26. Adam Rodriguez	Conan	8	32
27. Anna Gray	Conan	8	41	27. Adam Rodriguez	Conan	8	32
28. Anna Gray	Conan	8	41	28. Adam Rodriguez	Conan	8	32
29. Anna Gray	Conan	8	41	29. Adam Rodriguez	Conan	8	32
30. Anna Gray	Conan	8	41	30. Adam Rodriguez	Conan	8	32
31. Anna Gray	Conan	8	41	31. Adam Rodriguez	Conan	8	32
32. Anna Gray	Conan	8	41	32. Adam Rodriguez	Conan	8	32
33. Anna Gray	Conan	8	41	33. Adam Rodriguez	Conan	8	32
34. Anna Gray	Conan	8	41	34. Adam Rodriguez	Conan	8	32
35. Anna Gray	Conan	8	41	35. Adam Rodriguez	Conan	8	32
36. Anna Gray	Conan	8	41	36. Adam Rodriguez	Conan	8	32
37. Anna Gray	Conan	8	41	37. Adam Rodriguez	Conan	8	32
38. Anna Gray	Conan	8	41	38. Adam Rodriguez	Conan	8	32
39. Anna Gray	Conan	8	41	39. Adam Rodriguez	Conan	8	32
40. Anna Gray	Conan	8	41	40. Adam Rodriguez	Conan	8	32
41. Anna Gray	Conan	8	41	41. Adam Rodriguez	Conan	8	32
42. Anna Gray	Conan	8	41	42. Adam Rodriguez	Conan	8	32
43. Anna Gray	Conan	8	41	43. Adam Rodriguez	Conan	8	32
44. Anna Gray	Conan	8	41	44. Adam Rodriguez	Conan	8	32
45. Anna Gray	Conan	8	41	45. Adam Rodriguez	Conan	8	32
46. Anna Gray	Conan	8	41	46. Adam Rodriguez	Conan	8	32
47. Anna Gray	Conan	8	41	47. Adam Rodriguez	Conan	8	32
48. Anna Gray	Conan	8	41	48. Adam Rodriguez	Conan	8	32
49. Anna Gray	Conan	8	41	49. Adam Rodriguez	Conan	8	32
50. Anna Gray	Conan	8	41	50. Adam Rodriguez	Conan	8	32
51. Anna Gray	Conan	8	41	51. Adam Rodriguez	Conan	8	32
52. Anna Gray	Conan	8	41	52. Adam Rodriguez	Conan	8	32
53. Anna Gray	Conan	8	41	53. Adam Rodriguez	Conan	8	32
54. Anna Gray	Conan	8	41	54. Adam Rodriguez	Conan	8	32
55. Anna Gray	Conan	8	41	55. Adam Rodriguez	Conan	8	32
56. Anna Gray	Conan	8	41	56. Adam Rodriguez	Conan	8	32
57. Anna Gray	Conan	8	41	57. Adam Rodriguez	Conan	8	32
58. Anna Gray	Conan	8	41	58. Adam Rodriguez	Conan	8	32
59. Anna Gray	Conan	8	41	59. Adam Rodriguez	Conan	8	32
60. Anna Gray	Conan	8	41	60. Adam Rodriguez	Conan	8	32
61. Anna Gray	Conan	8	41	61. Adam Rodriguez	Conan	8	32
62. Anna Gray	Conan	8	41	62. Adam Rodriguez	Conan	8	32
63. Anna Gray	Conan	8	41	63. Adam Rodriguez	Conan	8	32
64. Anna Gray	Conan	8	41	64. Adam Rodriguez	Conan	8	32
65. Anna Gray	Conan	8	41	65. Adam Rodriguez	Conan	8	32
66. Anna Gray	Conan	8	41	66. Adam Rodriguez	Conan	8	32
67. Anna Gray	Conan	8	41	67. Adam Rodriguez	Conan	8	32
68. Anna Gray	Conan	8	41	68. Adam Rodriguez	Conan	8	32
69. Anna Gray	Conan	8	41	69. Adam Rodriguez	Conan	8	32
70. Anna Gray	Conan	8	41	70. Adam Rodriguez	Conan	8	32
71. Anna Gray	Conan	8	41	71. Adam Rodriguez	Conan	8	32
72. Anna Gray	Conan	8	41	72. Adam Rodriguez	Conan	8	32
73. Anna Gray	Conan	8	41	73. Adam Rodriguez	Conan	8	32
74. Anna Gray	Conan	8	41	74. Adam Rodriguez	Conan	8	32
75. Anna Gray	Conan	8	41	75. Adam Rodriguez	Conan	8	32
76. Anna Gray	Conan	8	41	76. Adam Rodriguez	Conan	8	32
77. Anna Gray	Conan	8	41	77. Adam Rodriguez	Conan	8	32
78. Anna Gray	Conan	8	41	78. Adam Rodriguez	Conan	8	32
79. Anna Gray	Conan	8	41	79. Adam Rodriguez	Conan	8	32
80. Anna Gray	Conan	8	41	80. Adam Rodriguez	Conan	8	32
81. Anna Gray	Conan	8	41	81. Adam Rodriguez	Conan	8	32
82. Anna Gray	Conan	8	41	82. Adam Rodriguez	Conan	8	32
83. Anna Gray	Conan	8	41	83. Adam Rodriguez	Conan	8	32
84. Anna Gray	Conan	8	41	84. Adam Rodriguez	Conan	8	32
85. Anna Gray	Conan	8	41	85. Adam Rodriguez	Conan	8	32
86. Anna Gray	Conan	8	41	86. Adam Rodriguez	Conan	8	32
87. Anna Gray	Conan	8	41	87. Adam Rodriguez	Conan	8	32
88. Anna Gray	Conan	8	41	88. Adam Rodriguez	Conan	8	32
89. Anna Gray	Conan	8	41	89. Adam Rodriguez	Conan	8	32
90. Anna Gray	Conan	8	41	90. Adam Rodriguez	Conan	8	32
91. Anna Gray	Conan	8	41	91. Adam Rodriguez	Conan	8	32
92. Anna Gray	Conan	8	41	92. Adam Rodriguez	Conan	8	32
93. Anna Gray	Conan	8	41	93. Adam Rodriguez	Conan	8	32
94. Anna Gray	Conan	8	41	94. Adam Rodriguez	Conan	8	32
95. Anna Gray	Conan	8	41	95. Adam Rodriguez	Conan	8	32
96. Anna Gray	Conan	8	41	96. Adam Rodriguez	Conan	8	32
97. Anna Gray	Conan	8	41	97. Adam Rodriguez	Conan	8	32
98. Anna Gray	Conan	8	41	98. Adam Rodriguez	Conan	8	32
99. Anna Gray	Conan	8	41	99. Adam Rodriguez	Conan	8	32
100. Anna Gray	Conan	8	41	100. Adam Rodriguez	Conan	8	32
TOTAL		154	1049	TOTAL		168	999
TOTAL COSTUME LOOKS:		322 LOOKS		AVERAGE COST PER COSTUME LOOK:		\$49.36	
TOTAL COSTUME PIECES:		2013 PIECES		AVERAGE COST PER COSTUME PIECE:		\$6.45	

FIGURE 4.20: Original Costume Count Document

### TRAVELING THE WORLD FOR FABRIC

Now approaching early December, I had made a tremendous headway on tracking and paperwork, but was having limited luck in purchasing fabric from local sources. Janice brought in pieces from her private collection, as did I, but this was not enough resources to complete the designs. As mentioned earlier, Janice and I had discussed shopping and the possibility of my travel to the New York City Garment District. Unfortunately, I had been rather ill and had just gotten out of the hospital for the third time during the semester and knew that my energy resources had been tapped to the point that making such a long trip would be impossible.

An earlier trip to Kansas City had proved to be quite dismaying, as the once well-stocked fabric wholesalers and retailers that littered the Crown Plaza had either dried up completely or had diminished stock and raised prices in order to stay afloat in a difficult

market climate. I decided, therefore, to return to a market where I felt most comfortable—Minneapolis. I knew that between SR Harris and several Mill End Textile stores that I could find the kind of goods that I had rendered. My father, Bob Prucha, graciously volunteered to drive me up for an overnight buying trip. Both he and my mother have backgrounds in Fine Art, and he used to accompany her on similar trips, so I knew that this would be a successful shopping partnership. I can not think of many individuals who would be willing to take their daughters fabric shopping, let alone would be immensely helpful in solidifying design choices. I must also thank Paul Steger for generously funding travel outside of my budget and my mom, Linda Prucha, who procured the wildest of accommodations and cheered us along.

While in Minneapolis, I used mobile resources to stay in contact with the director, as I knew that I was in a “see-it-and-buy-it” mode. Throughout the whirlwind trip, I was able to stay in real-time contact with Alisa and curb swatching entirely. Between two trips to SR Harris and three Mill End Textile stores, I estimate that I was able to purchase a third of the fabric needed for the production, spending just under \$900.00, well under my initial \$2000.00 estimate.

While riding back to Lincoln, I swatched all of my purchases and posted them



**FIGURE 4.21:** *Swatch Composite, Candide*

online to a Facebook album from the car, to keep the production team apprised of my color selections. FIGURE 4.21<sup>46</sup> illustrates an example of one of my swatch composites created during the trip. I also assembled the master draper pages

<sup>46</sup> SEE APPENDIX 4J for compilation of early SWATCH COMPOSITES

that (FIGURE 4.22-23)<sup>47</sup> kept track of sourcing, cost, yardage and content for shop use.

Upon arrival in the shop, fabric selections were swatched once more for the lighting designer and hung behind character names, as storage space was limited.

SWATCH	DESC. (PRICE, CONTENT, ETC)	USE	AMOUNT
in stock	60" wide	waistcoat (body)	1 yd
See other sheet	1st coat	Outfit	
In stock	Homeade	waistcoat	10 yd
See other sheet	2nd coat		
In stock	2nd vest lining		
In stock	Final coat trim		2 yd

SWATCH	DESC. (PRICE, CONTENT, ETC)	USE	AMOUNT
SR Nevada	60" wide	waistcoat front	6 yd
ca. 9 9/16 yd	blend		
		waistcoat back + breeches	4
in stock	60" wide	breeches flat lining	2 yd
don't blend			
Mil EWI	49" wide	waistcoat + front	6 yd
100% cotton	18 1/4 yd	flat facing	
		flat lining	
in stock	blend	waistcoat lining	2 yd

**FIGURE 4.22.23:** Draper pages for Candide

I also took the purchased goods and combined them with the garments pulled from the shopping racks in order illustrate match and would give the director as complete a view of the finished product as possible to circumvent last minute (FIGURE 4.24). Again, among the other electronically-driven solutions employed in the process, this was immensely invaluable, as Alisa was immediately able to view the progression of my realized designs and put her stamp of approval on them.

I was very pleased with the fabric I had purchased, and it was met with equally excited approval from the director and production team. A large hole remained on my purchasing list; I had not found anything that would work for the Citizens of El Dorado and was still scraping to find trim options for several of the principle characters, waistcoat material for the Baron and Candide's 4th look (a waistcoat of a darker value).

<sup>47</sup> SEE APPENDIX 4K for compilations of DRAPER PAGES AND FABRIC SELECTIONS





**FIGURE 4.24:** *Pseudo Fashion Show of Fabric Selections, Candide*

El Dorado became of primary concern, a function of the size of the number. I searched the Internet to much avail, having run out of tangible retail sources. One afternoon, I stumbled upon the offerings of Urquid Linen Company (based out of San Diego, California). I needed at least 100 or more yards of fabric to create the array of golden garments. Urquid specialized in large-quantity orders (usually for table linens and bunting used in party decorations) and had an option available in gold, falling within a reasonable price. After ordering swatches, I had solved El Dorado, as the entire team agreed that the subtle sheen of Urquid's crinkled satin provided a sense of gold without being too overwhelming.

My assistant went home for the break, and remotely aided the process by scouring resources available in Houston. I also employed a few non-costume friends in fabric shopping from afar and had them scout stores in Denver, Los Angeles, Milwaukee and Boston, photographing items that matched my descriptions. I also consulted online sources such as Thai Silks, Dharma, Fashion Fabrics.com, Cheeptrims.com and Ebay, as the local sources' inventories were meager. Meanwhile, towards the end of Winter Break and beginning of the next semester, Janice checked fabric stores in New York and Chicago while interviewing candidates at URTAS. While the need for fabric declined,



she did find some remarkable trim and some pieces to supplement missing underskirts for Ensemble women. At this point, I was reaching wit's end, as the gown for "Glitter and Be Gay" lacked any sort of sparkle or pizzazz until Janice returned with her finds.

### ***RENTAL AND PURCHASING***

During the later part of November and early-December, I priced costume rentals to evaluate if there was any way to alleviate the shop workload. In addition to visiting local and regional sources, I generated a rental inquiry document that was sent out to institutions with whom UNL had established a prior rental relationship (as advised by Janice), as well as several well-known rental houses located on both the East and West Coasts.<sup>48</sup> Among the list of over 20 sources consulted, I contacted the New York Costume Collection, Oregon Shakespeare Festival, the Sarasota Opera, Boston University, Kansas City Costumes, the Guthrie and Iowa State.<sup>49</sup> Kansas City Costumes had been contracted for the build and rental of *O! Pioneers*. After assessing the cost of that production, their pricing was way out of the range of our budgetary capacity. Before purchasing fabric from Urquid Linen, I had hoped to rent El Dorado, as well as garments for Spain, robes for the Jesuits and the Inquisitors, various looks to accommodate ensemble members in Holland, Surinam and Lisbon and uniforms for the Soldiers. Of the sources, the New York Costume Collection and Oregon Shakespeare Festival housed the best stocks of 18<sup>th</sup> century garments. Unfortunately rental from Oregon Shakespeare was too expensive; the average per costume rental for a male suit exceeded \$120.00 and dress for a female \$130.00, plus shipping, pulling and handling charges. The New York

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<sup>48</sup> Refer to APPENDIX 4L for RENTAL INQUIRY DOCUMENTS

<sup>49</sup> Iowa State was in the process of launching a production of Wheeler's version of the text in December.

Costume Collection had reasonable prices on their wares, though travel and time were at a premium, making the investment not worthwhile.

In short, I turned to local sources to fill holes, renting menswear, distressed garments and near-east items from UNOmaha, uniforms from Creighton University and additional plus-sized dresses from Fringe and Tassel. These rentals, combined with building and utilizing almost every 18<sup>th</sup> century garment in UNL's stock, suited to the needs of the production. As a result, factoring in both time and cost-effectiveness<sup>50</sup>, I concluded, with the advice of Janice and Ann to build El Dorado, purchase a set of Jesuit robes online and to purchase garments for Spain to fill in remaining holes in the design.

### ***FITTINGS***

Having knowledge of who was to play the major characters, I scheduled fittings immediately. In Period Patterning/Draping class, I developed a pattern for a polonaise, based on my measurements and surmised that it would fit Kendall Reimer (Cunegonde) and Jaimie Pruden (Paquette). (FIGURE 4.25) After trying the finished product on both actresses, Ann adjusted the pattern and mocked up the garments with minimal alterations.



**FIGURE 4.25:** *Kendall Reimer and Jaimie Pruden in Polonaise*

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<sup>50</sup> Materials and yardage included.

Similarly, I was able to see Adam Fieldson (Candide) before the semester break. Janice instructed the construction of mock-ups for his breeches and waistcoat (FIGURE 4.26). As soon as fabric choices were solidified, I cut the garments (FIGURE 4.27).



**FIGURE 2.26** *Candide Fitting*



**FIGURE 4.27:** *Adam Fieldson's (Candide) partially assembled garments in fabric*

During the break, I took on several building projects, specifically the “Glitter and Be Gay” Gown, Cunegonde’s Westphalia Dress, Paquette’s Westphalia Dress, assembly of vest fronts for the Baron, Maximillian and Candide.

After the break, the shop was ready to move into build at lightning speed, beginning the six-week countdown to technical rehearsals. At this point, “Team Awesome” (my fond nickname for the costume shop) assembled. I asked my assistant,

Katie Davis to be come an active part of the process, as my primary focus migrated away from the cut list to a hectic fitting schedule. With such a large cast, a majority of my shop hours (10 am and not past 4:30 to allow for clean-up) during the official build were devoted to fittings. On an average day, I would see up to 8 people, but often saw as many as 16, with actors doubling up on time slots. Because of the volume, I adhered to a policy of turning away actors that showed up too early or were more than 5 minutes late to their appointment. Due to the shop's workload, I was largely on my own, which occasionally led to some error in garment assignment or piles of costumes cluttering the shop floor.

In my professional design work, I usually stipulate that I can see no more than 6 people per day to allow for planning and thorough note-taking. In the case of *Candide*, I conducted most of the fittings by myself, took most of the notes, tagged most of the garments and kept the racks in order. It would not be until about Week 3 that I would be able to hand over such tasks to my assistant due to her obligations to coursework. Most ensemble members had between 6-13 costume looks. In order to record suitable options, I photo-documented each look. Without having done this, I know that it would have been impossible to orchestrate, distribute and clothe the cast. I also published these photos online daily to generate excitement about the process and to keep the director in the loop. As often as possible, I would attempt to schedule an entire week's worth of fittings at once (FIGURE 4.28-29). I began by fitting major characters, as their costumes were more build-intensive. I, then, fit ensemble members to ensure that everyone had at least one sufficient base costume to build from. The next waves of fittings addressed specific worlds. Stage management led the charge in scheduling fittings and reporting attendance problems to the director.





each a copy of their individual shift plots and actor tracking sheets, and a timeline of three days to record the following information; entrance, exits and the direction (SL/SR), knowledge of mike pack swaps and the opportunity to correct or add any additional moments in which they were present on-stage and indicate any special needs or fears regarding change issues. I collected the documents, with a 95% success rate (meaning that 95% of the cast members had completed the assignment.) I, then, corrected the master individual shift plots and made copies for shop use. This expedited the remaining weeks of costume fittings, as I was able to clarify and concrete costume tracks for all actors with an actual illustration in hand. Without fastidiously photo-documenting the fitting process, I am convinced that there is no way that one could keep track of the daily course of activities. FIGURE 4.30 depicts a typical day of fitting. I must pause momentarily, at this point to praise the company, as they were courteous, professional and extremely diligent in showing up for fittings and thank the stage management team for keeping up with scheduling, even scheduling at a moment's notice.



**FIGURE 4.31:** *Tagged Projects on Costume Rack*

After each fitting, I would record the necessary alterations and, as quickly as possible tag, each garment, as pictured in FIGURE 4.31. Projects were then moved to the alteration racks. Once the projects were completed by the shop personnel, alteration notes were removed from the garments and crossed off of the master to-do list.



**FIGURE 4.32:** *Fitting Area at the height of the costume build*

As multiple daily fittings became a part of the latter part of the build, my assistant and I would attempt to prepare garments by placing them in order in the fitting room. In theory, this should have been helpful. Unfortunately the close proximity of the appointments and lack of space often led to pulling things directly

from the racks and the formation of piles of costumes accumulating on the floor. The only perceivable solution to this that I have been able to identify, after the fact, is the hiring of additional personnel to help manage the traffic flow of garments and moving fittings to a larger space. FIGURE 4.32 illustrates the complex and overflowing Fitting Environment on a day that included four back-to-back fittings. Because of the size of the garments, it was difficult to contain them in the small space.



**FIGURE 4.33:** *Per Location Test, Westphalia*

In the midst of what I coined to be “Fitting Madness,” I often took pause to do something which was not viewed as being the highest priority, but felt an overwhelming conviction to do to eliminate last-minute work. To make sure that my color stories (per location) were aligned with my

original concepts, I would dress up forms and photograph costume pieces together. This

facilitated contiguous dialogue with the design team regarding progress and choices being made and aided me in prioritizing areas of the design that required adjustment or additional attention to create visual balance (i.e. swapping out garments, adding trim, consulting the director to make sure that I was not straying from the greater vision). Though this step took a little extra effort, I plan to implement this step in the future, as it helped me to continually visualize the stage picture. This was especially true when overcome by the a propensity to feel lost in a sea of costumes as the costume count grew unexpectedly during the latter part of the rehearsal process. FIGURE 4.33 demonstrates one such pseudo “Fashion Show,” in which I was troubleshooting weak choices in the palette for Westphalia.

Another activity that I often took pause to do, even though it was not seen as a priority, was to add trim to garments as they approached being finished. I knew that the integrity of the design of many looks would be compromised without decoration. Due to the varying skill levels of the work force, this would also provided a variety of tasks to complete, knowing that some workers and students’ strengths were in hand-sewing. I felt that adding detail progressively, rather than at the end was accomplishable and even more important in light of the fact that there were only two dress rehearsals. Holding off would have created a huge list of things to do. In many ways, this tactic can be defined as taking a huge gamble because it inflated the daily workload in the weeks before technical rehearsals, but paid off in the end as minimal numbers of garments returned to the shop once they were transported to Kimball Hall.

In selecting trim, I analyzed perceivable detail from multiple vantage points in the space. At one point in the process, Ann confided in me that I had made a choice for an

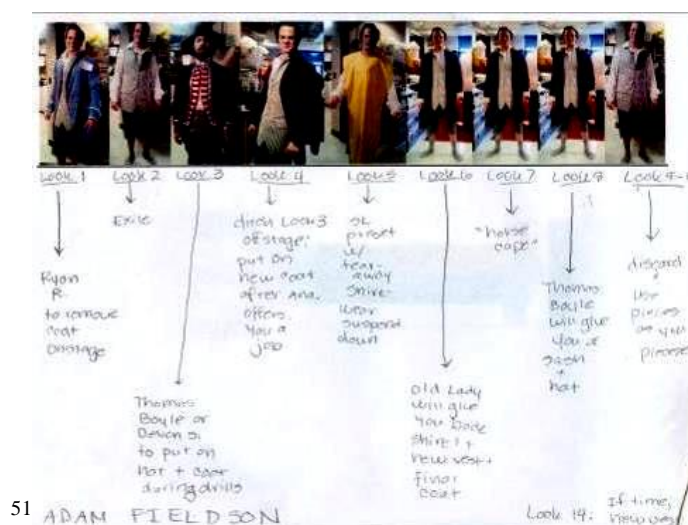
ensemble member's garment that was comparable to "painting a turd" by adding trim, meaning that it seemed pointless and did not solve construction issues. I am still convinced that the addition of the trim was a saving grace, as building new garments for this particular individual was not a viable solution. The addition of trim took about an 1/8<sup>th</sup> of the time necessary to construct something less "turd-like." The garment ended up looking austere in the brief moment it inhabited the stage. I also photo-documented trimming choices to communicate the status of garments with the director, providing yet another visual aid to approximate the finished product. FIGURE 4.34 illustrates a few of Candide's garments, with trim pinned on, ready to be handed off to a worker.



**FIGURE 4.34:** *Addition of trim to Candide's jackets*

As the build timeline began to wind down and garments neared completion, I began another round of fastidious documentation. Using the photographs I had taken during the fitting process, I created pictorial tracking documents that visually outlined what each actor wore in order of appearance (FIGURE 4.35). These sheets illustrated not only the look-per-scene, but also communicated what garments would be swapped out, quick-changed and any other information that would be helpful to the actor to expedite their understanding of their costume progression during dress rehearsals, as

the time for explanation prior to first dress was nearly impossible. This combined with updated versions of individual shift plots eliminated many of the “what do I wear, when?” questions that accompany the first time the actor meets the finished products hanging on a rack in the dressing room. Due to time constraints, I was unable to generate wardrobe check-In sheets. Ultimately the pictorial tracking functioned just as well, as the actors became the primary caretakers of their costume pieces due to a crew shortage.



**FIGURE 4.35: Sample of Pictorial Tracking Document**

Another documentation tool employed to assist actors and to help the shop to keep track of what had been completed, was the creation of hanger tags for every costume piece in the show, generated during the week that led up to technical rehearsals. FIGURE 4.35 illustrates sets of these tags.



**FIGURE 4.35: Garment Tags**

<sup>51</sup> See APPENDIX 4M for PICTORIAL TRACKING DOCUMENTS



Tags were affixed to the shoulder of unfinished garments underneath written alteration instructions. Those tags representing garments that still needed to be pulled were pinned to ditty bags (FIGURE 4.36). Completed projects had the tags affixed to the top of the hanger for easy identification. As each member of the cast's costumes reached



**FIGURE 4.36:** *Use of Garment Tags*

completion. They were arranged in order of appearance, corresponding to the pictorial tracking document.

My assistant became most active in the final weeks of the build. I handed tagging and inventorying off to her, as she demonstrated excellence in organizing and so that she would

familiar with all of the garments in order to field actor questions during dress rehearsals.

Katie also led the charge in compiling the 60 boxes necessary to house all of the



**FIGURE 4.37:** *Accessory Boxes*



**FIGURE 4.38:** *Completed Racks*

accessories used in the show. FIGURE 4.37 illustrates the organized boxes (green for males and pink for females) just before they were moved to Kimball Hall. During the week preceding dress rehearsals, completed racks were moved into the hallway as space ran out (FIGURE 4.38).

### ***THE DAILY GRIND***

To comb over the daily activities during the most intense part of the *Candide* build, mid-January to late-February, is an impossibly task. The process was marked with multiple challenges, primarily dealing with the scale of the project, the lack of presence of the other two graduate students, the presence of KCACTF Region V's Annual Festival in situ at UNL, changes to casting during rehearsals and general fatigue due to the relentless hours of work that the show demanded. These challenges, however, were continually addressed in a rational manner by Ann, Janice and myself, and an overall sentiment of "keeping the process positive" was enforced. *Candide's* build became one of those rare experiences in which the shop felt like family-- we were unified for a cause greater than ourselves. I will briefly describe a "day in the life of" the project in two ways. Though the contributions of the core members of "Team Awesome" were innumerable, I would like to first to recognize each member for their primary contributions. Secondly, I will outline some of my duties undertaken between fittings.

### ***"TEAM AWESOME" AT WORK-PLAY***

Not only was Janice Stauffer Professor of Costume Design, (FIGURE 4.39) my Advisor and a ready consult on the period, construction technique, problem solving, correction of my own foibles in draping, solving aesthetic and trim dilemmas and fabric selection, she was the creator of the beautifully tailored



**FIGURE 4.39:** *Janice Stauffer*

menswear constructed for the show, including Cacambo's coat, Pangloss' silk Banyan and Don Issacar's coat. Janice also kept the shop fed on many occasions and was present until the wee hours of the morning, ensuring that projects were completed to the highest standard of excellence. Although she had to go out of town twice during the process and was teaching a full course load, she was a tremendous source of inspiration and tirelessly worked on the show in her every spare moment. Furthermore, Janice filled in holes in my research by generously bringing out stacks of books to encourage me to make specific, informed choices.

Beyond managing the daily workload, influx of workers and their associated paperwork, training inexperienced workers that came in to complete hours for other courses, the hiring of additional personnel for the build, processing budget paperwork, balancing the budget, refurbishing exhausted supplies and nameless other tasks, Ann Watson took on the relentless pursuit of cutting en mass. With unbelievable steadfastness and speed, she cut the all of the capes for Venice and all of El Dorado, keeping track of the over 700 pieces that comprised these two major looks for the show. Ann also took on the most difficult and painstaking alterations, and kept the shop occupied at an equally lightning pace. Furthermore, she served also as an advisor, helping me to devise construction solutions and locate resources. Ann was the calm at the center of the storm, with an unrelenting sense of pragmatism underlined with a clever sense of humor or allusion to precedence. Ann, more than almost anyone else, gracefully dealt with my maniacal organizational system and served as a backbone for the build's success and tear-down.



**FIGURE 4.40:** *Katie Davis*

Katie Davis, in her sophomore year, enthusiastically took on the challenge of being my assistant (FIGURE 4.40). Each costume designer uses their assistants in a different capacity. I am apt to encourage my assistant to take on a partnership role taking ownership over their contributions, as well as taking away things that would benefit them as future costume designer. Reflecting on my thoughts at the beginning of my process, I selected Katie for reasons three-fold: as a student in my Make-Up class, she demonstrated both talent and interest in historical costuming, I had observed that she had a similar personality, in that she too appreciated a strong organizational structure and would be able to help integrate and implement my approach, and I knew that this project would help to service her by providing her with several opportunities to bolster her portfolio and training. Though her integration into the process came late, she enthusiastically jumped in to help out in any way possible. Even if given the least pleasant task, she would complete it expediently and was receptive to feedback realizing that it was part of the training process. Beyond assisting with occasional fittings and spearheading the organization of accessories, Katie also served as a craftsperson. One day in the shop, I looked at her and proclaimed that I had to give her something more exciting to do than paperwork, and she said that she was fine doing “whatever.” I quickly found out that she was well-suited and skilled in completing the many odd craft projects in the show. I am guilty of holding onto projects that are usually of this nature, such as the headdress of the Queen of El Dorado and the Necklace for

“Glitter and Be Gay.” Midway through the build, I realized that I was stretched too thin to work on them and handed them over to Katie. Without batting an eye, she completed such tasks and not only exceeded my expectations, but created some of the most beautiful craft pieces in the show. Katie also served as the backstage center of calm. I fondly recollect playfully arguing with her, as she volunteered to stay backstage during one of the performances, though it was neither necessary nor part of her duties. She had found love within the process of *Candide* and could not abandon the project until it was finished. Furthermore, Katie brought a sense of levity and joy to the work and reminded me to take a break. I did not tell her this, but these two attributes, even more than skill are what I look for when hiring a professional assistant. I hope to hire her one day.

Judy Hart, a cornerstone of theatre in Lincoln, and quite possibly one of the busiest individuals in the city, was able to work on *Candide* as a stitcher. Judy was a relentless worker. She conquered every sewing project in front of her with the fortitude of Rome. Her most remarkable contribution is that of constructing almost all of El Dorado. When handed a project, it was nearly met with a “what is next.” Judy also shared a sense of social consciousness that kept the dialogue in the shop lively and thoughtful, which was motivational in times that would normatively be associated with grumpy attitudes, fatigue and a decline in positivity. She was a continual source of light and on a personal note, helped to motivate me through the process, relating the bounty of her decades of experience. In addition to El Dorado, Judy had a hand in the entire global spectrum that composed *Candide*. In many ways Judy Hart was the heart of the shop.

Anie Smarker, or rather Queen Anie, as she became known to the shop, hails from California. With a background in professional patterning, she had a relentless eye for



detail and therefore was part of the over-hire personnel that composed Team Awesome. She was given some of the most detailed and technically difficult projects and was responsible for countless welt pockets with flaps (completed with the highest standard of perfection) and finishing most of the men's waistcoats, as well as clothing the Inquisitors. Anie also brought with her a passionate sharing of her craft and life experiences. She enthusiastically took on alterations towards the end of the process and helped to remind us all to take a moment and center ourselves.

Melissa Epp, a prolific actress and in the Lincoln community and graduate of UNL, took on the repetitive task of creating the 12, and then 15 (after 3 were lost in the rehearsal process) flip shawls used in Auto-Da-Fe. Melissa also tackled hand sewing projects and was ready-at-hand to complete alterations. She fortified the workforce with her overwhelmingly positive spirit, as well as made us all laugh on a daily basis by testing out some of the more bizarre creations that were created for the design.

Maxine is a staple to the over hire workforce in the shop. Her primary contribution included building nearly every apron in the show and was trusted with the most intricate of hand sewing projects.

Lisa Temme, a former Student Worker in the costume shop, was hired as overhire for *Candide*. An incredibly detail-oriented and dependable stitcher, she was responsible for sewing the 16 Venetian capes, as well as 8 mob caps and countless other projects. Lisa came to the shop each day armed with an incredible work ethic.

In his own words, Eddie Ryan III was "[t]here to do sewing projects." Both he and Amy Avila were the backbones of the Student Worker force that maintained regular shop hours. Both, reliable stitchers and occasional sources of hilarity were responsible

for various sewing projects, or at least in getting them to a point at which they could be handed off to a less-skilled worker. Eddie constructed many of the sailor pants and led the charge to complete the “Cansnuggies.” Even though she was the next costume designer on deck, Amy masterfully completed projects like Mrs. Vanderdendur’s skirt and helped to keep the alterations list at bay. Several other students worked periodically as part of a course assignment or in the capacity of Student Worker. These individuals were dedicated almost entirely to completing alterations, labeling garments and the application of trim. Though the full listing of the workforce will be mentioned elsewhere in this document, a few individuals deserve special recognition for their contributions to the process. Without Jaimie Pruden and Lauren Huston, both members of the *Candide* Cast, the shop would have suffered, as even the smallest task on the alterations list can be equally weighted to the importance of larger scale products in contributing to the completion of a tremendous undertaking.

In short, each individual who worked in the costume shop brought with them unique skill sets. It would not be an exaggeration to say that every single stitch was imperative to the success of the project. Team Awesome was just that.

### ***MY DAY***

Working on *Candide* and serving in various technical capacities, meant that it was rare to experience what could be defined as a “normal day.” Each was filled with it a combination of fittings, administrative work and one or all of the varied tasks described herein. In addition to photographing the fittings, I would also keep a photo journal of my

own work during the process; to keep track of what happened for documentation to share with others and to provide artifacts for my professional portfolio.

My typical day in the costume shop would begin between 8-9 am. The first duties typically included revising lists, clearing “fitting rubble” from the previous day, preparation for the day’s fittings and formulation of a list of duties according to primary/secondary importance. As mentioned earlier, fittings would take place between 10-4pm, as it seemed to be the best time slot for the actors and allowed me a period afterwards to regroup. In between fittings, I would work on small projects, such as hand-sewing, millinery, craftwork, building body padding, pulling and creating accessories and dying of fabric (FIGURES 4.41-42). I was available for answering construction questions and fielding questions from the other design areas, redoing projects that were completed incorrectly or abandoned, reorganizing shopping racks, finding projects for my assistant and pulling garments from stock. After 5pm, when most of the workforce left for the day, I moved onto altering garment patterns, cutting garments out and assembling them (these duties were less feasible during the middle portion of the day due to lack of available table space and sewing machines). In the evenings, I would also spend my time fabricating garment trim, as it would allow me the space to spread out (FIGURE 4.43).



**FIGURE 4.41:** *Ombre Dye Technique in process during an average work day*



**FIGURE 4.42:** *Sampling of daily projects*



**FIGURE 4.43:** *Cutting and assembly of "Glitter and Be Gay" bodice*

On garments such as the Baroness of Westphalia's over gown, it took a total of 30 yards worth of fabric strips to be gathered down into the front decoration, as well as 20 bows and 12 yards of re-gathered lace.

At least twice a week, I ran to the fabric store to purchase supplies for the next day. I preferred to keep my shopping outside of regular shop hours as to not limit my availability to answer questions. Occasionally, it was necessary for me to make a trip to our offsite storage, which I tried to do earlier in the morning. If I ran into a tight spot and was unable to locate the goods that I was in need of, it may have required a trip to the basement fabric storage, called the "Dungeon."

On an average evening, I left the costume shop around 11pm (and occasionally later) and would return home. Once there, I spent a few hours working on show-related paperwork, updating the budget and placing online orders. I had made a few attempts to do these things in the shop, but found that there were more important matters that I needed to attend to while there. At the end of the day, it was nice to sit down. I would

commonly refer to my experiences of the day as “the circus,” a continually unrelenting explosion of projects, interaction and forward momentum. Even my weekends became opportunities to complete the duties that I could not check off of my list.

In summation, from mid-November until the opening of the show, my existence became one of *Candide*. I have never been more immersed in, surrounded by or captured by a process, even conceding normal coursework and teaching duties to complete the project during the Spring Semester.

### ***DRESS REHEARSALS***

On Monday, February 18<sup>th</sup>, the costume shop braced for impact. After weeks of intense labor, dress rehearsals had finally arrived. Rather than two dress rehearsals and a review performance, *Candide*’s run only included two dress rehearsals, meaning that the time present to solve technical issues was compressed considerably. During the cue-to-cue rehearsals and wet tech, the production had not been run contiguously. First dress was the first opportunity in which all production elements would come together and run straight through. Assembling a small crew, comprised of Ryan Rabstejnek, Greg Rishoi, Thomas Boyle and Savannah Kurtz, Fred Drenkow, one of the four assistant stage managers and Katie Davis, led the effort of taking the remaining of the 13 Z-racks and boxes of costumes over to Kimball Hall in order to set up the dressing areas two hours prior to actor call time. I focused on assembling last-minute paperwork, make-up designs and orienting crew, who were members of the Make-Up class<sup>52</sup>.

During the early production meetings, I had requested a minimum of 8 crew members to orchestrate costume changes and maintenance, in addition to make-up crew.

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<sup>52</sup> See Appendix for 4N for CREW ORIENTATION Documents



These individuals are usually recruited from the Introduction to Theatre courses. Two days prior to dress rehearsal, I was informed that all crew recruited to run *Candide* had been assigned to deck crew or board operation positions. I would be given a crew of nine from the Make-Up class to function as both of my crews. At the Monday afternoon orientation, I was informed that this number would, in fact diminish to six, as a few members had been assigned to run the Spot Light or take care of other backstage duties. Fortunately, Max Bartholmai, a student from one of my previous semesters of teaching Make-Up class, volunteered to serve on the crew, as did my assistant. The news of the crew shortage came as a shock because it meant that the shop staff would have to take charge of all laundering, maintenance and supervision of the costumes during the duration of the run (complicated further by a lack of participation from the graduate students). Though my energies may have been better spent organizing backstage, I felt that focusing on creating actor packets<sup>53</sup> (containing shift slots, illustrated shift diagrams, backstage etiquette documents and make-up charts) were even more imperative, as the cast would essentially have to be in charge of setting up and assisting each other with quick changes in the absence of personnel. I hedged my bets on the fact that the paperwork would help to also answer many questions to keep the onslaught of actor inquiries to a minimum. As the company call time arrived, I held my breath and hoped that I had made the right decision, especially as my fledgling crew, stumbled to catch their bearings. I assigned the crew members to specific dressing rooms and asked them to introduce themselves to the company.

A few racks had been designated SL and SR for presets, but emphasis was placed on trying to orchestrate changes in the scene shop space adjacent to the SL wing. In the

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<sup>53</sup> See APPENDIX for 4O ACTOR ORIENTATION Documents

meantime, I took a moment to speak with each actor, making sure that they understood their costume tracks. I also emphasized that if an actor felt that a change was impossible, that they should go on stage, wearing whatever they could muster. Timing, in this instance, trumped aesthetic. Katie and Janice also helped to familiarize actors with their costumes and to fetch last minute items that were missing. Though I had brought up the topic of mike-packs at every production meeting, I never received a definitive list. I had hoped to better prepare costumes for the use of packs, but abandoned the issue, determining that those responsible for running sound would be able to figure out who wore elements and when packs needed to be swapped out. Ann took on the role of assembling last minute pockets to put them in. The crew quickly assimilated into their roles of assisting actors and assisting them with their changes. Though the backstage activities were quite chaotic, I went upstairs half-way through the first scene and began taking notes. Janice, Ann and Katie reassured me that everything was under control.

While sitting in the audience, I took photographs of the production to log areas that were troublesome. Taking legible notes was impossible with the rapidity of the changes, especially as there was no way for one person to make note of minuet problems with 373 costume looks traversing the stage. Running backstage to check on changes, I spent most of the evening of the first dress rehearsal in awe, as from the audience, nearly every change was executed in a timely fashion. Very few looks had to be adjusted or struck due to complexity and the only areas of the production that were suffering were El Dorado, which needed to have additional accessories added to it and the wigs, which had been delivered at the last minute and did not withstand the run. At the end of the

evening, only one rack of costumes returned to the shop for repair or additions. Alisa and the entire production team were immensely pleased with the costuming, as was I.

The second dress rehearsal, in comparison, ran much more smoothly during pre-show preparations. Though there were mechanical issues that had to be addressed following both dress rehearsals, the work was accomplishable by the shop and was light in comparison to previous productions completed at UNL. I feel as though this speaks volumes to the success of the preparatory efforts and garment construction. Most garments were complete and did not require final alterations once transported over to Kimball Hall. Furthermore, the load of backstage alterations that had to be made during the rehearsals and the full production were relatively light in comparison to the number of costume pieces that could have potentially malfunctioned. The leadership of Janice, Ann, Katie and Max, the crew and cast concreted a successful experience backstage. Following the second dress rehearsal, *Candide* was done and ready for an audience.

## **CHAPTER 5: CONCLUSION, REALIZATION, REFLECTION**

My approach to the costuming of *Candide* represented the synthesis of two different design processes working in tandem; that of the aesthetic response to the text and directorial vision and that of the structuring of a monumental build to enable the realization of the costume design. The following is a brief reflection on the challenges, successes and observations made after the final presentation of the production, which ran from February 21-24, 2013.<sup>54</sup> Though the production was a non-professional, I feel that it reached beyond an exhibition of student work to attain the quality of professional theatre, as a function of the performances delivered, cohesion of design elements and the collectivist nature of the collaborative process.

### ***RESPONSE TO THE PERIOD***

Before designing *Candide*, I had never designed a full-scale production set in any part of the 18<sup>th</sup> century. In order to demonstrate clear understanding of the aesthetics in the end-product, it was necessary to learn material that as a designer, I found difficult to assimilate. From an artistic perspective, I am not naturally drawn to the busied decoration, color palettes and silhouettes intrinsic to the Baroque, Rococo and Georgian eras in dress. Thereby, I relied more heavily on my research to gain a firm understanding of the century in order to make informed, connected and cohesive choices. Though this extended study is identifiable as a challenge, I consider it to be one of the many virtues of my chosen occupation. It bares mention in this case, as it caused inflation in the amount of research I compiled before feeling ready to render. Had the period been one with

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<sup>54</sup> See APPENDIX 5A for PRODUCTION PHOTOGRAPHS

which I am more familiar, I would have been able to make some choices in a more efficient manner, differing to recall. My novice expertise became an occasional impediment to the building process. I was prone to making a greater number of mistakes in construction; a prime example being that of the incorrect cutting of Mrs.

Vanderdendur's pannier skirt. On the other hand, not having had specialized expertise functioned as an asset. I reacted to 18<sup>th</sup> c. dress in a manner more similar to the audience, translating research through the lens of theatricality, intuitive response and 21<sup>st</sup> c. expectation, rather than recreating extant garments. I was setting out for exploration on minimally charted design territory, rather than returning to a familiar location in the hopes of finding something new.

Though I would not define any movement of the 18<sup>th</sup> c. as my strongest period of design, I enjoyed the opportunity to explore the modes of dress and immersion that the project demanded. Furthermore I appreciate this project did allow me to rely on natural tendencies towards the abstract, masculine, conceptual and modernist. To this point, no other design project has pushed me so rigorously beyond the limits of my artistic "comfort zone." In comparing the finished product to my initial research, the final outcome achieved a convincing interpretation and demonstrated above average understanding of the dress of the 18<sup>th</sup> century.

### ***THE PRODUCTION ANALYSIS***

I attended the production on February 24<sup>th</sup>, the final show. I had worked backstage during the delayed opening<sup>55</sup> and continued to transport alterations to the costume shop and other maintenance duties. Having reached a saturation point after

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<sup>55</sup> Opening Night was cancelled due to inclement weather, therefore pushing Opening Night to February 22.



dress rehearsals, I needed to establish some distance in order to better assess the production from an objective standpoint. Before attending the show, I anxiously awaited the feedback of local critics via newspaper and online blogs. To the dismay of the entire production team, they failed to mention of any production element in their assessments of the performance. I have chosen to interpret this omission as a compliment, as it meant that the collaborative work of the production team supported the performance, rather than stealing the focus from it.

Though the production had a tendency to drag, a function of the nature of the text and some inconsistencies in performances by Ensemble members, I felt that the end product achieved a high standard of excellence. The production exhibited a well-rounded approach, focusing primarily on vocal development of the characters. Each narrator was assigned a dialect or accent that represented their country of origin. I wish that this choice had been limited, as the narration was often garbled both by the volume of the music and the thickness of the accent. Several key moments of explication were lost, derailing momentum and leaving the audience to wonder, “why is Candide here now? How did he get here?”

While watching the performance, I noted several small dressing problems, including the incorrect wearing of garments (despite correct execution during dress rehearsals) and modernization of formerly period-influenced hairstyles on female ensemble members. As the cast grew more comfortable in their performance, aprons, mob caps and hats disappeared from locations such as Holland and Surinam. “Glitter and Be Gay” lacked some of its former precision in the execution of dressing. These items are

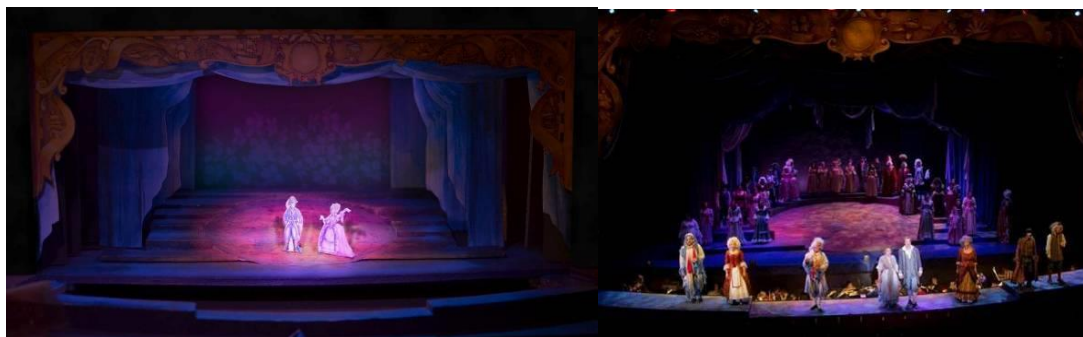
more numerous than expanded upon but did not pose an overwhelming detriment to the final stage picture.

Weaknesses in areas of the design that were executed post-haste were noticeable in the final product. Though the design for Cadiz spoke referentially to my research, it fell short of capturing the strength of cultural presence necessary to support the Old Lady's assimilation in Spain. The broom-handled skirts purchased at the last minute were too plain and contemporary, and the shawls lacked a passionate quality intrinsic to the whole musical number. I had scraped together costume pieces that incorporated my original color scheme, but was left feeling as though the period was lost in final translation. Also, in Cadiz, I had arranged to have a mantilla available for Old Lady to use during rehearsals. Because I lost track of the piece, the actress was unable to rehearse with it and could not make it work during technical rehearsals. Though her stage presence compensated for the lack of the accessory, I felt that the design suffered in its absence. Furthermore, I originally designed a red, geometric border to be painted on all of the hemlines of garments worn in El Dorado. The stage was engulfed in gold and would have benefitted from the visual break-up of the design. I had paid particular attention to the reflective qualities of materials in that scene, but think that the red border would have added additional richness to the costumes.

Despite restyling, I was not satisfied with the wigs worn by Cunegonde or Mrs. Vanderdendur. They were passable, but lacked the dimensionality and texture I had communicated in my renderings and early conversations with the Wig Designer. In the dress rehearsals, I pulled six of wigs from minor characters, including the servants of Westphalia and the Anabaptist after receiving feedback from Janice that there was "too

much white hair on stage”-- they looked like cotton balls perched atop the actors’ heads. Cunegonde’s wigs still fit awkwardly her first wig vaguely conveyed the period, but fell short as it lacked tendrils to add to her sense of youthfulness. The one employed for “Glitter and Be Gay” overwhelmed the actress and was occasionally put on backwards during the number.

During dress rehearsals, Clay VanWinkle had been asked to lower the overall intensity of the lighting to establish stronger points of focus. Having been altered progressively during the rehearsals, it wasn’t until I saw the final performance that I witnessed how drastically that the adjustments had affected the costuming. In many of the large choral numbers, such as “Garden Grow,” (FIGURE 5.1-2), ensemble members positioned upstage disappeared. The entire light scape had been dimmed to the point that the majority of the focus was motivated by the follow spots. I found this to be greatly dismayed. It was implemented late in the process and diminished ensemble looks designed to support the action. Furthermore, I felt as though it affected the viewable quality of the performance when seated in the balcony. Moments that had once exhibited depth of field were flattened by the spots lights.



**FIGURE 5.1:** *Lighting Rendering of “Make our Garden Grow” by Clay Van Winkle*

**FIGURE 5.2:** *Production Photo of “Make Our Garden Grow” by Clay Van Winkle*

Overall, I feel that the costume design was successful. It demonstrated versatility, translating to specific locations, exhibited a variance in texture, social status and color.

Major character arcs were apparent and legible to the audience. Ensemble members looked unique as they transitioned from one character to the next and accomplished their changes in a seemingly effortless manner. The color palette was dynamic, shifting to convey mood and match the brightness in musicality.

### ***MEASUREABLE OUTCOMES***

To aid in an objective assessment of the production, a few numeric and factual pieces of data can be considered in determining the overall success. From a financial standpoint, not including labor, *Candide* was highly successful. In pricing rentals for the entire production, I was quoted as much as double the total \$15,000.00 combined costume and make-up budgets. In the final calculation, *Candide* came in under budget by \$900.00, a margin of 6% below the total allocation. In addition to actual budget, one may consider the value-add component, or donations of goods. Over \$3000.00 worth of additional materials were donated to the production, including pieces from my fabric collection and goods accumulated from outside sources. If factored into the final total, an even more optimistic figure can be obtained.<sup>56</sup> The original calculations for the costume count estimated that a total number of looks would fall at 322, comprised of 2013 unique costume pieces, making the cost per look \$40.36. After the show, the final costume count inflated to 373 total looks (or 2089 individual pieces), making the final cost per unit \$32.01. This final figure demonstrates the cost of materials, fabric and dry cleaning. If labor were further factored into this, the total cost per costume look would still fall well beneath the average cost of rental of \$90.02 per look.<sup>57</sup>

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<sup>56</sup> See APPENDIX 5B and 5C for FINAL BUDGET REPORT and DESIGNER TIME SHEET

<sup>57</sup> See APPENDIX 5D for FINAL COSTUME COUNT

### ***FINAL REFLECTION***

Designing the costumes for Mary Zimmerman's retelling of *Candide* has been a challenging project, requiring monumental effort to execute. Whether speaking to development, research, scale of the cast or maintenance of stamina to build the costumes, the process has pushed me beyond my comfort zone. Synthesizing both a method for tackling the aesthetic and administrative components of my role in this process, I feel that both have achieved beyond expectation. Without the implementation of structure, creative allowance of an incredible, supportive and visionary director, support and collaboration of two independent academic and the united efforts of the production team, the presentation of this work may have been definable as less. I am honored and humbled by having had the opportunity to work with such immensely talented group of collaborators, technicians and crew. I, hereby, submit the artifacts of my experiences working on the first non-professional regional premier of Mary Zimmerman's *Candide* as an illustration of this effort. In the end, all optimism was replaced by hard work, dogged determination, and pursuit of excellence. It is safe to say that, in my educational experience, I am no longer an optimist, but have grown tremendously as a costume designer through *Candide*.



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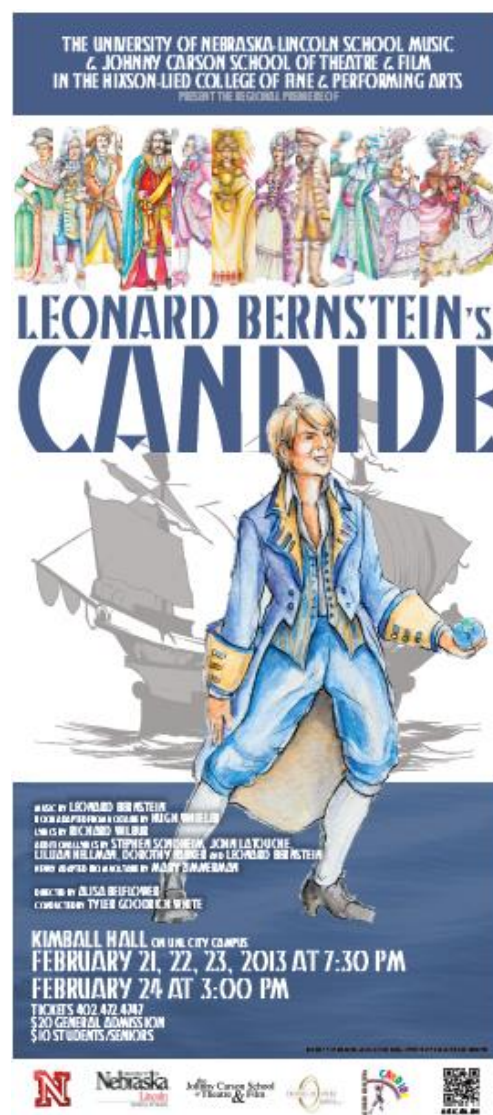
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**APPENDIX FOR CHAPTER 1****CONTENTS :**

<b><u>APPENDIX</u></b>	<b><u>1</u></b>	<b><u>ORIGINAL CANDIDE POSTER ILLUSTRATION</u></b>
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**APPENDIX 1****ORIGINAL CANDIDE POSTER ILLUSTRATION**

**APPENDIX FOR CHAPTER 2****CONTENTS:**

<u>APPENDIX 2A</u>	<u>ZIMMERMAN CANDIDE TEXT RESEARCH LIST</u>
<u>APPENDIX 2B</u>	<u>WHEELER CANDIDE TEXT RESEARCH LIST</u>
<u>APPENDIX 2C</u>	<u>DIRECTOR CAST COMPARISON INFORMATION</u>
<u>APPENDIX 2D</u>	<u>DIRECTOR'S GLOSSARY OF TERMS USED IN TEXT</u>
<u>APPENDIX 2E</u>	<u>COSTUME/PROP AMBIGUITY ANALYSIS DOCUMENT</u>
<u>APPENDIX 2F</u>	<u>INITIAL COLOR PALETTE</u>
<u>APPENDIX 2G</u>	<u>INITIAL CONCEPTUAL PRESENTATION</u>
<u>APPENDIX 2H</u>	<u>INITIAL COSTUME PLOT (TRADITIONAL)</u>
<u>APPENDIX 2I</u>	<u>INITIAL COSTUME SHIFT PLOT (GENERAL)</u>
<u>APPENDIX 2J</u>	<u>INITIAL COSTUME SHIFT PLOT (COLOR CODED)</u>
<u>APPENDIX 2K</u>	<u>ADDITIONAL QUESTIONS AND ANSWERS FOR DIRECTOR</u>
<u>APPENDIX 2L</u>	<u>GROUND PLAN BY MICHAELA LYNNE STEIN</u>
<u>APPENDIX 2M</u>	<u>ACTOR ORIENTATION INFORMATION</u>
<u>APPENDIX 2N</u>	<u>REHEARSAL SCHEDULES</u>

**APPENDIX 2A****ZIMMERMAN CANDIDE TEXT RESEARCH LIST****Johnny Carson School of Theatre and Film and Department of Music    *CANDIDE****Mary Zimmerman Version***Costume Research Topic/Reference List***(Items that may need additional exploration)*

Voltaire's *Candide* and original illustrations  
 18<sup>th</sup> century and fashion of the period  
 Westphalia  
 Barons and Nobility of the region and specialized representation  
 Undergarments of the period (male and female)  
 Intelligent Design and Philosophical Underpinnings  
 Aristotle and the Unity of Mankind  
 Miserere  
 18<sup>th</sup> c. Christian Prayer Veils  
 Waitstaff of the period  
 Bulgarian Army  
 Westphalia Army  
 Brothels of the 18<sup>th</sup> century  
 Lisbon (period and documentation of natural disaster)  
 18<sup>th</sup> century representations of Judaism  
 Arbarians  
 Anabaptists  
 Impoverished of the Period  
 Inquisition and Inquisitors  
 Metal noses  
 Lisbon/Portuguese Sailors  
 Period Whistles  
 Parasols  
 Bankers  
 Cadiz  
 Representation of the Elderly in the 18<sup>th</sup> century  
 Orellions  
 El Dorado and its citizens  
 Rovno Gubernja  
 Incans  
 Dutch Fleet  
 Magistrates  
 Spanish priests  
 Jesuits  
 Pink Sheep and previous execution of the pink sheep for the stage space  
 Identity for this "Group of Wits"  
 Farms and rustic representation of the period  
 Who has done this show and has what available for rental

## ZIMMERMAN CANDIDE TEXT DESIGNER QUESTIONS

### UNL CANDIDE

### COSTUME DESIGNER QUESTIONS

### Johnny Carson School of Theatre and Film and Department of Music CANDIDE

## INITIAL COSTUME QUESTIONS FOR THE UNL PRODUCTION OF CANDIDE MARY ZIMMERMAN VERSION

#### Questionable Unknowns:

*(to be established)*

Budget- feasible scale and corresponding limitations  
Cast Size/Cast member specifics  
Character Doubling  
Technical Rehearsal Schedule  
Crew Needs

#### Other Future Discussions:

Props versus Costumes  
Cast Members urged to purchase their own character shoes  
Change, Design and Rehearsal Costume Deadlines

#### Logistical and Overarching "Vision Questions"

How "true-to-period" would you like the conventions of our production to adhere to? How much latitude for "creative interpretation or theatricality" will there be?

Who will be responsible for generating the Master Character/Scene Breakdown and when will that be available?

When will we begin meeting as a production team?

Will there be a concerted effort to diminish or capitalize upon the representation of minority and cultural groups? How to we approach the allegorical references in a sensitive way?

When will specific numbers of individuals be known for when the text references "Company Members" per location?

Do you have general feelings about the use of wigs?

Is there a possibility of making animals into puppets (likewise, corpses dumped into pit)?

How much of a transition do you want to see in the company from location to location- stock costume plus pieces or complete transformation (so that the costumes are doing a majority of the legwork)?

Or do you think that this is an important component to represent in the way that we are telling this story?

#### Questions Pertaining to the Text

Is there a specific rationale to the names in parenthesis (are they original cast members/doubling)?

Will there be supertitles for the French in the beginning?

What motivates Cunegonde's watching of Pangloss' private lesson? Is she less innocent than in other versions of the text?

8- What purpose does the Servant really serve in the scene?

8-Will or how will Pangloss physically illustrate the lecture's themes? Will there be some visual element necessary (projection, etc)?

When the character of the Narrator appears, will this be a generic company member or someone specially designated in that role?

14- Would you like to see Candide physically distressed when he is expelled? Is there a visual transformation to indicate that he is moving into a more "provincial place"?

15- Do you see Candide visually achieve rank as he passes the tests of the Army? Does he receive a uniform or pieces w/ every trial?

17- Can the Bird be a puppet?

19- Will the Bulgarian Army be represented in some way on stage (in silhouette, etc)? How do you see the war represented?

19- How do you vision the slaughter of soldiers/ pouring of blood down the trap?

21- A bucket of poop being emptied on head is mentioned. Would you like to see this represented?

23- Can we "keep" the metal nose mentioned in previous versions of the text to indicate disease?

25- Can Pangloss' "make-up" be a mask or would you rather see something like dirt washed from his face? If the character is to have any age, a mask would be much easier and much more theatrical.

28- Will you want the characters to get wet?

28- Do you imagine the company entering in distressed garb or will the "cracks" accomplish the sense of destruction?

29- Would you like for the man in black to be distressed?

35- Old Woman instructs Candide to dress up.... in what, specifically?

39- How will we represent the horses?

40- Who is the "Company mentioned"?

44- Do you envision the Old Woman as beggarly as mentioned in other versions of text?

51- We're Women- Will this be a dance number?

67- Is the "pile of sheep" large"? How do you see this represented?

80- Will the play be directly represented or suggested in some other way?

80- Who are these "Wits"? Perhaps they are inspired by commedia slightly? How do we differentiate them from other company members? Or do we?

84- How do you envision the "galley of slaves"?

88- What is the end of the "arc" at which we find Pangloss and Maximillian?



**APPENDIX 2B*****WHEELER CANDIDE TEXT RESEARCH LIST*****Johnny Carson School of Theatre and Film and Department of Music    CANDIDE**  
**SCOTTISH OPERA VERSION****Costume Research Topic/Reference List**  
*(Items that may need additional exploration)*

Voltaire's *Candide* and original illustrations  
 18<sup>th</sup> century and fashion of the period  
 Westphalia  
 Barons and Nobility of the region and specialized representation  
 Undergarments of the period (male and female)  
 Intelligent Design and Philosophical Underpinnings  
 Aristotle and the Unity of Mankind  
 Miserere  
 18<sup>th</sup> c. Christian Prayer Veils  
 Waitstaff of the period  
 Bulgarian Army  
 Westphalia Army  
 Brothels of the 18<sup>th</sup> century  
 Lisbon (period and documentation of natural disaster)  
 18<sup>th</sup> century representations of Judaism  
 Arbarians  
 Anabaptists  
 Impoverished of the Period  
 Inquisition and Inquisitors  
 Metal noses  
 Lisbon/Portuguese  
 Period Whistles  
 Parasols  
 Representation of the Elderly in the 18<sup>th</sup> century  
 Our Lady of Apporto  
 Penitents and Tall pointy hoods  
 Judges of the period (Spanish Influence)  
 Negligees of the period  
 Rovno Gubernja  
 "Businessmen" of the period  
 "Corny" representation of Latin America  
 Spanish priests  
 Aryl Flynn  
 Hich Archimandrite  
 Pirates  
 "Gothic" dress  
 Jesuits  
 Pink Sheep and previous execution of the pink sheep for the stage space  
 Pygmy  
 German Botanists  
 Cecil B. DeMille  
 Odalisque  
 Tibetan monks  
 Farms and rustic representation of the period  
 Who has done this show and has what available for rental

**WHEELER CANDIDE TEXT DESIGNER QUESTIONS**  
**Johnny Carson School of Theatre and Film and Department of Music CANDIDE**  
**SCOTTISH OPERA/WHEELER TEXT**

**INITIAL COSTUME QUESTIONS FOR THE UNL PRODUCTION OF CANDIDE**

*(From first read of text- more to follow)*

**Questionable Unknowns:**

*(to be established)*

---

Budget- feasible scale and corresponding limitations  
 Cast Size/Cast member specifics  
 Character Doubling  
 Location: Westbrook or Lied  
 Technical Rehearsal Schedule  
 Crew Needs

**Other Future Discussions:**

---

Props versus Costumes  
 Cast Members urged to purchase their own character shoes  
 Change, Design and Rehearsal Costume Deadlines

**Logistical and Overarching "Vision Questions"**

---

Will there be an intermission? If so, where will it be placed?  
 How "true-to-period" would you like the conventions of our production to adhere to? How much latitude for "creative interpretation or theatricality" will there be?  
 Who will be responsible for generating the Master Character/Scene Breakdown and when will that be available?  
 When will we begin meeting as a production team?  
 Will there be a concerted effort to diminish or capitalize upon the representation of minority and cultural groups? How to we approach the allegorical references in a sensitive way?  
 When will specific numbers of individuals be known for when the text references and ambiguous entrance of "Company Members," specifically as part of Gothic Windows and piles of corpses?  
 Do you have general feels about the use of wigs?

**Questions Pertaining to the Text**

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*(I am referencing a copy that was adapted by Wheeler and contributed to by both Sondheim and Latouche- the page numbers correspond to that libretto.)*

- 18- Cunegonde tears at hair. If wigged, can this be gentle or not happen?
- 18- Are "men in blue" Bulgarians (not specific in original text either)? If so, in our interpretation, maybe this is information that can be relevant to the overall color palette?
- 19- Will the Bulgarian Army be represented in some way on stage (in silhouette, ec)?
- 21- How do you envision the slaughter of the Baron and his family? Do you see the use of blood or a more "theatricalized" representation? To this end, will there be blood used at any other point in the production?
- 22- Will Candide be quick changed onstage into Hecuba? Do you have and specific vision of how this will happen or what this will entail?
- 23- Do you see the scale of the Grand Inquisitor's fatness being accomplished by a fat suit? Do you have any general feeling on body shape modification?
- 29- How do you envision the Madonna/Paquette entrance in auto-de-fe? Will she fly in?
- 33- How do you see the handling of the whipping of Candide? Do you desire to see marks?
- 38- Where do the items that will visually assist the Old Woman into her assimilation come from? Will these things be given to her by company members? I am imagining that you would like to see her become increasingly Spanish as the song progresses.
- 43- Who is our "impressive businessman"? What does he do? This would be most helpful in giving him an identity. I do not recall if the original text makes mention of this character.
- 45- The text mentions "corny Latin American dress." How corny is corny? I am always leery of being too cheesy, unless it is repeated elsewhere in the production.
- 45- The text mentions veils. I am imagining "Spanish inspired"???
- 48- Could we reuse the Priest from the earlier scenes? It may be comical. I am not sure if this is traditional to the production.
- 63- How do you see the pink sheep? Can they be puppets? I know puppet versions are later called for, however, it may be nice to keep this a consistent element.
- 65- Text references the members of the cast being wet. Do you see this happening?

**APPENDIX 2C****DIRECTOR CAST COMPARISON INFORMATION****CANDIDE COMPARISON****Mary Zimmerman's Version****-VERSUS-****Scottish Opera Version**

• premiered 2010 (Goodman in Chicago)

(Scottish Opera in Glasgow) premiered 1988 •

• script/book by Mary Zimmerman

script/book by Hugh Wheeler •

• song list:

song list •

**ACT I**

Overture .....	Overture
Life is Happiness Indeed .....	(brief) Westphalia Chorale
Best of All Possible Worlds .....	Life is Happiness Indeed
Universal Good .....	Best of All Possible Worlds
Oh, Happy We .....	Oh, Happy We
It Must Be So .....	It Must Be So
	(brief) Westphalia Chorale
	Candide's Lament of Cunegonde
Dear Boy .....	Dear Boy
Paris Waltz (underscore) .....	
Glitter and Be Gay .....	
Auto-da-fé .....	Auto-da-fé
Candide's Lament: <i>Is this then all the world?</i> .....	Candide's Lament: <i>It must be me</i>
	Paris Waltz underscore
	Glitter and Be Gay
You Were Dead, You Know .....	You Were Dead, You Know
I Am Easily Assimilated .....	I Am Easily Assimilated
Quartet Finale of Act I .....	Quartet Finale of Act I

**ACT II**

We Are Women .....	My Love
My Love .....	Quiet Trio
Alleluia Ensemble & Reprise .....	Alleluia Ensemble
Ballad of El Dorado .....	Ballad of Eldorado
Bon Voyage .....	
Words, Words, Words .....	Words, Words, Words
Money, Money, Money .....	Bon Voyage
	The Kings' Barcarolle
	Money, Money, Money
	We Are Women
What's the Use? .....	What's the Use?
	Venice Gavotte Quartet
	Nothing More Than This
Brief Universal Good Reprise .....	Universal Good
Make Our Garden Grow Finale .....	Make Our Garden Grow Finale

## Zimmerman Cast in further detail and in order of appearance:

DOUBLINGS FROM PREMIERE CAST:

Black type is ACT I / Green type is ACT II

Pangloss (L. Yando) / Senores/Wit 1

Cunegonde

Servant (In Sc 1 is defined in script other than by an exit)  
Paquette (M Donovan) / 3rd Someone / singing ens Sc 10/  
Maximilian (E Lochtefeld) / King Sc 5/ 1st Someone / Narrator Sc 7/ Narrator Sc 6/ Narrator 2 in Sc 9/

Baroness (R Finnegan) / Narrator Sc 5/ Narrator Sc 15a/ Someone1 in Sc 4 & 5/ Sc5 singing ens/ Mrs. Vanderdender/  
singing ens Sc 10/ Narrator Sc 10 & 11/ singing ens Sc 15/  
Baron (T Aulino) / Narrator Sc 6 / Sc 7 singing ens/ Banker/ Servant 1/ Martin/  
Narrator Sc 4 (T Smith) / Second Soldier / Sc 7 Singing ens/ Lisbon boat captain/ man in black/ Governor Sc 1/  
Levante Captain/

First Soldier (J Perez) / Sc 7 Singing Ens / Narrator Sc 9/ Senores/ Cacambo/

Inskeeper is Waiter? (J Parker) / Anabaptist / Inquisitor 1 or 2/ Captain Sc 17 / Sc 3 singing ens/ Sc5 singing ens/  
singing ens Sc 10/ Wit 2/ Ragotski/ singing ens Sc 15/  
Orator (E Harrington) / Sc7 singing ens/ Inquisitor 1 or 2/ Sc 3 singing ens/ Schoolteacher/ Sc5 singing ens/  
singing ens Sc 10/ Crook/ singing ens Sc 15/

2nd Someone (T Thomas) / Sc 8 Narrator / Sc 10 Narrator / Sc 13 Narrator / Queen of El Dorado / Sc5 singing ens/  
singing ens Sc 10/ Narrator Sc 12 & 13/ singing ens Sc 15/ Narrator Sc 15/  
Wife (A Mueller) / Narrator Sc 17 / Sc 4 Narrator/ Sc5 singing ens/ Narrator Sc 9/ singing ens Sc 10/ singing ens Sc 15/  
Sc 7 singing ens (S Curnutt) / 1st sailor Sc 9/ Sailor Sc 17 / Sc 3 singing ens/ Jesuit/ Servant Sc 3/ Boy Sc 4/  
Sc 5 singing ens/ Sailor Sc 7/ singing ens Sc 10/  
Sc 7 singing ens (A Eliza) / Second Sailor / 3rd Inquisitor/ Sc 3 singing ens/ Sc5 singing ens/ singing ens Sc 10/  
Bazzini/ singing ens Sc 15/

Sc 7 singing ens (J Stone) / 3rd Sailor/ Senores/ Someone3 in Sc 4/ Sc5 singing ens/ singing ens Sc 10/ singing ens Sc 15/  
Sc 7 singing ens (T Turner) / Wit 3

Old Woman (C Stern)

Narrator Sc 3 (E Rothenberg) / Girl Sc 4/ Someone 2 in Sc 4/ Sc5 singing ens/ singing ens Sc 10/ singing ens Sc 15/

CHORUS NOTES:

Additional Company for ALL Scenes excepting Act I: Sc 1, 2, 16 and in Act II: Sc 2, 3

Full Cast sings Auto-da-fe, Easily Assimilated, El Dorado?, Bon Voyage, Make our Garden Grow

## • Zimmerman's CAST (22 in cast)

Candide  
Cunegonde  
Pangloss  
Old Lady  
Maximilian & others  
Paquette & others  
Soldier, Cacambo & others  
Baron, Martin & others  
Baroness Vanderdender & Others  
Queen of El Dorado & others  
Orator's Wife & others  
Orator, Grand Inquisitor & others  
Anabaptist, Captain & others  
Inskeeper, Schoolteacher & others  
Soldier, Senior & others  
Sailor, Governor & others  
Sailor & others  
Bird & others  
Servant & others  
3 additional ensemble members

## • Wheeler's CAST (12 principals + up to 36 in ensemble) •

Candide [c]  
Cunegonde [c]  
Pangloss/Voltaire/ Martin/Cacambo [b or t]  
Old Lady [m]  
Maximilian [b]/ Captain [b]  
Paquette [c]  
Governor of Buenos Aires/Vanderdender/Ragotski [c]  
Baron Thunder-Ten-Tronck  
Baroness Thunder-Ten-Tronck  
Don Isachar  
Stanislaus King of Poland nas  
Grand Inquisitor nas  
James, An Anabaptist nas  
Aide to the Governor nas  
Cardinal Archbishop of Paris  
Slave Driver nas  
Sailor nas  
Alchemist [c] / Sultan Achmet [t: il] / Crook [t: il]  
Lisbon Man nas  
Lisbon Woman nas  
Informant #1 nas  
Informant #2 nas  
Bear-keeper [b il] / Inquisitor III [bb] / Judge [bb] / Tsar Ivan [bb]  
First Officer in Bulgarian Army nas  
Second Officer nas  
Huntsman  
Cosmetic Merchant [t il] / Inquisitor I [t il] / Judge [t: il] / Charles Edward [t il]  
Doctor [b or t il] / Inquisitor II [b] / Croupier [b] / Ferone  
Junkman [b] / Hermann Augustus [b il]  
Waiter nas  
First Waitress nas  
Second Waitress nas  
Father Bernard nas  
First Jesuit nas  
Mump Indian #1 nas  
Mump Indian #2 nas  
Senior I [t il]  
Senior II [t il]

## Scottish opera Version's ENSEMBLE of up to 36 to play

(Blue type or "na" = no singing in this scene)

Westphalian Peasants [satb]  
People of Lisbon [satb]  
Penitents [satb]  
People of Buenos Aires nas  
Chorus of Pilgrims [satb]  
Odalisques [satb]  
Natives of El Dorado [satb]  
People of Surinam [satb]  
Servants [satb]

Bulgarian Soldiers nas  
Executioner nas  
Additional Senores ?  
Slaves nas  
Two Girls nas  
Additional Mump Indians nas  
Wise Man of El Dorado nas  
Venetians nas  
Monkeys nas

## APPENDIX 2D *DIRECTOR'S GLOSSARY OF TERMS USED IN TEXT*

### A RANDOM GLOSSARY OF TERMS IN OUR CANDIDE SCRIPT

**Baron** - a nobleman of lowest rank; the ranks of the English peerage are Duke, Marquess, Earl, Viscount, and Baron. While most newer English peerages descend only in male line, many of the older ones (particularly older baronies) can descend through females. Under English inheritance law all daughters are co-heirs, so many older English peerage titles have fallen into abeyance between various female co-heirs

**Countess** - A countess is a peer of the realm, if the title is her own right. She could also be the wife of an earl or count. A woman who marries a titled man can assume her husband's title. The title can also be bestowed upon her by the monarchy, but that means that she did some kind of work so extraordinarily well as to make not only her accomplishments, but the country look good. And as to what a countess is supposed to do: support charities and the people in her area--there isn't a job description for the title.

**Marchioness**- The wife or widow of a marquis or a noblewoman ranking above a countess and below a duchess. Also called *marquise*.

**Page** - A **page** or **page boy** is a traditionally young male **servant**, but may also have been used for a **messenger** at the **service** of a nobleman or an **apprentice knight**.

Page boys were employed by the fashionable women of 18th century to precede her and hand refreshments to her guests.

**Novice**, - A person who has entered a religious order but has not yet taken final vows.

A **novice** in **Catholic** law and tradition, is a *prospective* member of a **religious institute** who is being tried and being proven for suitability of admission to a religious **order** of **brothers**, **sisters** or **monks**. Novices are not admitted to **vows**, until they have successfully completed the prescribed period of training and proving, called the **novitiate**.

**Valet** - A valet is a domestic **servant** performing a general role as a man's personal **attendant** and also superintending the other servants, a lady's employing a waiting-maid is a similar role. Within the **hierarchy** of domestic servants, the valet was almost at the top, receiving orders only directly from his **master**, dressing him, accompanying him on his journeys, being a confidant and generally 'right-hand man'. Having thus seen his **master** dressed, if he is about to go out, the valet will hand him his gloves, and hat, the latter well brushed on the outside with a soft brush, and wiped inside with a clean handkerchief, respectfully **attend** him to the **door**, and open it for him, and receive his last orders for the day.

**Spanish inquisitor** - was intended to maintain **Catholic** orthodoxy in their kingdoms The Inquisition was originally intended in large part to ensure the orthodoxy of those who converted from Judaism and Islam. This regulation of the faith of the newly converted was intensified after the royal decrees issued in 1492 and 1501 ordering Jews and Muslims to convert or leave. Various motives have been proposed for the monarchs' decision to fund the Inquisition such as increasing political authority, weakening opposition, suppressing *conversos*, profiting from confiscation of the property of convicted heretics, reducing social tensions and protecting the kingdom from the danger of a **fifth column**.

What are the origins and beliefs of:

**Anabaptists** are **Protestant Christians** of the **Radical Reformation** of 16th-century **Europe**, although some consider Anabaptism to be a distinct movement from Protestantism. The name *Anabaptist* is derived from the Greek term *anabaptista*, or "one who baptizes over again." This name was given them by their enemies in reference to the practice of "re-baptizing" converts who "already had been baptized" (or sprinkled) as infants. The **Amish**, **Hutterites**, **Mennonites**, **Old Order Mennonites** and **Conservative Mennonites** are direct descendants of the movement. The early members of this movement abhorred the name "Anabaptist", claiming that since infant baptism was unscriptural and null and void, the baptizing of believers was not a "re-baptism" but in fact the **first** baptism for them. **Balthasar Hübmaier** wrote: "I have never taught Anabaptism. ... But the right baptism of Christ, which is preceded by teaching and oral confession of faith, I teach, and say that infant baptism is a robbery of the right baptism of Christ." Anabaptists were heavily persecuted during the 16th century and into the 17th by both **Magisterial Protestants** and **Roman Catholics**.

**Sufi**, **Sufism** or **Taṣawwuf** - is defined by its adherents as the inner, **mystical** dimension of **Islam**. A practitioner of this tradition is generally known as a **ṣūfī**. Sufis believe they are practicing **Ihsan** (perfection of worship) as revealed by **Gabriel** to **Muhammad**, "Worship and serve **Allah** as you are seeing Him and while you see Him not yet truly He sees you." Classical Sufi scholars have defined Sufism as "a science whose objective is the reparation of the heart and turning it away from all else but God." Alternatively, in the words of the **Darqawī** Sufi teacher **Ahmad ibn Ajiba**, "a science through which one can know how to travel into the **presence of the Divine**, purify one's inner self from filth, and beautify it with a variety of praiseworthy traits."

Two origins of the word *sufi* have been suggested. Commonly, the lexical root of the word is traced to *ṣafā*, which in Arabic means "purity". Another origin is *ṣūf*, "wool", referring to the simple cloaks the early Muslim ascetics wore. The two were combined by the Sufi al-Rudhabari who said, "The Sufi is the one who wears wool on top of purity."

**Catholics**—According to **Richard McBrien**, Catholicism is distinguished from other forms of **Christianity** in its particular understanding and commitment to **tradition**, the **sacraments**, the mediation between God, **communion**, and the **See of Rome**.

The earliest recorded evidence of the use of the term *Catholic Church* is the *Letter to the Smyrnaeans* that **Ignatius of Antioch** wrote in about 107 to Christians in Smyrna. Exhorting Christians to remain closely united with their **bishop**, he wrote: "Wherever the bishop shall appear, there let the multitude [of the people] also be; even as, wherever **Jesus Christ** is, there is the Catholic Church."<sup>[81]</sup> Numerous other early writers including **Cyril of Jerusalem** (c. 315–386), **Augustine of Hippo** (354–430) and others further developed the use of the term "catholic" in relation to Christianity.

**Franciscans**—Most **Franciscans** are members of **Roman Catholic religious orders** founded by **Saint Francis of Assisi**. Besides Roman Catholic communities, there are also **Old Catholic**, **Anglican**, **Lutheran**, **ecumenical** and **Non-denominational** Franciscan communities.

The most prominent group is the **Order of Friars Minor**, commonly called simply the "Franciscans." They seek to follow most directly the manner of life that Saint Francis led. This Order is a **mendicant religious order** of men tracing their origin to **Francis of Assisi**. It comprises three separate groups, each considered a **religious order** in its own right. These are the **Observants**, most commonly simply called "Franciscan friars," the **Capuchins**, and the **Conventual Franciscans**. They all live according to a body of regulations known as "The Rule of St. Francis".

**Jesuits** – The Society of Jesus ([Latin: Societas Iesu](#)) is a Christian male [religious order](#) that follows the teachings of the [Roman Catholic Church](#). The members are called **Jesuits** and are also known colloquially as "God's Marines" and as "The Company", these being references to founder [Ignatius of Loyola](#)'s military background and members' willingness to accept orders anywhere in the world and live in extreme conditions.

**Whore of Galilaie** – an abhorred insult

**Moidores** – A **moidore** is a [Portuguese gold coin](#), minted from 1640 to 1732.

It was the principal coin current in [Ireland](#) at the beginning of the 18th century, and spread to the west of [England](#). Moidores are mentioned in the ninth chapter of Voltaire's [Candide](#): "...My Lady has moidores and diamonds..."

**Andalusian horses** – The **Andalusian**, also known as the **Pure Spanish Horse** or **PRE** (*Pura Raza Española*), is a [horse breed](#) from the [Iberian Peninsula](#), where its ancestors have lived for thousands of years. It has been known for its prowess as a [war horse](#), and was prized by the nobility. The breed was used as a tool of diplomacy by the Spanish government, and kings across Europe rode and owned Spanish horses.

Strongly built, and compact yet elegant, Andalusians have long, thick manes and tails. Their most common [coat color](#) is [gray](#), although they can be found in many other colors. They are known for their intelligence, sensitivity and docility.

**Holy Hermandad** – **Hermandad**, literally "brotherhood" in Spanish, was a [peacekeeping association](#) of armed individuals, which became characteristic of municipal life in medieval [Spain](#), especially in [Castile](#). Protective municipal leagues began to emerge in the twelfth century against bandits and other rural criminals, as well as against the lawless nobility or mobilized to support a claimant to the crown. With the countryside virtually everywhere effectively in the hands of nobles, throughout the High Middle Ages such brotherhoods were frequently formed by leagues of towns to protect the roads connecting them. As one of their first acts after the [War of the Castilian Succession](#), [Ferdinand and Isabella](#) "brought peace by the brilliant strategy of organizing rather than eliminating violence;" they established a centrally organized and efficient Holy Hermandad (*Santa Hermandad*) with themselves at its head. They adapted the existing form of the *hermandad* to the purpose of creating a general police force under the direction of officials appointed by themselves, and endowed with large powers of summary jurisdiction, even in capital cases. The rough and ready justice of the *Santa Hermandades* became famous for brutality. The original *hermandades* continued to serve as modest local police units until their final suppression in 1835. In the [Netherlands](#), the [Dutch](#) expression *hermandad* remains a less-than positive [nick-name](#) for the [police](#).

Picture of 18th century church in Lisbon, Spain



Spanish Pistoles – Spanish handguns



**Rovno Guberniya** – A Russian **guberniya**; IPA: [[ɡʊˈbʲɛrɲʲɪjə](#)] was a major and principle administrative subdivision of the [Russian Empire](#) usually translated as *government*, *governorate*, or *province*. See Province #8 below:

The territory of the Government of Volhynia was part of the [Kingdom of Poland-Lithuania](#), until it was annexed by the [Russian Empire](#) in the [Second Polish Partition 1793](#) and in the [Third Polish Partition 1795](#).

**Jesuits of Paraguay** In the 16th century, priests of different [religious orders](#) set out to [evangelize the Americas](#) bringing Christianity to indigenous communities. The colonial governments and missionaries agreed on the strategy of gathering the often [nomadic](#) indigenous populations in larger communities called reductions in order to more effectively govern, tax, and Christianize them.

**Governor of Buenos Aires in Argentina during late 1700's**

Torcuato de Alvear y Saenz de la Quintanilla ([Montevideo](#), 1822 - [Buenos Aires](#), 1890) was a 19th century [Argentine](#) conservative politician. In 1880 [Buenos Aires](#) was [declared the capital city](#) of [Argentina](#), and Torcuato de Alvear served as the first [mayor of the city](#) until 1887. During this period he improved the road and street networks, the water and electricity supply, public transport and street lighting and other public services.

**Places of:**

**Ibara, -Ibara** (井原市, *Ibara-shi*) is a city located in Okayama, Japan.

**Figuera, Cala Figuera** is a district of [Santanyí](#) on the island of [Majorca](#), in the [Balearic Islands](#) of [Spain](#), around 60km to the south east of [Palma](#).

**Mascareñas, Ozuluama de Mascareñas** is one of the 212 [municipalities](#) of the [Mexican state](#) of [Veracruz](#). It is located in the state's [Huasteca Alta](#) region. The municipal seat is the village of [Ozuluama de Mascareñas, Veracruz](#).

**Lampourdes**- fictional place

**Souza** – fictional place



### St. James of Compostella

The Way of St. James or St. James' Way (Spanish: *El Camino de Santiago*) is the pilgrimage route to the Cathedral of Santiago de Compostela in Galicia in northwestern Spain, where tradition has it that the remains of the apostle Saint James are buried. The Way of St. James has existed for over a thousand years. It was one of the most important Christian pilgrimages during medieval times,

**Los Padres in South America** – Sierra de los Padres is a string of rocky hills and ridges about 10 miles west of Mar del Plata in Argentina, South America. They are part of the Tandilia's mountain range, actually a series of low hills extended from the central Buenos Aires Province to Cabo Corrientes, a cape on the shores of Mar del Plata. These peaks are barely 900 feet high and are surrounded by farms in the lower lands. The name of a lake as well as of the hills nearby has its origins in the Jesuit Fathers (*los Padres*), who attempted to evangelize the region in the XVII century.

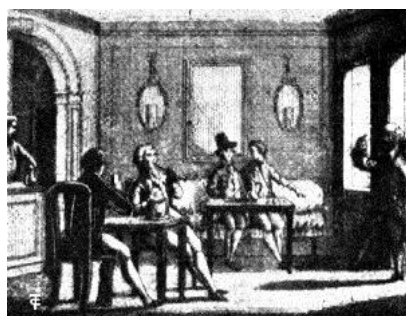
### Picture of Dutch fleet of merchant ships in late 18th century – early 19th century

**Piastras** – The piastra is a historical currency used in some parts of what became Italy before unification in the 19th century.

**Term: "plaguey rich"** - causing irritation or annoyance; troublesome; ex. "so annoyingly rich"

### Depictions of 18th-19th century coffee house in Venice

### Theatre in Venice from same era



### What theatrical plays might have been popular in Venice in the Late 18th early 19th century?

The original Italian form of the *commedia dell'arte* loses its vigour during the 18th century. There are attempts to revive it by replacing improvisation, now grown somewhat weary and hackneyed, with scripted texts using the spirit of the *commedia dell'arte* in more sophisticated comedies of character.

Goldoni has a great success with plays of this kind in 18th-century Venice. But he is only giving artificial respiration to a popular comic tradition, which has delighted Europe for more than two centuries and has now run its course.

### Melodramas:

Beginning in the 18th century, melodrama was a technique of combining spoken recitation with short pieces of accompanying music. In such works, music and spoken dialog typically alternated, although the music was sometimes also used to accompany pantomime. The earliest known examples are scenes in J. E. Eberlin's Latin school play *Sigismundus* (1753). The first full melodrama was Jean-Jacques Rousseau's *Pygmalion*, the text of which was written in 1762 but was first staged in Lyon in 1770. The overture and an andante movement were composed by Rousseau, but the bulk of the music was composed by Horace Coignet. A different musical setting of Rousseau's

*Pygmalion* by Anton Schweitzer was performed in Weimar in 1772, and Goethe wrote of it approvingly in *Dichtung und Wahrheit*. *Pygmalion* is a monodrama, written for one actor. Some 30 other monodramas were produced in Germany in the fourth quarter of the 18th century. When two actors are involved the term duodrama may be used. Georg Benda was particularly successful with his duodramas *Ariadne auf Naxos* (1775) and *Medea* (1778). The sensational success of Benda's melodramas led Mozart to use two long melodramatic monologues in his opera *Zaide* (1780). Other later, and better-known examples of the melodramatic style in operas are the grave-digging scene in Beethoven's *Fidelio* (1805) and the incantation scene in Weber's *Der Freischütz* (1821).<sup>1</sup>

### Cadi cadi, kadi [ˈkaːdi ˈkeɪdi] n pl -dis

(Non-Christian Religions / Islam) a judge in a Muslim community

**Croupier** – A croupier or dealer is someone appointed at a gambling table to assist in the conduct of the game, especially in the distribution of bets and payouts. Croupiers are typically employed by casinos

### Depictions of Bulgarians (Prussian soldiers) or Abarians (French soldiers) from Seven Years War of (1756-63)

The Seven Years' War was a world war that took place between 1756 and 1763. It involved most of the great powers of the time and affected Europe, North America, Central America, the West African coast, India, and the Philippines. The war was driven by the antagonism between Great Britain (in union with Hanover) and the Bourbons (in France and Spain), resulting from overlapping interests in their colonial and trade empires, and by the antagonism between the Hohenzollerns (in Prussia) and Habsburgs (Holy Roman Emperors and archdukes in Austria), resulting from territorial conflicts in the Holy Roman Empire. The Diplomatic Revolution established an Anglo-Prussian camp (Bulgarians), allied with some smaller German states and later Portugal —versus— an Austro-French camp (Abarians), allied with Sweden, Saxony and later Spain. The war ended with the peace treaties of Paris in 1763. The war was characterized by sieges and arson of towns as well as open battles involving extremely heavy losses; overall, some 900,000 to 1,400,000 people died.

## **APPENDIX 2E      COSTUME/PROP AMBIGUITY ANALYSIS DOCUMENT**

### **UNL CANDIDE**

### **COSTUME/PROP AMBIGUITY**

#### **NAMED CHARACTERS (in chronological order-ish)**

##### **CANDIDE**

-weapon at War  
 -execution hood- Lisbon  
 -tabard- Lisbon  
 -pointy hat- Lisbon  
 -"horse cape"- Lisbon  
 -water silk- At Sea  
 -blood sash- At Sea  
 -small canoe- Jungle (see question on Question Sheet about this)  
 -sheep- El Dorado  
 -large bag of jewels- Jungle  
 -small bag of jewels- Surinam  
 -diamond- gives to Sultan

##### **BARONESS OF WESTPHALIA**

-2 ships (one to be attached to the wig and one to function as the miniature)  
 -"business"-TBD  
 -fan  
 -hanky

##### **BARON OF WESTPHALIA**

-cane  
 -hanky

##### **SERVANTS OF WESTPHALIA**

-rags with ombre dye  
 -"bird" feather duster  
 -stuff for "business"

##### **PAQUETTE**

-ombre rag

##### **MAXIMILLIAN**

-mirror- Westphalia  
 -fan?- Westphalia and Paraguay  
 -blood silk- Paraguay  
 -ore- Constantinople  
 -ombre or lacey hanky- always

##### **PANGLOSS**

-books- Westphalia  
 -globe- Westphalia  
 -hanky (maybe ombre- should always have on him)  
 -glasses- Westphalia  
 -glasses with metal nose- Holland  
 -half mask and gloves for Syphilis- Holland  
 -head bandage- Holland  
 -noose- Lisbon  
 -execution hood- Lisbon  
 -tabard- Lisbon  
 -hat that turns into periscope- Lisbon  
 -ore??- Constantinople

##### **CUNEGONDE**

-rose- Westphalia  
 -"rape silk"- At War  
 -dyed towel- Glitter and Be Gay  
 -jewels- Glitter and Be Gay- I have already purchased some pearls

-ombre veil- after Glitter and Be Gay  
 -fans- Westphalia, Spain, Glitter and Be Gay and New World  
 -shawl- Tablecloth from Spain  
 -"horse cape"- escape from Spain  
 -shawl 2- new world  
 -hair rose- Out of Vase from Table in Spain  
 -laundry- Constantinople  
 -face veil- Constantinople  
 -gardening apron- gives to Candide- Constantinople??  
 -flowers- ending?? (red maybe?)

##### **OLD LADY**

-satchel- Always??  
 -"horse cape"- Lisbon  
 -fan- Spain  
 -mantilla (from bosom)- Spain  
 -fan- New World  
 -reversible shawl- Always  
 -hanky- Always

##### **SOLDIERS**

-weaponry- At War

##### **KING**

-sword?- At War

##### **INKEEPER**

-bucket of poop- Holland

##### **ORATOR**

-book- Holland

##### **ANABAPTIST**

-healing implements- Holland  
 -water silk- At Sea

##### **INQUISITORS**

-crucifixes- Lisbon  
 -Bibles- Lisbon

##### **GRAND INQUISITOR**

-jewelry- Lisbon  
 -red blood silk- Lisbon

**DON ISAACAR**

-bag of money- Lisbon  
 -cane- Lisbon  
 -pinky ring- Lisbon  
 -red blood silk- Lisbon

**EXECUTION VICTIM**

-mode of death- Lisbon  
 -execution hood- Lisbon  
 -tabard- Lisbon  
 -pointy hat- Lisbon

**“MOMENTO MORI”**

-bag of bodies- Various Scenes  
 -long-fingered gloves- Always  
 -red blood sash?

**EXECUTIONER**

-leather mask- Lisbon  
 -rope- Lisbon  
 -whip- Lisbon

**CACAMBO**

-weaponry-Always  
 -hanky-Always  
 -satchel?-Always  
 -“sheep bag”- Jungle  
 -sheep- after Jungle  
 -water silk- At Sea???

**SEA CAPTAIN**

-red rope  
 -periscope made from Auto-Da-Fe hat

**SAILORS**

-red rope  
 -sails??  
 -hankies??

**GOVERNOR**

-cane?- Brazil

**RANDOM PERSON IN JUNGLE**

-monkey puppet

**TEACHER IN EL DORADO**

-book

**CHILDREN IN EL DORADO**

-books  
 -a game or “business”?

**QUEEN OF EL DORADO**

-headdress  
 -sheep

**SCIENTISTS IN EL DORADO**

-scientific-looking stuff/ headgear/glasses  
 -small flying machine or balloon (maybe a kite of the gold fabric)?

**MRS. VANDERENDER**

-bag of money- Surinam  
 -fan- Surinam

**MARTIN**

-glasses- Always  
 -satchel- Always

-cane???- Always

**WITS**

-hankies- Venice  
 -gloves (to slap each other with??)

**LEVANTAR CAPTAIN**

-whip or cat of nine tails- Venice

**SLEEP SULTAN**

-ombred blanket?

**GAMBLERS**

-money

**ENSEMBLE (PER LOCATION)****AT WAR**

-red blood silks?  
 -weaponry?  
 -balls?

**HOLLAND**

-“Unfortunate Snuggies”

**LISBON**

-pieces of earth (something to convey injury, destruction)  
 -bandages or red blood silk?  
 -reversible shawls (backed in red)  
 -ombre hankies for end of scene?

**SPAIN**

-castanets  
 -capes  
 -shawls  
 -roses  
 -mantillas  
 -fans- face fans if able to find them

**AT SEA TO NEW WORLD**

-parasols

**PARAGUAY**

-crucifixes  
 -Bibles Venetian Carnival masks  
 -ombre bags of money?  
 -fans  
 -anything to enhance shadow play of performance?

**ENDING**

-flowers or something to convey a flower image  
 -various representations of the trades being sung about

INITIAL COLOR PALETTE

Through-Line of Red

War

Foreign Soldiers

Bulgarian Army

Westphalia

Ensemble - Base

Holland

At sea



Through-Line  
of Red

# INITIAL COLOR PALETTE



Lisbon



Spain



Brazil



Suriname

# INITIAL COLOR PALETTE

Through-Line  
of Red



El Dorado



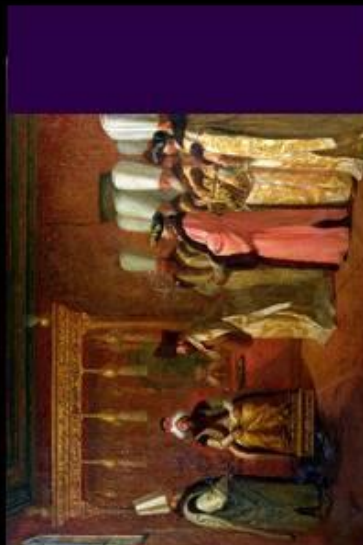
Venice



Slave ship



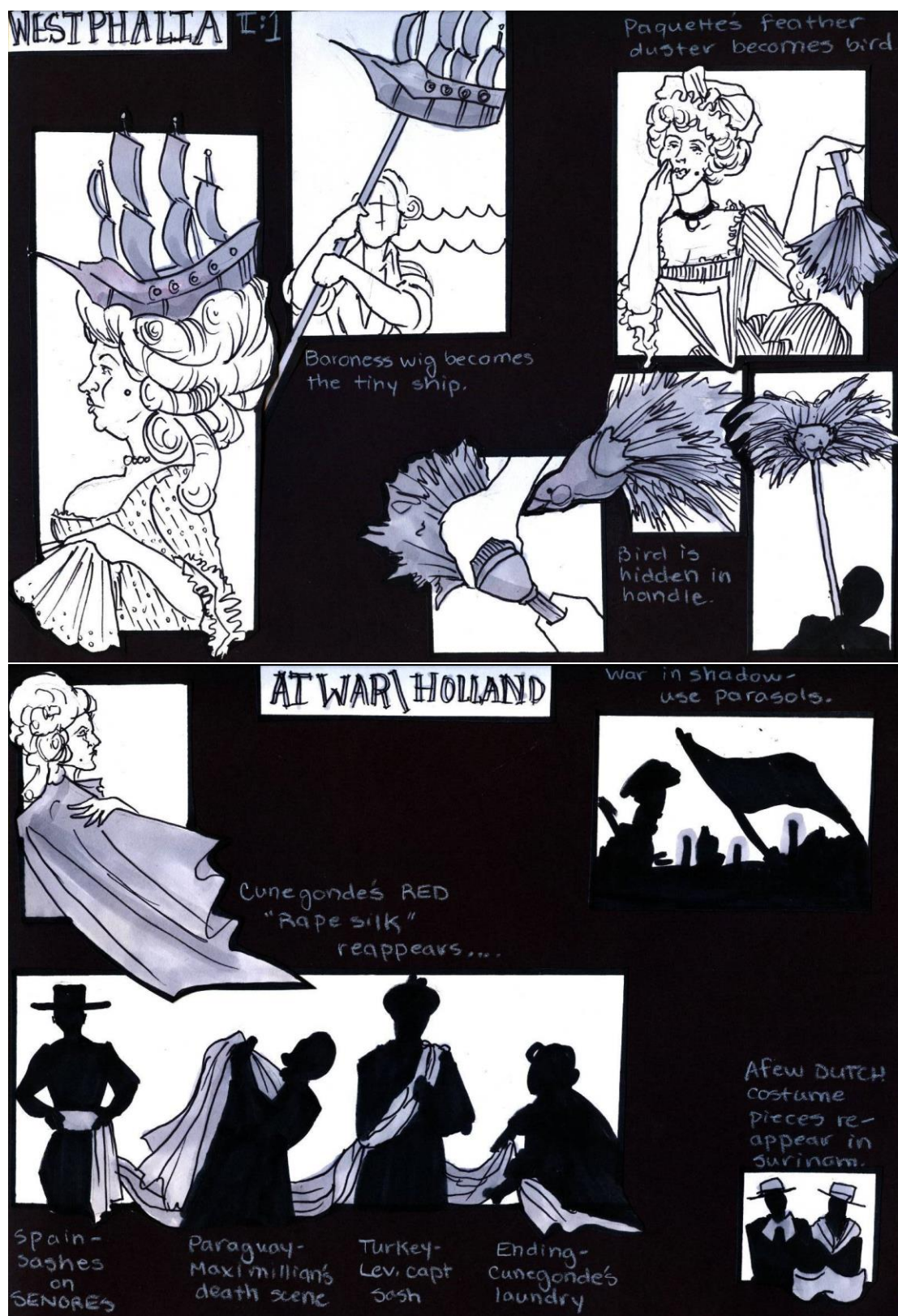
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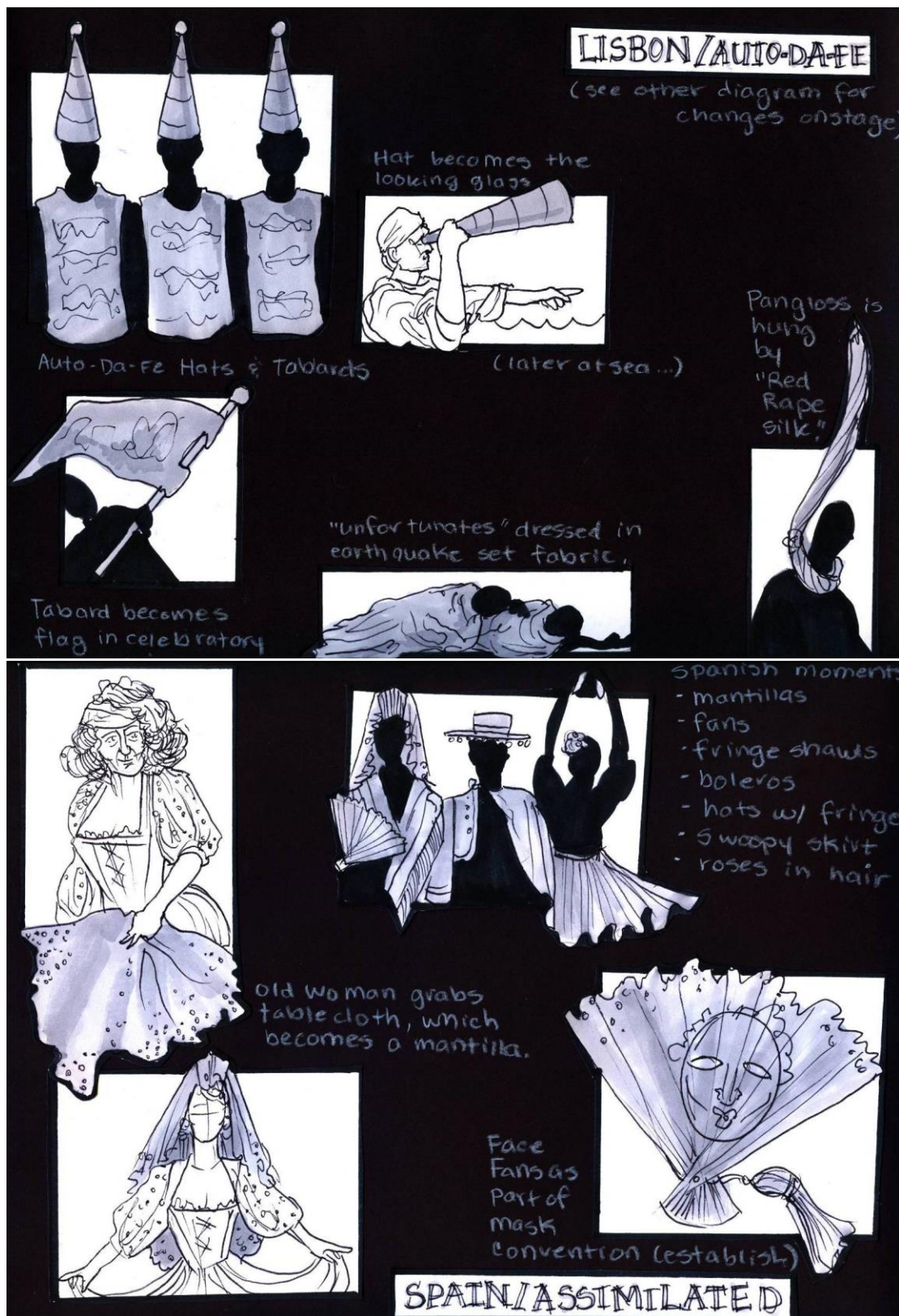




## APPENDIX 2G

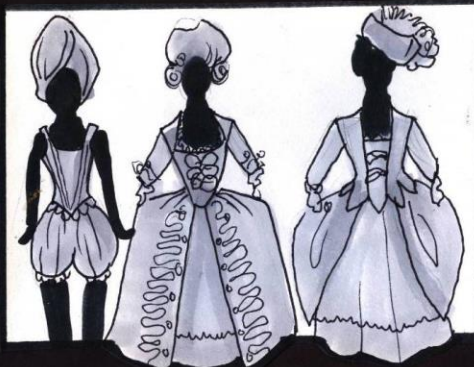
## INITIAL CONCEPTUAL PRESENTATION







# ON-STAGE CHANGES



Cunegonde

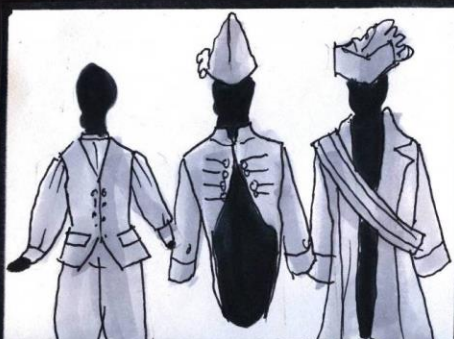
- Glitter
- Be Gay
- Girl Dress
- At sea

Pangloss  
- Healing



Candide

- Bulgarian Army
- At sea w/ Spain



Maximilian

- Jesuit
- Jesuit
- Ride
- Removed

build on  
beginning  
look.....

## OLD WOMAN'S ASSIMILATION

(thought show...)

\* return to  
beginning  
look @  
end



SPAIN  
- mantilla  
- fringe shawl  
- fan



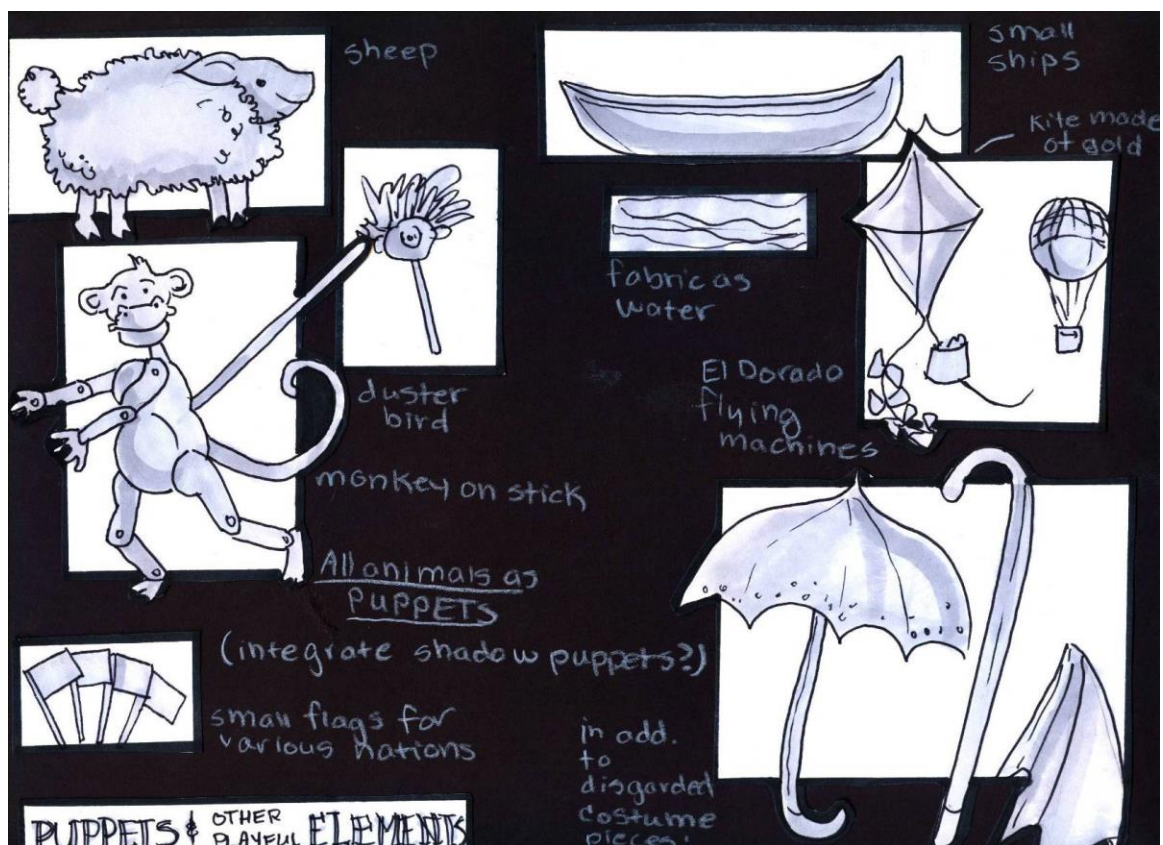
SEA  
- bandana  
(from bag)



BRAZIL  
- skirt down  
- flip Spain



TURKEY  
- skirt up  
- turban



## APPENDIX 2H

## INITIAL COSTUME PLOT (TRADITIONAL)

Page 1 of 4 (Version 2)

University of NE at Lincoln Johnny Carson School of Theatre and Film

Prepared by Mallory Maria Prucha

CANDIDE

(MARY ZIMMERMAN PRELIMINARY VERSION OF TEXT)

## ACTOR PLOT (CHARACTER/SCENE BREAKDOWN)

		Scene 1: West phalia				Scene 2: West phalia Love Scene	Scene 3: West phalia Discovery/ Emulation		Scene 4: Soldier/ Recruitment	Scene 5: Walking/ War		Scene 6: Holland	Scene 7: Holland Pangloss Reunion	
(In Order of Appearance)	SONG	OPENING	LIFE IS HAPPINESS	BEST OF ALL POSSIBLES	UNIVERSAL GOOD	O'HAPPY WE	IT MUST BE SO				WAR SEQUENCE			DEAR BOY
CHARACTER	ACTOR	pg 1-2	pg 3-5	pg 5-6	pg 8	pg 9-12	pg 13-15	pg 15	pg 15-18	pg 18-21	pg 21	pg 21-24	pg 24-26	pg 26-27
PANGLOSS	Philosopher	1	1	1	1		1						2	2
CUNEGONDE	Baron's Daughter	1	1	1	1	1	1							
CANDIDE	Optimist, ill- blessing	1	1	1	1	1	1	1	2/3	3		2	2	2
MAXIMILLIAN	Baron's Son	1	1	1	1		1							
PAQUETTE	Maids	1	1	1	1		1							
BARONESS			1	1	1		1							
SERVANT?	In other version of Zimmer text	1	1	1	1		1							
BARON							1							
NARRATOR	May be a Co- Member								1		2	3	4	
1 <sup>st</sup> SOLDIER	Belgian								1	1	1			
2 <sup>nd</sup> SOLDIER	Belgian								1	1	1			
INNKEEPER									1					
KING	Belgian										1			
ORATOR												1		
1 <sup>st</sup> SOMEONE												1		
2 <sup>nd</sup> SOMEONE												1		
3 <sup>rd</sup> SOMEONE												1		
WIFE	Witch, wife of Cunegonde													
ANABAPTIST	Owner of one of Pangloss' Oxen											1	1	1
"COMPANY"	Vague						1		27				37	
COSTUME COUNT/ NEW LOOK (Minimum)							8		14		17	23		33
NOTES and "s"							What does Company imply here?		Add uniform components to Candidate?	Add Uniform components to Candidate?	Will we use real blood?	Is Cunegonde? How will they work?		

Page 2 of 4 (Version 2)

University of NE at Lincoln Johnny Carson School of Theatre and Film

Prepared by Mallory Maria Prucha

CANDIDE

DIRECTED BY ALISA BELFLOWER (MARY ZIMMERMAN PRELIMINARY VERSION OF TEXT)

## COSTUME PLOT (CHARACTER/SCENE BREAKDOWN)

		Scene 8: Holland Reunion/Pangloss	Scene 9: At Sea Sailing/Storm	Scene 10: Earthquake/ Lisbon	Scene 11: Lisbon? Park Waltz	Scene 12: Auto-Du-Fe	Scene 13: Old Woman and Candidate	Scene 14: Candidate and Cunegonde Reunion	Scene 15a: Transition to	Scene 15b: Cádiz	Scene 16: Meeting Cacambo	Scene 17: The New World/ Old Woman's Story	
(In Order of Appearance)	SONG				GLITTER AND GLAZ	AUTO-DU-FE	CANDIDE'S LAMENT	YOU WERE DEAD, YOU KNOW	I AM EASILY ASSIMILATED				QUARTER/ FINALE
CHARACTER	DESCRIPTION	pg 27-28	pg 28-30	pg 30-32	pg 32	pg 34-37	pg 37-38	pg 38-42	pg 42	pg 42-44	pg 44-46	pg 46-49	pg 49-50
PANGLOSS	Philosopher	3	3	3		4							
CUNEGONDE	Baron's Daughter				2/3			4		5	5	5	5
CANDIDE	Optimist, ill- blessing	2		2			2	2		3	3	4	4
ANABAPTIST	Owner of one of Pangloss' Oxen	1	1										
NARRATOR	May be a Co- Member	5		6				7	8			9	
LISBON CAPT	Portuguese		1										
1 <sup>st</sup> /2 <sup>nd</sup> /3 <sup>rd</sup> SAILOR	Portuguese		1/1/2										
MAN IN BLACK				1									
GRIM REAPER	Added			1									
OLD WOMAN					1	2	2	2		3	3	2	2
1, 2, 3 INQUISIT.						1/1/1							
DON ISAACAR	Barker							1					
GRAND INQUIS.								1					
CACAMBO											1	1	1
1 <sup>st</sup> /2 <sup>nd</sup> SENORE										1/1			
SAILOR	Spanish											1	1
CAPTAIN	Spanish											1	1
"COMPANY"	Vaguely Specified	37	47	57	67					77		87	
FULL CAST						1							
COSTUME COUNT/ NEW LOOK (Minimum)		35	39	42	46	65	66	70	71	77	78	79	79
NOTES and "s"		Pangloss removes Moko-lyp (58-127)	How will going overboard be handled?	Will they arrive well? Discovered in closet? Would you like to see Company discovered?	Cum, to Dress On Stage	Old Woman add Shave? Pangloss is hungry.		Cum, add exit		Cum, missing jewels. Candidate add coat?			




**APPENDIX 2I****INITIAL COSTUME SHIFT PLOT (GENERAL)**

Page 3 of 4 (Version 2)

University of NE at Lincoln Johnny Carson School of Theatre and Film

Prepared by Mallory Maria Prucha

**CANDIDE****DIRECTED BY ALISA BELFLOWER (MARY ZIMMERMAN PRELIMINARY VERSION OF TEXT)****COSTUME PLOT (CHARACTER/SCENE BREAKDOWN)**


		Scene 1: Buenos Aires Governor/Arrival			Scene 2: Fly!	Scene 3: Paraguay/ Reunion with Maximilian		Scene 4: El Dorado	Scene 5: Leaving El Dorado		Scene 6: Tired to Saruman	Scene 7: Saruman/ Venderlander		Scene 8: On Ship Martin	
	ACT II														
(In Order of Appearance)	SONG		WE ARE WOMEN	MY LOVE		ALLERUSA	ALLERUSA REFRUSE			BALLAD OF EL DORADO			BON FOODAGE		WORLD WOMAN WOMEN
CHARACTER	DESCRIPTION	pg 51-54	pg 54-56	pg 56-57	pg 58-59	pg 59-63	pg 63	pg 63-68	pg 68	pg 68-69	pg 69-70	pg 70-73	pg 70-74	pg 75-76	pg 76-77
CUNEGONDE	Barto's Daughter	5	5	5											
CANDIDE	Optimist, ill- blessing	4			4	4/5		6	6	6	6	6	6	6	6
OLD WOMAN		2	2	2	2										
SERVANT		1													
GOVERNOR		1	1	1											
CACAMBO		1			1	1		1	1	1	1	1	1		
JESUIT						1									
MAXIMILLIAN						2/3									
NARRATOR							10	11			12	13		14	
BOY & GIRL								1/1							
TEACHER								1							
QUEEN								1	1	1					
SOMEONE 1/2/3								1/1/1	1						
SAILOR	Saruman											1			
MRS. VENDER	Owner of Dutch Plant											1			
MARTIN	Scholar													1	1
FULL CAST													2		
"COMPANY"	Vaguely Specified	97				107	107	117		117	127		127	137	
COSTUME COUNT/ NEW LOOK (Minimum)		81				94		102	102		103	106		108	
NOTES and ?'s						Company as Jesuit? What is under Maximilian's robe? Bleed on meat?		Real sheep All is gold							

Page 4 of 4 (Version 2)

University of NE at Lincoln Johnny Carson School of Theatre and Film

Prepared by Mallory Maria Prucha

**CANDIDE****DIRECTED BY ALISA BELFLOWER (MARY ZIMMERMAN PRELIMINARY VERSION OF TEXT)****COSTUME PLOT (CHARACTER/SCENE BREAKDOWN)**

		Scene 9: Candide and Martin On Board	Scene 10: Venice Arrival	Scene 11: Venice The Wife/Theatre	Scene 12: Reunion with Cacambo	Scene 13: Gaiky Slaves	Scene 14: Constantinople	Scene 15: Conclusion	Scene 16: FINALE
	ACT II								
(In Order of Appearance)	SONG		MONEY MONEY MONEY				WHAT'S THE USE	UNIVERSAL GOOD REFRUSE	MAKE OUR GARDEN GROW
CHARACTER	DESCRIPTION	pg 77-79	pg 79	pg 80-82	pg 82-85	pg 85-88	pg 88-90	pg 90-94	pg 95-96
CANDIDE	Optimist, ill- blessing	6	6	6	6	6		6	6
MARTIN	Scholar	1	1	1	1	1		1	1
NARRATOR		15	16	17	18	18		19	19
WIT 1/2/3				1/1/1					
PLAYERS				1/1/1/1					
CACAMBO	Slave				2	2		2	2
SULTAN	Deposed				1				
MAXIMILLIAN	Slave					4		4	4
PANGLOSS	Slave					5		5	
LEV. CAPT.						1			
OLD WOMAN							4	4	4
RAGOTSKI	Rare Churling House						1		
BAZZINI	Prophet						1		
CROOK							1		
CUNEGONDE								6	6
PAQUETTE									1
GOVERNOR									1
FULL CAST									3
"COMPANY"	Vaguely Specified		147			157	167	167	
COSTUME COUNT/ NEW LOOK (Minimum)		109	110	118	121	124	128	130	130
NOTES and ?'s			Venetian Masks?	What is meant by "little woman"?		Other Slaves? Max and Pan dressed as slaves?		Curm. As leeches	Would you like representation from all parts of the world at the very end? Costume estimate does not include required "Company Changes," unless indicated in some way noted.



## (MARY ZIMMERMAN PRELIMINARY VERSION OF TEXT)

[illegible]

**DIRECTED BY ALISA BELFLOWER** (MARY ZIMMERMAN PRELIMINARY VERSION OF TEXT)

[illegible]

## APPENDIX 2J

## INITIAL COSTUME SHIFT PLOT (COLOR CODED)

Page 1 of 4 (Version 1)


University of NE at Lincoln Johnny Carson School of Theatre and Film

Prepared by Mallory Maria Prucha

**CANDIDE**

DIRECTED BY ALISA BELFLOWER (MARY ZIMMERMAN PRELIMINARY VERSION OF TEXT)

## COSTUME PLOT (CHARACTER/SCENE BREAKDOWN) WITH SCRIPT PAIRING AND COLOR

	ACT 1	Scene 1: West phala																									
		OPENING																									
		UPPER PH																									
		BEST OF ALL POSSIBLE WORLDS																									
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## **APPENDIX 2K    ADDITIONAL QUESTIONS AND ANSWERS FOR DIRECTOR**

### **GENERAL QUESTIONS**

-Though it is way down the pike, it is never too soon to ask about;  
 -PUBLICITY PHOTO DATE...comes from Julie Hagemeyer  
 -DRESS TECH SEQUENCE (PARTIAL DRESS or FULL with MAKE-UP and HAIR)  
~~NO ADD DATES~~ ...you are free to set this yourself and I will adhere to it.  
 -CREW and CAST CALLS for PRESHOW...  
 ...you are free to set this yourself as needed for hair & makeup  
~~REHEARSAL COSTUMES NEEDED AND DUE DATES~~ This will not be unreasonable and will be more appropriately set by my making a blocking rehearsal schedule, which will not begin until the first day of classes in spring semester. You tell me in January, when it's reasonable for you.  
 -I will distribute a Make-Up Order Form for the Cast to indicate their needs at the First Gathering (as well as a printed copy of the COSTUME ETIQUETTE SHEET and a DO YOU HAVE CHARACTER SHOES Checklist).  
 -I may need assistance in reinforcing the "ASK THE DESIGNER BEFORE YOU GET YOUR HAIRCUT" rule..... PLEASE! We have already discussed this in meetings/workshops with the cast, put it in their dropbox and facebooked about it. I don't quite know what further we can do. I am open to your suggestions on addressing this further.  
 -Will I be able to solicit the assistance of offstage Cast members in Quick Change mania, if available to do so? Yes, this is perfectly fine.  
 -I will need a minimum of four Crew People for Costumes. In the best of all possible worlds, at least 8 Make-Up Crew people would be appreciated. I will be scheduling an Orientation for both crews as we get closer to production.  
 -How does the move over to the space usually work? Will we be able to bring stuff over earlier as it becomes ready and the Temple space becomes too congested? I believe Steve Gair already answered these questions in a production meeting.  
 -Request to Stage Management- We will go over fitting Scheduling Procedure. Eventually, it would be splendid if scheduled fittings would be published in the Rehearsal Report, along with "Costume Needs" and requests for Rehearsal Costumes. ALSO- if you could make note of where POCKETS may be useful, that would be AMAZING! The only pockets I've come to so far is for the narrator, who says the arrive in Holland. and the Narrator's who will need miniature boats of varied descriptions, which we can discuss with props. We can discuss all of this for clarity. You should discuss with Jeff O'Brien more of what he began discussing with Janice at the last production meeting in your absence about pouches for the microphones' battery packs. Megan should be coming to production meetings from now on, since Paragon Springs as closed. You should feel free to discuss this with her. I am in totally support of this.  
 -I will photo most fittings. Just FYI. May be useful to Lighting and Scenic. Eventually, I hope to use some of these photos in the form of a visual Tracking Log for Crew and Cast.

### **THE BIG QUESTION**

-Who plays what, when, where, etc.?

### **TECHNICAL QUESTIONS**

#### **PROPS**

-I am making a PER CHARACTER Costume/Props Ambiguity List that we will need to schedule a meeting to discuss. (I will work on this list tomorrow) I am happy to meet before the Monday after Thanksgiving, if that would prove productive and beneficial for you. Let me know?  
 -Will there be a MINI CANOE? Should this be integrated into a costume first (as in BARONESS)? I don't feel it's necessary.  
 -Will torches ever be used (anywhere)? If so, Can they be "fake gams"? Legally, we cannot use real flame of any description on Kimball stage. I have no plans to circumvent this rule.  
 -Is there a moment where you can envision hankies to be "magically useful"?  
 -Candide, Pangloss, Maximilian, Martin, and the Old Woman should all have a hanky for varied uses throughout the show. I imagine Cacambo having something more like a bandana, but geographically and period appropriate.

#### **SCENIC**

-Can I have a mini copy of the Ground plan (that fits on regular paper), so that I can start strategizing change areas (I will probably to something similar to a Blocking Diagram as I attend rehearsals and observe entrances and exits. Perhaps we can discuss where I can set-up stations as to not interfere with scenic transition/ entrances and exits.  
 -How do you (ALISA and MICHAELA) feel about stocking feet and bare feet onstage—in general? Will be addressed more specifically per character.  
 -How will the set fall apart during the Earthquake?

#### **LIGHTING**

-Is there a color or colors you will kill me for putting onstage? I will get you swatches as soon as they become available.... Which may come in spurts.....

#### **SOUND**

-I need a Mike Tracking List.  
 -Will Mike belts live with Props, Sound or Costumes?  
 -Will Actual Pack units need to have condoms placed on them—if so, will this be taken care of by which Crew?

#### **MAKE-UP**

-I need some direction—should I provide images first or can you give me a little guidance beforehand—I am thinking WAAAY theatrical for both men and women, with the exception of Candide.... Is there anything that, if shown, would make your skin crawl?

### **PER CHARACTER**

#### **CANDIDE**

-What kind of armament will be used in his military training? I am imagining a rifle with a shoulder strap.  
 Will this need to be addressed in Costuming? no  
 -I have an idea for the Military sequence- will discuss in person. Great.  
~~Can he be blonder?~~ Sure, I don't see why not!

#### **ENSEMBLE WOMEN**

-Do you think it will be necessary to have Pantaloons on Ensemble women (for purposes of modesty in changing scenery?...no, excepting the females in Easily Assimilated for dancing and of course for Cunegonde in rape to whore danced sequence as planned.  
 -Would you like to see everyone wigged? Is a variety acceptable (especially based on characters each person is playing)? I do not want EVERYONE wigged. Let's go with as few wigs as are needed for character definition.

#### **CUNEGONDE**

-What rehearsal pieces will be needed and when? Can we discuss this in person as per your discussion of Glitter and Be Gay below?  
 -What will be covering her in the bathtub? I was planning on nothing.  
 -We need to go through Glitter and Be Gay piece by piece, as items may need to be preset on settee, etc.  
 -When unveiled to Candide in Lisbon, would you like for the veil to cover her whole body? YES, she will be reclining on the fainting couch asleep, semi-horizontal and the veil will be like a cross between a bridal veil and a blanket covering her as she rests/naps.  
 -As she will be wigged most of the show, is it necessary that we make her blonder? Kendall is very uncomfortable going blonder and is convinced her troublesome hair will break off at the root. Let's wig.

#### **OLD LADY**

-Can she have larger, more matronly boobs? (will help to determine if she is corseted) YES, if they move.  
 -When will she need a rehearsal buttock? Probably as early in January rehearsals as is convenient for you.

-In Turkey- Can she have a Turkish-inspired hip scarf instead of her regular shawl—can be faced in a similar fabric to the first shawl and flipped onstage—sort of an Assimilation Magician moment? Yes, if you have time to create it, we will happily use it.  
 -Will she grab luggage when they leave Lisbon and to the New World? If so, what is that? I small containing her pistols and some of her jewelry that she mentions in the top of Act I: Sc. 15b. I am open to this being some short of smallish satchel, hanging behind the screen in her Lisbon room that the Old Woman gathers when fetching the cloaks from there for their departure.

#### PAQUETTE

-Who will she transition to in next scene- to this end, do you want her to always maintain some sense of “Paquette-ness”  
 -Mallory will see if we can bring her back for curtain call in red version of first costume (if she fits into the one in stock). Yes. She should remain French and rather “Paquette-ish” the entire show, you can see when I’ve brought her back to stage with that in mind.

#### BARONESS/BARON/WESTPHALIA

-Do you want to see the family “torn apart” onstage during the War? What is your vision for the staging of that sequence and how will this affect costumes? Is this a “Shadow Moment”  
 -Nothing that affects you, other than the revisiting on Cunegonde’s demise in the dance scene.  
 -BARONESS ONLY: There will be two ships made—one permanently attached to her head and on that looks the same that becomes the miniature.

#### WAR

-Do you want female Ensemble victims to be in mostly white (aka petticoats)? And ALL male Ensemble to be soldiers? Or, will there be some male casualties  
 Only male casualties grieved by the females for costume simplicity.

#### KING

-Can he be wigged? Sure. I don’t care if he doesn’t have a crown. If you want one, fine. If not, fine. Kings don’t walk around with the crowns on all the time and this scene is not a moment of formal ceremony.

#### ORATOR and INNKEEPER

-Will they be miked? Everyone who sings alone or speaks alone will be miked, or at least this is the current plan with Jeff O’Brien.

#### “UNFORTUNATES”

-I have tracked that they are used in Holland (yes), Lisbon Earthquake (no) and in Surinam (?). Can this be the same look (what I fondly refer to as the “Set Snuggie”). No special costume for the unfortunates. I plan to use your snuggie look for some of these moments, but it is not needed for all, the base costumes can take on a different somber quality with the lighting. Michaela and I just discussed a plan for Lisbon, which requires nothing of costuming and is too much to discuss here in writing. Will fill you in, when we meet.  
 -Would you still like for their faces to be hidden in some way? No.

#### “MOMENTO MORI” —change in concept, see last email.

-Can he have long, creepy-fingered gloves? Do you want to see his face?

#### GRAND INQUISITOR and DON ISAACAR

-Can they both have bellies and jewelry? Sure. But they are in a few scenes and I don’t want them to look alike or cast the same silhouette. See casting choices.

#### AUTO DA FE

-Will more than three people be executed or would you like to add more “victims”? No additional victims, because there isn’t really time in the music for it. Just one sinner (Boyle) Pangloss & Candide).

#### SPAIN

-I am leaning towards bolero jackets and Flamenco Skirts on Ensemble members. Is this disturbing? I can’t answer that without seeing something of your idea.  
 -I forgot to sketch the Dons—we need to talk about this…… okay.

#### CACAMBO

-Does he have a weapon? I imagine a smallish machete in his waist band  
 -Would you like for him to have the option of gloves? Not particularly. If you like gloves, I’ll use them.  
 -Have you given any further thought to him having facial hair? I am open to it as we discussed.

#### SAILING TO NEW WORLD

-How many people will be on the ship (in addition to major characters)? See casting excel.  
 -Would you like to see parasols in this scene? I have planned them for Surinam, but they could be in both scenes. a few (not more than 3) parasols would be nice on the boat.

#### SAILORS

-Unless slated to be other specific individuals, can they be Sailors the whole time? I’ve tried to do this.

#### GOVERNOR

-Can he have a pinkie ring? Sure. I love this idea.

#### NEW WORLD

-Will there be citizens, pages or soldiers? See casting excel

#### JUNGLE

-Who is the MONKEY Marionette Operator? The Voltaire text refers to women in the jungle, as well as a Pygmy culture. The Wheeler text mentions Pygmies. See casting excel

#### ELDORADO

-How will the sheep work into the action? Actors will roll by lease or carry them onstage. We should check colorfast-ness of David T’s red fabric. Will this affect costuming or offstage singers? No.

#### MARTIN

-Can he have a belly? Sure, but I imagined him thin and wirey to contrast plumb optimism.  
 -Would you like him to be Martin always—that way he cycles through the action and then becomes part of the action? (Maybe the same with Cacambo, unless they play other characters). See casting excel

#### VENICE

-Will any specific singers be miked or will this be a Choral Number? This will help me to plan the masks. Money, Money, Money is so short, we will try to go without body mics. It does not have to be loud, but obviously we have to hear it.

#### WITS

-I was thinking that their wigs would be slightly pastel-tinged. Is this bothersome? No. I love the idea as long as they remain faint, but perceptible powder colors. I think it will add to the comedy of the look—it will be very controlled as to not look cheesy.

**PLAY** -Will this FOR CERTAIN be performed in Shadow Tableau? Yes.

#### PANGLOSS AND MAXIMILLIAN AS SLAVES

-Will they be shackled? If so, hands, feet, both? No shackles, too noisy. Their ship captain needs a whip, which to me takes care of the absence of shackles.

#### GAMBLING HOUSE

-Will there be additional individuals there? Yes, not many. See casting excel.

### Questions for the DIRECTOR

NOTE: The page numbers seemed to be off around page 34, I will be referring to them as renumbered, since several page number reoccur.

PAGE 17-

How big will Candide's book be and where will he put it—Would it be best to have pocket be in his vest?  
He will have it with him for the rest of the show. I image in it a smaller book (4"x 6" ish) as I have described to David, when we discussed this. It will be Pangloss' copy of his own book. He could keep it in any pocket.

Can Candide remove his first coat here and use it as a pillow? I would like for him to lose it at some point so that he can put on a Bulgarian Army jacket. [Sure I have no problem with this.](#)

I would also like for Candide to lose his Westphalia shoes here. Will this be possible? When he enters the Inn, he may leave behind a small pile of clothes that has to be removed. [This is not as easy. If he can change shoes quickly, I could make it part of the training scene after they leave the inn.](#)

PAGE 18-

The soldier refers to Candide being 5'9". Should this be amended?  
[Yes. It will be. I didn't know Adam's height and wasn't editing that scene at a human hour to ask either you or Adam. I had planned just to address it in rehearsal.](#)

PAGE 20-

How do you envision pieces of uniform being handled? I see him getting a minimum of a pair of boots and a military jacket, with the possibility of a hat and gloves. Should the Soldiers also have a "recruitment knapsack" with these items preset in it?  
[I can manage all but the gloves. Dealing with the rifle with gloves becomes more challenging for Adam. I thought I would just have one of the soldiers step off-stage momentarily to fetch whatever he needs.](#)

PAGE 25-

Do you want the wounded to put on bandages? If so, will this happen onstage (during the narration)?  
[No. I don't need anything that literal. The wounded will be upstage and more dimly lit.](#)

Will we see the destruction of Westphalia here (besides through narration)? I am trying to think about the speed of changes and if the family needs to remain in costume longer. [No the destruction of Westphalia is only depicted in the "Whatever happened to Cunegonde?" choreographed scenes.](#)

PAGE 27-

I am planning on keeping Holland fairly bright, like Surinam, as the text makes reference to a sunny afternoon and a place where everyone is wealthy.  
Can Candide remove military coat before entering Holland? Can it be given to an Ensemble member or tossed offstage in transition? I would like for him to add a different jacket (which he can get after meeting the Anabaptist, before healing Pangloss—ideally it will be darker in value to keep focus on the Pangloss moment and so that he looks visually aligned with the Anabaptist). [Yes. No, problem.](#)

PAGE 28-

IDEA- Trash as pieces of ombred paper?? [I've already discussed this with David. I had envisioned gray so that it shows up on the stage floor.](#)

PAGE 31-

DESIGN OVERSIGHT- Pangloss refers to Paquette as having dark hair. I have rendered her with a wig- will swap out for a dark wig that matches her natural haircolor. [He has been intimate Paquette and would know her natural hair color. I'm fine with her being in a powdered wig or not.](#)

PAGE 32-

FOR POOR DUTCH CITIZENS- I thought that this would be a great moment for the "Cansnuggie," especially since all of the men become infirmity cots. It would give a nice sense of tableau—that is repeated indirectly elsewhere. Your thoughts??  
[I had planned for this to be the case, then in the transformation to the infirmity they become their blankets.](#)

PAGE 35- (NEW PAGE NUMBERING STARTS HERE) THANKS! Didn't notice this. Oh, bizarre, can't imagine how that happened?! Another bump in the road!

Will Infirmary Helper assist in changing Pangloss' Jacket—He will be in a nightgown like shirt and his wounds and a distressed jacket—I would like to see him go into a nightshirt during recovery and then into a new waistcoat and coat (something that is still distressed, but is no longer ombred). [I have the infirmary helper in this scene for just such purposes.](#)

PAGE 37-

I have some ideas for pieces of Grey fabric, that are also grey ombred garments that can be used for the destruction in the Earthquake. I have picked some of them on FB. I would love to discuss this idea with the team at our next meeting.  
[Sure. Michaela and I just discussed this falling fabric in one of our last meetings. I like the distressed garments I've seen on facebook.](#)

PAGE 40-

Would you like there to be bandages on inhabitants? If so, will some remain through the Auto-Da-Fe? [I had not imagined any bandages, since we are using the falling cloth in the earthquake, we aren't going that literal.](#)

Do you want any Earthquake damage clothing to remain on Ensemble members throughout these scenes?  
[Some could \(do not have to\) remain in rags as the poor, but some are the upper class, who remain less affected.](#)

This will help me to at least visualize a more concrete color palette for the "flip shawls" that will be used in Auto-Da-Fe. I am still having a little bit of artistic vagueness on this palette, partially because I have not gone through the fitting process, but know that I can make some cursory calls based on your intuition for this sequence.

Who do you see the Man In Black as being? Is he a moment of the Grim Reaper or just someone who is mysterious in all black?

[I imagine him as a lower-status member of the church or government, who takes advantage of the chaos to usurp power he normally doesn't have. I think the black refers to some type of official robe, but nothing ornate at all.](#)

PAGE 42-

Can Cunegonde dance without shoes on? [Yes. This I envisioned, but need to discuss with Michaela for her feet's safety.](#)

PAGE 43-

I am still worried about people in the balcony seeing into the bathtub. I would like for Cunegonde to at least have an undershirt and pantaloons on, if not her corset partially on. I feel like there needs to be something covering her like a batting blanket of fiber fill.... I am sure this can be addressed later when we have a bathtub, etc., but just wanted to keep this concern on the forefront.  
[The upper class bathed in thin undergarments to keep from catching one of the many diseases, since they feared bathing was a cause of illness. We shall meet minds on this later, when we have more details](#)

PROPS- Cunegonde will need a wig stand on stage with wig preset. [Can one of the whores-in-waiting bring this on and strike the wig stand, once it is removed?](#)

PAGE 44-

What jewels will be preset in hip-buckets? Keep in mind they can each hold a decent-sized ham if need be. I know she does not sing about a ham, but that is a good reference size ☺.

She has to have a jewel box because we need it for the exit with the pistoles. David and I discussed that she needs jewels and he wasn't sure if that would be your domain. She needs long necklaces, rings, earrings and the pieces mentioned in the lyrics.

PAGE 49-

When will the shawls flip?

We will need to negotiate how the mike cord works with a half-naked Candide.

Yes. This will need to be planned. He doesn't speak when he is shirtless that I recall.

Can Cunegonde have a shawl to knock down her focus slightly? Would also match that she is out and about at the top of that scene. Yes, an appropriate wrap would help in this scene. She will not remain long. I believe she becomes bored and leaves before seeing Pangloss and Candide. The Old Lady could give it to her as she rushing her to leave for the auto-da-fé.

PAGE 50-

Would you like for the shirt that the Old Lady gives to Candide to be a bit distressed? Can she give him a waistcoat and Jacket too? This will solve some change issues later, unless he can get these things with the cape later. I imagined the Old Lady giving him the same shirt he removed earlier in the scene. They both leave stage before returning to stage to unveil Cunegonde.

This depends upon how vulnerable you would like to see him when Cunegonde is unveiled.

PAGE 53- I understand why Candide has a small knife, but just am grappling where it comes from.... Wouldn't he free himself during whipping before.... It just seems a little dramaturgically shady. If given a Jacket by the Old Lady before killing people, may make more sense, as it can be preset in the pocket.... Your thoughts.... Also, on PAGE 55, it says that he take Don Isacaar's knife..... The knife in the scene in Lisbon is always Don Isacaar's knife.

PAGE 55-

Should the whores seem as high class (slightly less perhaps) than Cunegonde? Or should they feel more like citizens?

I think of them as girls the Old Woman has collected to help her and to eventually market whenever the money with Cunegonde runs out. They are not yet whores, but house girls, not dressed in maids uniforms.

Should the Whores add shawls during Auto-Da-Fe... to remove a little of their focus?

They could, but I don't see them initially dressed to attract attention. Cunegonde is the focus.

PAGE 58-

I am seeing Cunegonde changing into New World look before the Cadiz scene to match the dialogue about her jewels being stolen. This way she will also be less sparkly. I think that there is enough time for this. This could also happen on the divan earlier, unless you want her to be fully decked out after Auto-Da-Fe.

I want Cunegonde fully decked out after Auto-da-fé as though this is the way she is expected to be at all times in the Lisbon house. It's her job to be decked out.

PAGE 63-

Bulgarians.

How big is Cacambo's rifle? How do you see him carrying it? As far as I am concerned, it could be exactly the same rifle with shoulder strap used earlier by the Bulgarians.

FYI- I see Candide getting a fancy hat and sash before going onboard. The coat he is wearing here will take him through most of the rest of the play (as rendered). Good.

PAGE 64-

I see the Old Lady removing some of her Spanish-ness before the ship to assimilate—same with Cunegonde. Will this be alright? Perhaps a Senore or someone grabs these items. I feel like it will look odd otherwise through the New World sequence.

Some of the Inn's Patrons could help with this. I want to establish a relationship between Cacambo and Lauren Huston...would it trouble you at all, if she were in the Inn in Cadiz?

PAGE 67-

Can Old Lady "borrow" someone's hat on the ship during her narrative to add to her "sea-worthy look"? Yes....easy.

PAGE 72-

We haven't really spoken about the Servant much. I have an outfit that has the same read trim as the Governor. I would prefer not having him in a red uniform as in the video, it stole too much focus. I will send you pictures—overall, the look is lighter in value and would make him seem like a coachman rather than paige. Could he read more as the Governor's personal secretary?

PAGE 80-

Would you rather see uniformity in Jesuits or a mixture of black and white to indicate different stations?

I would prefer uniformity so as not to draw more attention than is warranted.

PAGE 83-

How big will Max's sword be? It will need to be a flat blade of a bit of width to make the scene believable. This needs to be discussed with David.

PAGE 84-

Can Max pull blood sash from his bustier (which we will not see yet)? Yes.

How long, if at all, will Candide actually wear the Jesuit robe? Only until after he exits the Jesuit mission.

PAGE 87-

I have an idea regarding an apron to address transport of the canoe, creation of mountains and rivers during narrations that I would like to run past you. You mentioned a lining of blue to become water, when flipped back...we can discuss this whenever you like.

PAGE 90-

Who will need "gestural" fabric elements to accommodate dancelike motions? I am thinking people with sheep? This will alter the style of garment that is built and the amount of fabric that I will be ordering.

12 El Dorado Citizens with red sheep...my actors with some dance training:

**Women:** Kamerin, Kourtlin, Lauren Huston, Jaimie Pruden, Jenny Smith, Emily Solo, Harper Anderson, Becca Duncan, Angela Gilbert, Rachael Washington **Men:** Shade I, Cody M, David R,

PAGE 98-

Sailors will most likely need to be underdressed in El Dorado. This will only effect David Rubio...perhaps since he's the only one, I could bring him on later and give him time to change?

PAGE 104-

I am thinking that the Unfortunates will combine some Lisbon, War and the distressed garments that I described to you at the last meeting (borrowed from UNO). Good

PAGE 107-

Will anything special or symbolic be done with the parasol?

No. She will use it for effect. I want more for the women onboard to change the picture so this ship seems different than the others...a bit more well appointed.



Would you like to have additional parasols on standby in case you feel like the stage picture needs them?

Yes. I need an odd number for the tableau on stage

PAGE 111-

FYI- I have purchased a fan, special hanky, cane and mask on a stick as options for hand props for the Wits. The Mask on a stick is a thing of beauty and I thought that it might help to connect that we are in Venice,

I will keep this in mind and try to put these to use. It may be tricky to get the mask on a stick to the promenade while carrying a chair...but then, I haven't seen the mask.

Heads up- I may have to adjust the color palette on the Wits based on stock. I am thinking of commuting them to all red or lighter values of jewel tones, depending upon fit. I do not think that this will alter the look dramatically, as they will be equally as foppish as drawn.

Does this mean we loose the varied pastel palette for their wigs? I would greatly prefer that they be dressed in 3 different colors, if at all possible.

PAGE 112-

I have some very stylized masks for the performers to use and can add a hip roll to Megan if you want the performers' silhouette to be more theatrical.

They will be in silhouette so the hip roll will help...would the masks be visible in silhouette?

PAGE 116-

I think that Paquette as pillow for Sultan's head pillow is the perfect justification for the red Polonaise I have pulled for her—very excited! I see both of these individuals wearing these costumes through the ending.

This works! I have to get Paquette to Turkey and having her with the Sultan works perfectly for me, too!

PAGE 119-

I am thinking that Max and Pangloss will both have some sort of neck covering or scarf, since both have suffered some form of neck trauma. Yes. Great idea.

PAGE 125-

Can card Dealer, etc have a bit of a Harem feeling to their dress, unless they are one of the multi-national characters references? I really want to make sure that the audience understands that we are in Constantinople.

It's Kameran and she could look beautiful in Harem-ish costume. I'm thinking of making her more of a tarot reader than traditional card dealer. I will make whatever you can manage work!

I want her to be beautiful as a contrast to the old woman. Since the old woman is referenced as an old hag, etc.

PAGE 126-

I have designed Cunegonde with a face veil. Do you want her to remove that upon waking? Or have Candide remove it?

I am open...what do you think? Adam is not nimble. It might be best if Cunegonde eventually reveals herself.

PAGE 130-

Do you want principle characters to add occupational clothing as their new lives unfold?

I have defined very specific props, which will take care of that. I don't think it's necessary, then I have to deal with them in the end of the finale, which becomes rather philosophical and not at all literal. My thought is that the people, who have crossed our path make us who we are and our lives are a garden of relationships and memories. I'm not having flowers on stage or going literal with make our garden grow. This is the only thing that makes sense in bringing everyone back on stage.

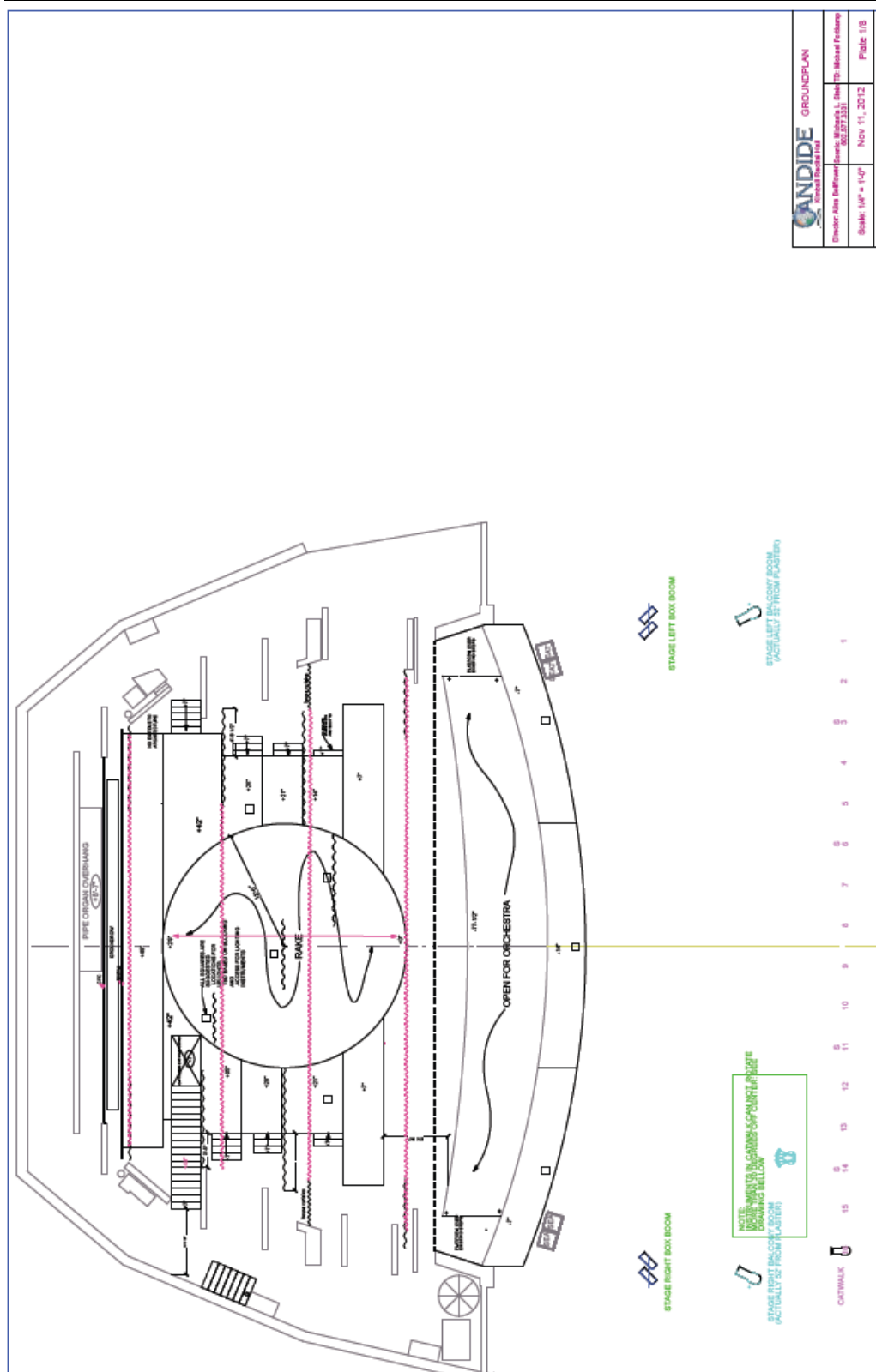
PAGE 131-

Are their specific characters you would like to reappear as former characters for their curtain call? Some of this is already very doable based on who you have put in the scene. If so, when will specifics be known?

I want everyone back on stage by the end of the finale, as described above. They should return as their most recognizable character played at any point in the show, if possible. I will wait for you to tell me which costume YOU want them to wear and which costume is possible. I will stage this to validate YOUR choices. Pangloss, Martin, Paquette, Maximilian, Cacambo, Cunegonde and Candide...should all appear as they are earlier in the scene, which is why I don't particularly want obvious costume adjustments to reflect their new life.

**APPENDIX 2L**

***GROUND PLAN BY MICHAELA LYNNE STEIN***



**APPENDIX 2M****ACTOR ORIENTATION INFORMATION****U n i v e r s i t y o f N E a t L i n c o l n****JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
COSTUME/COSTUME SHOP POLICIES AND INFORMATION****POLICIES REGARDING PERSONAL APPEARANCE DURING THE PRODUCTION PROCESS (AFTER CASTING)**

Members of the Acting Company should not cut, dye or alter hair styles in any way without first consulting the Costume Designer from this point forward. For men, you may be asked to grow facial hair and will be notified during the weeks leading to up dress rehearsal.

**MEASUREMENTS**

You will be asked to make an appointment to have your measurements taken by the Costume Shop staff. For those who have been measured before, it will still be necessary for a "spot check" to be performed. At that time, you will be asked if you have any specific detergent, animal, latex, make-up or fabric allergies. Please provide the Costume Shop with this information, as your safety is our priority. Wear snug-fitting garments to the appointment, to help ensure the greatest degree of accuracy. The average length of this appointment, held in the UNL Costume Shop, most often lasts only ten minutes in length.

**COSTUME FITTING POLICIES**

Since prompt, courteous attention to all costume fitting appointments, just like rehearsal calls, is a mark of the true professional, the Costume Shop enforces the following:

- Fittings are to be arranged through Stage Management during rehearsals, upon receipt of the Fitting Schedule Sheet, which outlines available openings, calls and anticipated length of appointments. After coordinating Fitting Times, Stage Management should inform the Costume Shop via electronic Rehearsal Report as soon as possible. To help members of the Acting Company to remember appointment times, please consult the Rehearsal Report and record the appointment immediately after signing up.
- It is the responsibility of each performer to attend costume fitting appointments when called. If you arrive more than 10 minutes late, the fitting will be cancelled and considered as having been "missed." Stage Managers will keep track of missed fittings and report to the Director.
- Students should also use digression when selecting appropriate undergarments to wear to fitting appointments. If a request has been made for the student to bring rehearsal costume pieces or personal items to the fitting appointment, please remember to do so. Failure to bring requested items may be cause for rescheduling of the fitting appointment.

**All fittings will be held in the Costume Shop- located in the Costume Shop (Temple Basement), phone number 402-472-1618.**

**REHEARSAL COSTUMES**

- You will be provided with basic rehearsal costume pieces if requested by the Director and Stage Management. Due to the size and scope of this production, "real" costume pieces will not be available until Dress Rehearsals. Take care in returning used costume pieces to their respective homes at the end of the night's rehearsal, if pieces have been provided for rehearsal. If you experience a costume malfunction during the rehearsal process, please inform the Stage Manager or Costume Shop Supervisor in a timely fashion.
- It is recommended that you wear character shoes to rehearse in. If you do not own a pair, it is highly recommended that you purchase a pair of plain black character shoes (for women- single strap), as they will be beneficial as you move forward in your plan of study and professional career. ([www.discountdance.com](http://www.discountdance.com) offers a reasonably priced selection- check sizing information before checking out.)
- Women are encouraged to wear long skirts to rehearse in (unless otherwise indicated). If your costume requires period-specific undergarments, such as a corset, one may be provided to you to rehearse in at the Costume Designer's discretion.

**MAKE-UP**

- All actors will be required to purchase their own basic Stage Make-Up Kit for use during the production. An order form will be passed around during the early rehearsal process. Please indicate if you are in need of supplies, so that an order can be placed with a local vendor. An information sheet will accompany the sign-up sheet to help guide you in selecting an appropriate product.
- You will be informed when the make-up order has come in and will be responsible for purchasing and picking up your order from the vendor, Fringe and Tassel (located on 7<sup>th</sup> and O St, underneath the bridge).
- For those interested in pursuing performance, it is recommended that you purchase a Ben Nye Classroom kit (costing approx. \$50.00), though a smaller, less expensive kit is available.
- If you have questions regarding skin irritation or make-up allergies, please consult the Costume Designer or the Assistant Costume Designer. If special make-up is needed, it will be provided by the Costume Shop at Dress Rehearsal.

**PRODUCTION INFORMATION**

Specific information regarding Costume Etiquette will be provided during Dress Rehearsals



**APPENDIX 2N****REHEARSAL SCHEDULES**

Candide Tech Schedule Detail  
JCSTF & School of Music  
February 2013

Stage Managed by Megan Kraft

*corrects to rehearsal*

**Monday, Feb. 11 – Friday, Feb. 15**

Monday	Feb. 11	3:30pm - 5:45pm	RUN ACT 1	Westbrook
Tuesday	Feb. 12	4:30pm - 6:50pm	RUN ACT 2	Westbrook
Wednesday	Feb. 13	6:00pm - 10:00pm	SPACING REHEARSAL W/O MUSIC #'S -w/ props & set -Music #'s if done before 10pm	Kimball
		10:00pm - 10:45pm	MIC CHECK	
Thursday	Feb. 14	6:00pm - 11:00pm	RUN ACT 1	Kimball
Friday	Feb. 15	6:00pm	RUN ACT 2	Kimball
		TBA (9:30ish)	CAST FUNDRAISER	Lied Commons
		After Fundraiser- 11:00pm	Cont. ACT 2	Kimball

*belts  
w/ 2 out*

*Rehears*

**SATURDAY, FEBRUARY 16****10/12 TECH**

		11:00am - 4:00pm	CUE - CUE	Kimball
		4:00pm - 6:00pm	DINNER BREAK	Kimball
		6:00pm - 11:00pm	CONT. TECH	Kimball

**Sunday, Feb. 17 – Sunday, Feb. 24**

Sunday	Feb. 17	6:00pm - 11:00pm	ORCHESTRA SITZ	Kimball
Monday	Feb. 18	Cast no earlier than 6pm	ORCHESTRA DRESS	Kimball
Tuesday	Feb. 19	Cast no earlier than 6pm	FINAL DRESS	Kimball
Wednesday	Feb. 20		DAY OFF	
Thursday	Feb. 21	Cast no earlier than 6pm	OPENING NIGHT	Kimball
Friday	Feb. 22	Cast no earlier than 6pm	PERFORMANCE #2	Kimball
Saturday	Feb. 23	Cast no earlier than 6pm	PERFORMANCE #3	Kimball
Sunday	Feb. 24	Cast no earlier than 1:30pm	MATINEE/CLOSING	Kimball
		After the Matinee	STRIKE	

*available trades → (request) asap*

## CANDIDE REHEARSAL SCHEDULE

USE FRENCH SCENES BREAKDOWN TO KNOW IF YOU ARE CALLED FOR A SCENE  
IF YOU HAVE THE SLIGHTEST DOUBT ABOUT WHETHER OR NOT YOU ARE CALLED, ASK!

### WEEK ONE—January 7 - 11

Monday 3:30 BLOCKING: Overture, Scene 1, Scene 2 & Scene 3, (Scene 2 last)  
 4:30 Bulgarian King, Bulgarian Soldier One & Bulgarian Soldier Two DIALECT COACHING  
 Tuesday 4:30 BLOCKING: Scene 4  
 5:35 BLOCKING: Scene 5  
 Wednesday 3:30 BLOCKING: Scene 6  
 Thursday 4:30 BLOCKING: Scene 7  
 5:30 BLOCKING: Scene 8  
 Friday 3:30 BLOCKING: Scene 9  
 5:00 BLOCKING: Scene 10

### WEEK TWO—January 14 - 18

Monday 3:30 BLOCKING: Scene 11a & 11b  
 Tuesday 4:30 BLOCKING: Scene 12  
 Wednesday 3:30 BLOCKING: Scene 13 & 14 & 15a  
 Thursday 4:30 BLOCKING: Scene 15b, 16 & 17  
 Friday —NO Rehearsal— School of Music Audition Day

### WEEK THREE —January 21 - 25 ..... Kennedy Center ACT Festival Week

Monday —NO Rehearsal— Martin Luther King HOLIDAY  
 Tuesday 4:30 RUN ACT ONE  
 Wednesday 3:30 ACT ONE tba touch-ups with those available  
 Thursday 4:30 BLOCKING: ACT TWO: Overture and Scenes 1  
 Friday (NO STUDENTS BUSY WITH ACTF are expected to rehearse on this day)  
 3:30 BLOCKING: ACT TWO: Scene 2  
 4:00 BLOCKING: ACT TWO: Scene 3  
 4:30 BLOCKING: ACT TWO: Scene 4

### WEEK FOUR—January 27 - February 2

Monday 3:30 BLOCKING: ACT TWO: Scene 4 & 5  
 Tuesday 4:30 BLOCKING: ACT TWO: Scene 6  
 5:00 BLOCKING: ACT TWO: Scene 7  
 Wednesday 3:30 BLOCKING: ACT TWO: Scene 8  
 4:00 BLOCKING: ACT TWO: Scene 9  
 Thursday 4:30 RUN ACT ONE through ACT TWO SCENE 9  
 Friday 3:30 BLOCKING: ACT TWO: Scene 10  
 4:00 BLOCKING: ACT TWO: Scene 11  
 4:30 BLOCKING: ACT TWO: Scene 12

### WEEK FIVE—February 4 - 8

Monday 3:30 BLOCKING: ACT TWO: Scene 13  
 4:30 BLOCKING: ACT TWO: Scene 14  
 5:15 BLOCKING: ACT TWO: Scene 15  
 Tuesday 4:30 BLOCKING: ACT TWO: Scene 16  
 5:00 RUN ACT TWO: Scenes 10-16  
 Wednesday 3:30 TBA CALLS  
 4:30 RUN ACT TWO  
 Thursday 4:30 RUN ACT ONE & TWO  
 Friday 3:30 TBA CALLS  
 4:30 RUN ACT ONE & TWO

### WEEK SIX—February 11 - 16 ..... TECH WEEK

Monday 3:30 pm RUN  
 Tuesday 4:30 pm RUN  
 Wednesday 6:00 pm SPACING REHEARSAL ..... first time on stage in KRH  
 Thursday 6:00 pm WORKING ACT ONE ..... on stage in KRH  
 Friday 6:00 pm WORKING ACT TWO ..... on stage in KRH  
 After Rehearsal—straight to fundraising gig to perform "Make our Garden Grow"  
 Saturday 1:00-11:00 pm TECH REHEARSAL ..... 10 out of 12

### WEEK SEVEN—February 17 - 24 ..... DRESS REHEARSALS & PERFORMANCES

(Call Times will be adjusted individually by Costuming, Hair & Make-Up Demands)

Sunday 6:00 pm Orchestra Sitzprobe /on stage in KRH  
 Monday 6:00 pm Call for 7:30 pm DRESS REHEARSAL with Orchestra  
 Tuesday 6:00 pm Call for 7:30 pm FINAL DRESS REHEARSAL  
 Wednesday DARK (please rest)  
 Thursday 7:30 pm OPENING NIGHT  
 Friday 7:30 pm PERFORMANCE TWO & Friends of Opera Post Show Reception  
 Saturday 7:30 pm PERFORMANCE THREE  
 Sunday 3:00 pm PERFORMANCE FOUR & STRIKE

**APPENDIX 20****FINAL CASTING FOR LAST SCENE****THE CAST OF UNL's premiere production of CANDIDE***(cast is listed in approximate order of prominent appearance)*

**ALREADY ON STAGE** : CANDIDE, CACAMBO, CUNEGONDE, MARTIN,  
MAXIMILLIAN, PANGLOSS, OLD LAD

IN BARONESS COSTUME	Anne Gray
BARON	Ryan Rabstejnek
PAQUETTE (IN RED)	Jaimie Pruden
DON ISAACAR	Trip Snyder
GRAND INQUISITOR	David Rubio
ANGEL	Brette Peterson
WHORE	Kamerin Churchman
	Rebecca Duncan
	Harper Anderson
BIRD GIRL	Emily Solo
SEA CAPTAIN	Justin Strong
SAILORS	Devon Shovanec
	Jared Hiscock
SOLDIERS	Timothy Boyle
	David Michael Fox
WITS/VENETIANS	Timothy Patrick Madden
	Meghan Modrovsky
	Kayla Wilkins
JESUIT	Matt Clegg
GOVERNOR	Brian Jeffers
EL DORADO	Deanna Davis
	Jaime Unger
	Christian Cardona
	Deanna Pina
SPANISH CITIZENS	Jay Colwell
	Jenny Smith
CITIZENS (Dutch or Lisbon)	Cody Meyer
	Angela Gilbert
	Lauren Hackenmiller
	Kayla Klammer
	Kourtlin Churchman
LITTLE GIRL	Lauren Huston
MRS. V	Sara Warner



**APPENDIX FOR CHAPTER 3****CONTENTS:**

<u>APPENDIX 3A</u>	<u>ORIGINAL CANDIDE ILLUSTRATIONS</u>
<u>APPENDIX 3B</u>	<u>WESTPHALIA RESEARCH AND RENDERINGS</u>
<u>APPENDIX 3C</u>	<u>PEASANTS AND SOLDIERS RESEARCH AND RENDERINGS</u>
<u>APPENDIX 3D</u>	<u>HOLLAND RESEARCH AND RENDERINGS</u>
<u>APPENDIX 3E</u>	<u>LISBON RESEARCH AND RENDERINGS</u>
<u>APPENDIX 3F</u>	<u>SPAIN RESEARCH AND RENDERINGS</u>
<u>APPENDIX 3G</u>	<u>SAILOR RESEARCH AND RENDERINGS</u>
<u>APPENDIX 3H</u>	<u>SOUTH AMERICAN RESEARCH AND RENDERINGS</u>
<u>APPENDIX 3I</u>	<u>JESUITS IN PARAGUAY RESEARCH AND RENDERINGS</u>
<u>APPENDIX 3J</u>	<u>EL DORADO RESEARCH AND RENDERINGS</u>
<u>APPENDIX 3K</u>	<u>SURINAM RESEARCH AND RENDERINGS</u>
<u>APPENDIX 3L</u>	<u>VENICE RESEARCH AND RENDERINGS</u>
<u>APPENDIX 3M</u>	<u>CONSTANTINOPLE/TURKEY RESEARCH AND RENDERINGS</u>
<u>APPENDIX 3N</u>	<u>HAIR AND MAKE-UP RESEARCH</u>
<u>APPENDIX 3O</u>	<u>OTHER RESEARCH</u>
<u>APPENDIX 3P</u>	<u>INITIAL SPECS FOR WIG DESIGNER</u>
<u>APPENDIX 3Q</u>	<u>WIG DESIGNER ORDER SHEETS</u>
<u>APPENDIX 3R</u>	<u>MAKE-UP CHARTS</u>

**APPENDIX 3A****ORIGINAL CANDIDE ILLUSTRATIONS**

ALL ILLUSTRATIONS: Moreau le jeune, Jean-Michel. "Illustrations for *Candide*."  
 Print. [www.google.com](http://www.google.com). 10 Aug 2012.



**ENSEMBLE BASE COSTUME RENDERING**

**APPENDIX 3B*****WESTPHALIA RESEARCH AND RENDERINGS***

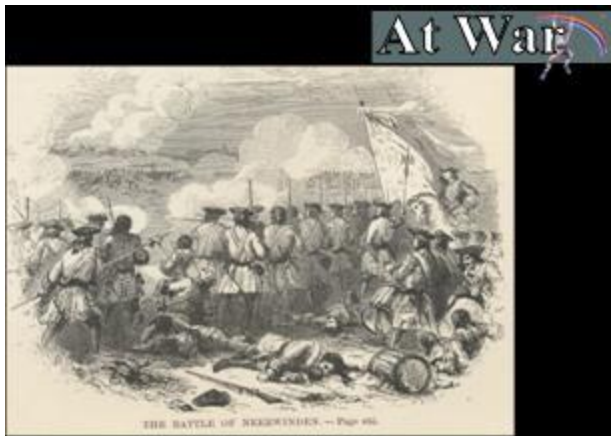
SOURCES UNKNOWN



Brown, John. "Watering Place." Print. <http://www.harvardartmuseums.org/art/246070>. 22 Aug 2012.



Brown, John. "Going to the Market." Print. <http://www.harvardartmuseums.org/art/244911>. 22 Aug 2012.



“Battle of Neerwinden.” Print. <http://www.awm.gov.au/blog/2007/06/27/a-brief-military-history-of-flanders/>. 21 Aug 2012.



LEFT: Boucher. “Madame de Pompadour Standing at her Dressing Table.” Oil on Canvas. 1750. The Rothschild Collection, Waddesdon, Buckinghamshire, UK. <http://www.abcgallery.com/B/boucher/boucher-3.html>. 20 Aug 2012.

RIGHT: Unknown



LEFT: Rothstein, Natalie. Silk Design of the Eighteenth Century: In the Collection of the Victoria and Albert Museum, London With Complete Catalogue. Bullfinch Press, Little, Brown and Company: Boston, 1990.

RIGHT: Kyoto Institute of Fashion.





“Robe a la Francese.” Photo. [http://en.wikipedia.org/wiki/File:Robe\\_a\\_la\\_Fran%C3%A7aise\\_c.\\_1765\\_.jpg](http://en.wikipedia.org/wiki/File:Robe_a_la_Fran%C3%A7aise_c._1765_.jpg). 22 Aug 2012.



LEFT: Galliera, Palais. Modes & Revolutions: 1780-1804. Editions Paris-Musees: Paris, 1989.  
RIGHT: Vivien, Girardon. <http://www.pastellists.com/images/Vivien.jpg>. 20 Aug 2012.

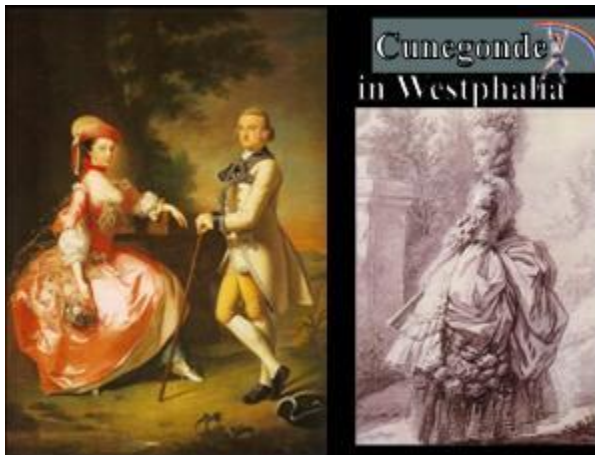


Seeman, Isaac. “Sir Samuel Pennant (1709–1750), as Lord Mayor of London, 1759.” Oil on Canvas. <http://www.bbc.co.uk/arts/yourpaintings/paintings/sir-samuel-pennant-1709-1750-as-lord-mayor-of-london-102357>. 22 Aug 2012.





ALL: "Menswear of the 18th century." [http://www.christies.com/LotFinder/lot\\_details.aspx?intObjectID=5394328](http://www.christies.com/LotFinder/lot_details.aspx?intObjectID=5394328). 24 Aug 2012.



LEFT: Hudson, Thomas. "Sir John Pole and his wife Elizabeth, 1755." Oil on Canvas. <http://madameguillotine.org.uk/category/portrait/>. 24 Aug 2012.

RIGHT: "Revolutionary War Fashion." Print, <http://people.csail.mit.edu/sfelshin/revwar/glossary.html>. 20 Aug 2012.



Fragonard, Jean-Honore. "The Music Contest, 1755." <http://www.wikipaintings.org/en/jean-honore-fragonard/the-musical-contest-1755>. 24 Aug 2012.



BOTH: "Singer-Farinelli-and-Friends-Jacopo-Amigoni-1750-1752." [http://wordshunter.blogspot.com/2012\\_01\\_01\\_archive.html](http://wordshunter.blogspot.com/2012_01_01_archive.html). 22 Aug 2012.



LEFT: Lagilliera. "Young Man and His tutor." Oil on Canvas. <http://www.allart.org/rococo/largilliera1.html>. 20 Aug 2012



LEFT: Soulacroix, Frederic. "Untitled." Oil on Canvas. [www.artchive.com](http://www.artchive.com), 20 Aug 2012.

RIGHT: Soulacroix, Frederic. "Untitled B." Oil on Canvas. [www.artchive.com](http://www.artchive.com), 20 Aug 2012.



LEFT: Liotard. "La signorina Lavergne ("La belle liseuse")." Oil on Canvas. <http://www.all-art.org/rococo/liotard3.html>. 22 Aug 2012.

RIGHT: Liotard. Oil on Canvas. <http://www.all-art.org/rococo/liotard4.html>. 22 Aug 2012.



LEFT: Blum, Stella. Eighteenth-Century French Fashions in Full Color. Dover Books: New York, 1982.

RIGHT: "Embroidered Apron." [www.metmuseum.org](http://www.metmuseum.org). 20 Aug 2012.



LEFT: Hunter. Oil on Canvas. <http://www.stephenhicks.org>. 22 Aug 2012.

RIGHT: Diderot. Oil on Canvas. <http://twowishes.typepad.com/.shared/image.html?/photos/uncategorized/2008/02/06/diderot.jpg><http://twowishes.typepad.com/.shared/image.html?/photos/uncategorized/2008/02/06/diderot.jpg>. 22 Aug 2012.



LEFT: Maupertuis. Print. <http://timetoeatthedogs.files.wordpress.com/2010/10/maupertuis1.jpg>. 20 Aug 2012.

RIGHT: "Voltaire." Print. <http://historyhns.blogspot.com/2010/04/franglophilia.html>. 18 Aug 2012.

RIGHT LOWER: UNKNOWN



Wright, Joseph. "A Philosopher Giving a Lecture at the Orrery." Oil on Canvas. [www.artchive.com](http://www.artchive.com). 1770. 21 Aug 2012.



LEFT: UNKNOWN

RIGHT: Copley. "Boylston- Banyan." Oil on Canvas. 1767.

[http://en.wikipedia.org/wiki/File:J\\_S\\_Copley\\_-\\_Nicolas\\_Boylston.jpg](http://en.wikipedia.org/wiki/File:J_S_Copley_-_Nicolas_Boylston.jpg). 20 Aug 2012.





LEFT: "Banyans." <http://blog.catherinedelors.com/18th-century-court-costume-the-male-side/>. 24 Aug 2012.

RIGHT: "Clothing." [http://www.umich.edu/~ece/student\\_projects/exoticism/Eng417/Fashion\\_Page/page2.html](http://www.umich.edu/~ece/student_projects/exoticism/Eng417/Fashion_Page/page2.html). 24 Aug 2012.

LOWER: "Man's cap, Multicolor silk damask brocade with metallic lace and cording, 1700-1730, France." [www.fit.org](http://www.fit.org). 24 Aug 2012.

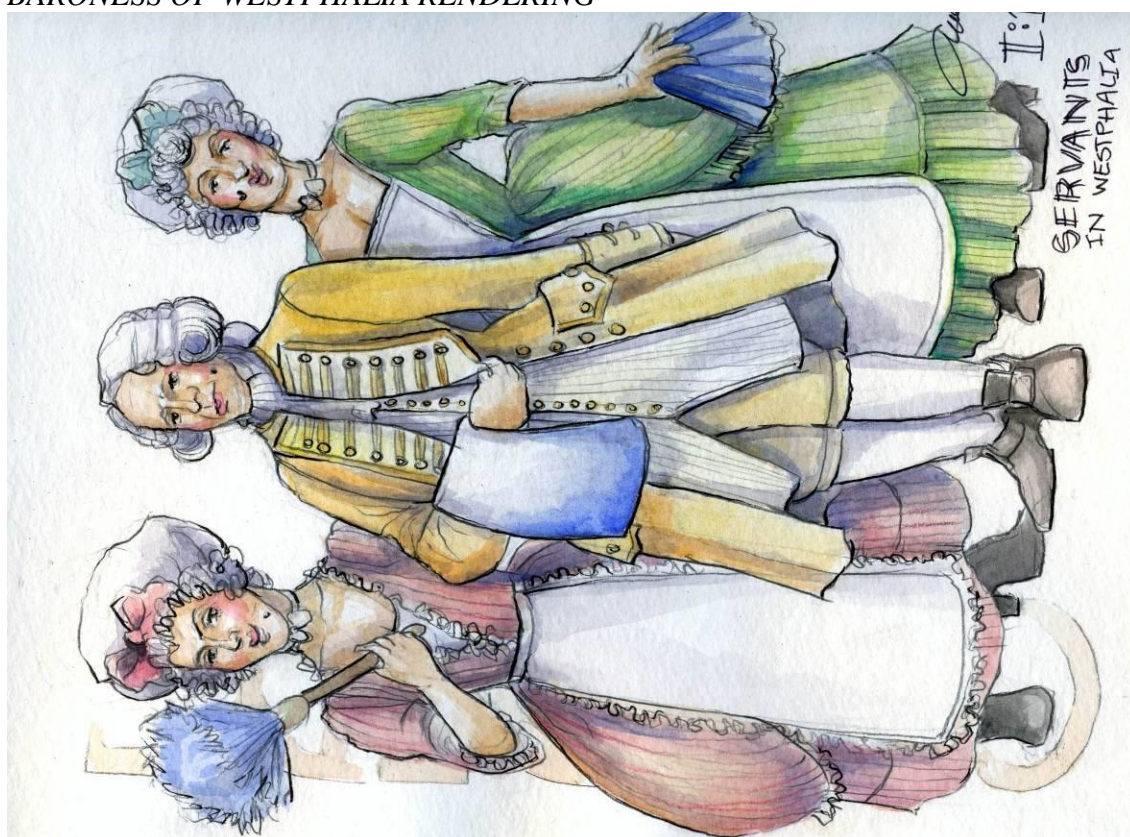


SOURCES UNKNOWN





*BARONESS OF WESTPHALIA RENDERING*



*SERVANTS OF WESTPHALIA RENDERING*





BARON OF WESTPHALIA RENDERING



MAXIMILLIAN I:1 RENDERING





CUNEGONDE I:1 RENDERING



PAQUETTE I:1 RENDERING



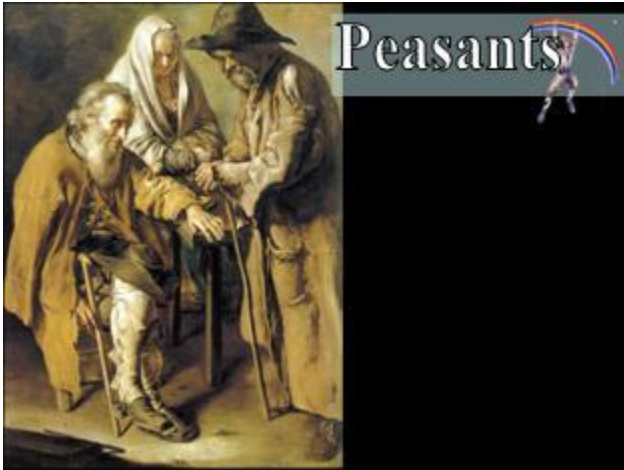


PANGLOSS I:1 RENDERING



CANDIDE I:1 RENDERING

**APPENDIX 3C     *PEASANTS AND SOLDIERS RESEARCH AND RENDERINGS***



“Beggars.” <http://woodsrunnersdiary.blogspot.com/2011/02/beggars-and-poor-people-clothing.html>. 19 Aug 2012.



Tiepolo. “Peasants at Rest.” <http://www.all-art.org/rococo/giandomenico3.html>. 18. Aug 2012.



Tiepolo. “Family Meal.” Oil on Canvas. <http://www.allrt.org/rococo/giandomenico3.html>. 18 Aug 2012.





LEFT: Longhi. "The Spice Vendor." *Oil on Canvas*. <http://www.allart.org/rococo/longhi2.html>. 18 Aug 2012.

RIGHT: Longhi. "Roasted Meat." *Oil on Canvas*. <http://www.all-art.org/rococo/longhi1.html>. 18 Aug 2012.



LEFT: Longhi. "Allegra Coppia." <http://www.all-art.org/rococo/longhi3.html>. 12 Aug 2012.

RIGHT: UNKNOWN



Longhi. "Filitricia." *Oil on Canvas*. <http://www.all-art.org/rococo/longhi3.html>. 20 Aug 2012.



Hogarth. "Harlots." Print. [www.artchive.com](http://www.artchive.com). 13 Aug 2012.



"The Peasant Feast." Tapestry. [http://commons.wikimedia.org/wiki/File:The\\_Peasant\\_Feast.jpg](http://commons.wikimedia.org/wiki/File:The_Peasant_Feast.jpg). 20 Aug 2012.



Centuri. "Beggar Resting." Oil on Canvas. <http://woodsrunnersdiary.blogspot.com/2011/02/beggars-and-poor-people-clothing.html>. 12 Aug 2012.



LEFT: Sandby, Paul. "Women Washing at Sandpit Gate." Watercolour. 1765. <http://www.geffrye-museum.org.uk/collections/thematics/18th/domestic-life/page-2/>. 20 Aug 2012.

RIGHT: Longhi. "Laundress." <http://www.all-art.org/rococo/longhi1.html>. 20 Aug 2012.



Magnasco. "Interrogations in Jail." <http://www.all-art.org/rococo/magnasco1.html>. 12 Aug 2012.



"Continental Army Soldiers." [http://digitalgallery.nypl.org/nypldigital/dgkeysearchdetail.cfm?trg=1&strucID=697776&imageID=831328&total=35&num=0&parent\\_id=697745&s=&notword=&d=&c=&f=&k=0&sScope=&sLevel=&sLabel=&lword=&lfield=&sort=&imgs=20&pos=8&snum=&e=w](http://digitalgallery.nypl.org/nypldigital/dgkeysearchdetail.cfm?trg=1&strucID=697776&imageID=831328&total=35&num=0&parent_id=697745&s=&notword=&d=&c=&f=&k=0&sScope=&sLevel=&sLabel=&lword=&lfield=&sort=&imgs=20&pos=8&snum=&e=w). 12 Aug 2012.



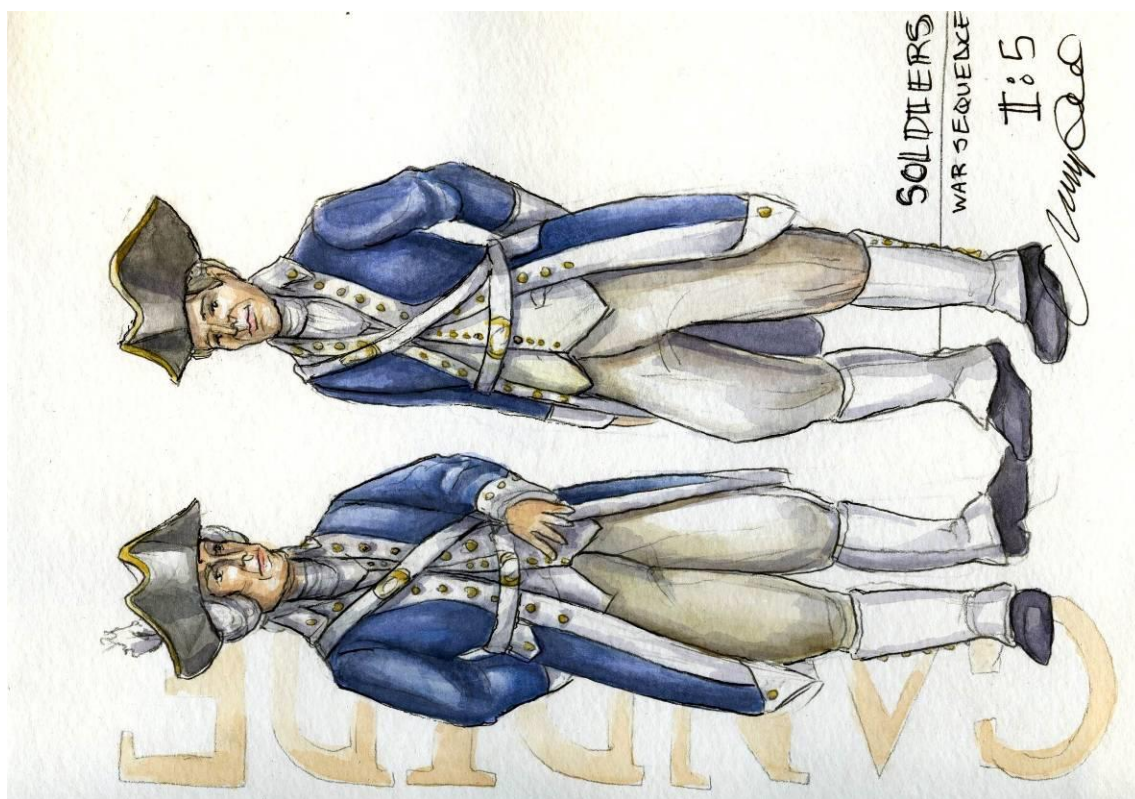
“Uniform.” Photo. <http://blog.catherinedelors.com/18th-century-court-costume-the-male-side/>. 18 Aug 2012.



LEFT: “Mans Suit.” Photo. <http://18thcenturyhistory.com/post/16369834110/mans-suit-c-1790-france-c-the-kyoto-costume>. 24 Aug 2012.

RIGHT: “Bicorn Hat.” Photo. <http://www.cowanauctions.com/auctions/item.aspx?ItemId=40874>. 22 Aug 2012.





BULGARIAN SOLDIERS RENDERING

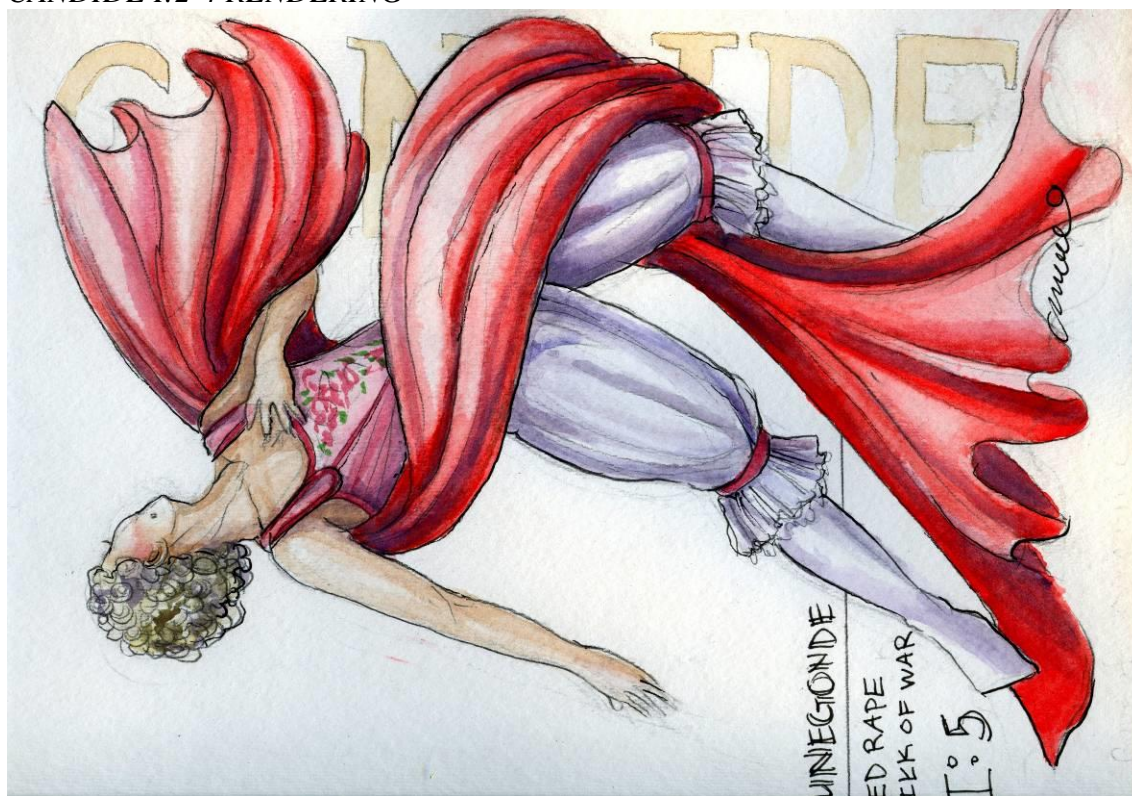


KING OF BULGARIA RENDERING



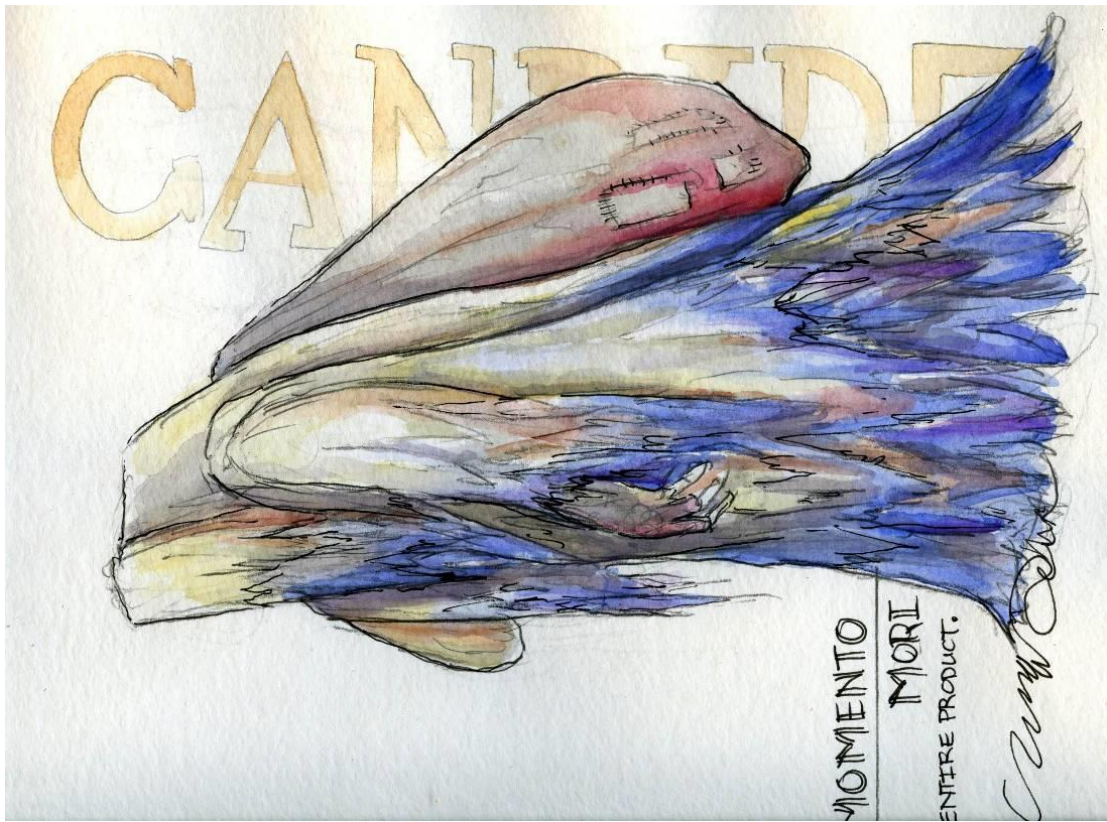


CANDIDE I:2-4 RENDERING



RAPE OF CUNEGONDE I'5 RENDERING





*MEMENTO MORI RENDERING*



*ANGEL OF MERCY RENDERING*

**APPENDIX 3D****HOLLAND RESEARCH AND RENDERINGS**

Wright. Oil on Canvas. 1768. <http://www.ibiblio.org/wm/paint/auth/wright/>. 12 Aug 2012.



Wright, Joseph. "Experiment on a Bird in the Airpump." Oil on Canvas. 1768.  
<http://www.ibiblio.org/wm/paint/auth/wright/>. 20 Aug 2012.



LEFT: Wright, Joseph. "The Blacksmith's Shop." Oil on Canvas. 1771.  
<http://www.tms.org/pubs/journals/JOM/0706/fig1.jpg>. 20 Aug 2012.

RIGHT: Wright, Joseph. "An Iron Forge." Oil on Canvas. 1772.  
<http://www.tms.org/pubs/journals/JOM/0706/fig4.jpg>. 20 Aug 2012.



Wright, Joseph. Oil on canvas. <http://www.abcgallery.com/W/wright/wright54.html>. 19 Aug 2012.



LEFT: "Poor People." <http://woodsrunnersdiary.blogspot.com/2011/02/beggars-and-poor-people-clothing.html>. 24 Aug 2012.

MIDDLE: Longhi. Oil on Canvas. <http://www.all-art.org/rococo/longhi2.html>. 24 Aug 2012.

RIGHT LOWER: Tiepolo. Oil on Canvas. <http://www.wikipaintings.org/en/giovanni-battista-tiepolo/anaxagoras#supersized-artistPaintings-240968>. 24 Aug 2012.



Unknown.. <http://www.muzzleloadingforum.com/fusionbb/showtopic.php?tid/262688/post/last/m/1/>. 22 Aug 2012.





Unknown. Oil on Canvas. <http://www.tms.org/pubs/journals/JOM/0706/fig4.jpg>. 18 August 2012.



BOTH IMAGES: "Traditional costumes in Holland in the 18th century."

[http://4.bp.blogspot.com/-MqIzqeeoxek/TlaJFLrLq9I/AAAAAAAAHvw/FiDoYF\\_\\_gwE/s1600/Costumes%2Bof%2Bthe%2BBatavian%2BRepublic%2B1803%2Ba.jpg](http://4.bp.blogspot.com/-MqIzqeeoxek/TlaJFLrLq9I/AAAAAAAAHvw/FiDoYF__gwE/s1600/Costumes%2Bof%2Bthe%2BBatavian%2BRepublic%2B1803%2Ba.jpg). 20 Aug 2012.



BOTH IMAGES: "Traditional costumes in Holland in the 18th century."

[http://4.bp.blogspot.com/-MqIzqeeoxek/TlaJFLrLq9I/AAAAAAAAHvw/FiDoYF\\_\\_gwE/s1600/Costumes%2Bof%2Bthe%2BBatavian%2BRepublic%2B1803%2Ba.jpg](http://4.bp.blogspot.com/-MqIzqeeoxek/TlaJFLrLq9I/AAAAAAAAHvw/FiDoYF__gwE/s1600/Costumes%2Bof%2Bthe%2BBatavian%2BRepublic%2B1803%2Ba.jpg). 20 Aug 2012.





BOTH IMAGES: "Traditional costumes in Holland in the 18th century."

[http://4.bp.blogspot.com/-MqIzqeeoxek/TlaJFLrLq9I/AAAAAAAAHvw/FiDoYF\\_\\_gwE/s1600/Costumes%2Bof%2Bthe%2BBatavian%2BRepublic%2B1803%2Ba.jpg](http://4.bp.blogspot.com/-MqIzqeeoxek/TlaJFLrLq9I/AAAAAAAAHvw/FiDoYF__gwE/s1600/Costumes%2Bof%2Bthe%2BBatavian%2BRepublic%2B1803%2Ba.jpg). 20 Aug 2012.



BOTH: "Dutch Women." <http://bjws.blogspot.com/2012/11/18th-century-womens-work-by-dutch.html>. 12 Sept 2012.



"Holland." Print. <http://www.thecostumersmanifesto.com/costumeoldsite/history/100pages/books/racinet/holland17th18th.htm>. 12 Sept 2012.



CITIZENS OF HOLLAND RENDERING



ORATOR AND INNKEEPER IN HOLLAND RENDERING





ANABAPTIST RENDERING



UNFORTUNATES RENDERING





PANGLOSS WITH SYPHILIS I:5 RENDERING



PANGLOSS CURED OF SYPHILIS I:6 RENDERING

## APPENDIX 3E

## LISBON RESEARCH AND RENDERINGS



RIGHT: "Lisbon Earthquake, 1755." Print. [http://pauhatsu.blogspot.com/2011/03/pauhinfo-most-powerful-recorded.html&imgurl=https://lh6.googleusercontent.com/-ItaZH6YPHbg/TXrYAcGSFRI/AAAAAAAAABtg/0QikS85qYOc/lisbon-earthquake\\_1755granger.jpg&w=500&h=320&ei=c0M6UPeYAqXa2QXDn4CwDA&zoom=1&iact=hc&vpx=852&vpy=401&dur=1905&hovh=180&hovw=281&tx=175&ty=132&sig=109244981552336101473&page=2&tbnh=137&tbnw=186&start=37&endsp=45&ved=1t:429,r:22,s:37,i:258](http://pauhatsu.blogspot.com/2011/03/pauhinfo-most-powerful-recorded.html&imgurl=https://lh6.googleusercontent.com/-ItaZH6YPHbg/TXrYAcGSFRI/AAAAAAAAABtg/0QikS85qYOc/lisbon-earthquake_1755granger.jpg&w=500&h=320&ei=c0M6UPeYAqXa2QXDn4CwDA&zoom=1&iact=hc&vpx=852&vpy=401&dur=1905&hovh=180&hovw=281&tx=175&ty=132&sig=109244981552336101473&page=2&tbnh=137&tbnw=186&start=37&endsp=45&ved=1t:429,r:22,s:37,i:258). 12 Aug 2012.



LEFT: "Images from the Kozak Collection, Earthquake Engineering Research Center." <http://geology.about.com/library/bl/bllisbon1755eq.htm>. 24 Aug 2012.

RIGHT: "View of the Lisbon earthquake, November 1st, 1755." Hartwig, Georg Ludwig. *Volcanoes and Earthquakes: A Popular Description in the Movements in the Earth's Crust*. London. 1887.



"Lisbon Earthquake." Print. <http://histsociety.blogspot.com/2011/03/earthquakes-through-time.html>. 26 Aug 2012.





LEFT: UNKNOWN

RIGHT: <http://www.all-art.org/rococo/longhi2.html>. 20 Aug 2012.Tiepolo. Oil on Canvas. [http://hoocher.com/Giovanni\\_Battista\\_Tiepolo/Giovanni\\_Battista\\_Tiepolo.htm](http://hoocher.com/Giovanni_Battista_Tiepolo/Giovanni_Battista_Tiepolo.htm). 18 Aug 2012.LEFT: "Whores." Print. [http://www.bbc.co.uk/history/british/abolition/africans\\_in\\_art\\_gallery\\_05.shtml](http://www.bbc.co.uk/history/british/abolition/africans_in_art_gallery_05.shtml). 12 Sept 2012.RIGHT: "Whores." Print. <http://janeaustrworld.wordpress.com/tag/18th-century-prostitute/>. 10 Sept 2012.



“Progress of a Woman of Pleasure.” Print. <https://janeaustensworld.files.wordpress.com/2012/03/progress-of-a-woman-of-pleasure.jpg>. 12 Sep 2012.



BOTH: “Prostitutes.” Print. <http://janeaustensworld.wordpress.com/tag/18th-century-prostitute/>. 12 Sept 2012.



BOTH: “Prostitution of the 18th Centurey.” Print. <http://anglo-in-asia.blogspot.com/2007/08/getting-laid-simply-in-17th-century.html>. 12 Sept 2012.



BOTH: "Prostitution of the 18th Century." Print. <http://anglo-in-asia.blogspot.com/2007/08/getting-laid-simply-in-17th-century2.html>. 12 Sept 2012.



"Prostitutes of the 18th Century." Oil on Canvas. <http://www.fashion-victims.org/fashion/prostitues-through-time/>. 12 Sept 2012.



LEFT: "Boudoire." <http://www.all-art.org/rococo/longhi2.html>. 24 Aug 2012.

RIGHT: "Woman." Contini, Mila. Fashion: From Ancient Egypt to the Present Day. The Odyssey Press: New York, 1965.



LEFT: Roslin, Alexander. "Baroness de Neubourg-Cromiere, 1756." Oil on Canvas. <http://titam.tumblr.com/page/54>. 12 Aug 2012.

RIGHT: Unknown. Oil on Canvas. <http://titam.tumblr.com/page/40>. 12 Aug 2012.



LEFT: "Untitled Print." [http://media-cache-ec3.pinterest.com/upload/156077943306234072\\_EQVmMIVD.jpg](http://media-cache-ec3.pinterest.com/upload/156077943306234072_EQVmMIVD.jpg). 20 Aug 2012.

RIGHT: "Doll." <http://www.thebowesmuseum.org.uk/collections/objects/category/16/16/>. 20 Aug 2012.



LEFT: Leyendecker. "Untitled." <http://pinterest.com/pin/206321226648827598/>. 20 Aug 2012.

RIGHT: "Dress from 18th century." <http://pinterest.com/pin/206321228827598/>. 20 Aug 2012.





LEFT UPPER: "The Curds and Whey Seller, Cheapside", c. 1730." <http://www.museumoflondon.org.uk/Collections-Research/Collections-online/object.aspx?objectID=object-102258&start=31&rows=1>. 20 Aug 2012

LOWER LEFT: Nogari, Vecchia dama. <http://www.pastellists.com/images/Nogari.jpg>. 22 Aug 2012.

RIGHT: "Gown." Photo. <http://www.philamuseum.org/collections/permanent/131609.html?mulR=25311%7C58>. 20 Aug 2012.



LEFT: Raoux, Jean. "Une dame devant son miroir, vers 1720." Oil on Canvas.

[http://www.fashion-era.com/shirley\\_eborn\\_costume\\_maker.ht](http://www.fashion-era.com/shirley_eborn_costume_maker.ht). 18 Aug 2012.

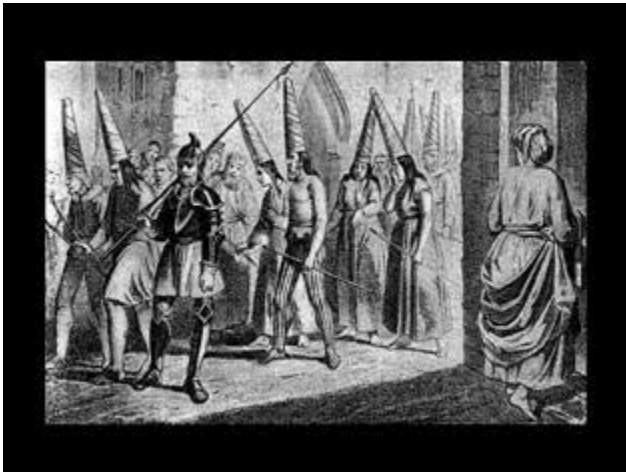
LOWER: "Untitled." Photo. <http://titam.tumblr.com/page/46>. 20 Aug 2012.

RIGHT: "Unknown." Print. <http://collections.vam.ac.uk/item/O186428/h-beard-print-collection-print-jackson-h/>. 20 Aug 2012.



Goya. "Auto da Fe." Oil on Canvas. [www.artchive.org](http://www.artchive.org). 20 Aug 2012.





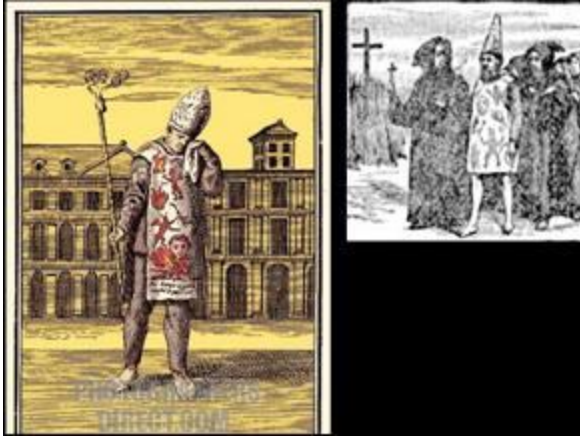
“Inquisition.” Print. <http://www.inquisition-art.net/eng/kazn01.htm>. 22 Aug 2012.



“Auto Da Fe.” [http://estefaniaszapiro.blogspot.com/2012\\_02\\_01\\_archive.html](http://estefaniaszapiro.blogspot.com/2012_02_01_archive.html). 20 Aug 2012.



“Auto da Fe in Lisbon, Mid-18th Century.” Print. [http://www.allposters.com/sp/Auto-da-Fe-in-Lisbon-mid-18th-century-Posters\\_i6240696\\_.htm](http://www.allposters.com/sp/Auto-da-Fe-in-Lisbon-mid-18th-century-Posters_i6240696_.htm). 26 Aug 2012.



LEFT: "Auto Da Fe." Print. <http://www.photographersdirect.com/buyers/stockphoto.asp?imageid=3254963>. 12 Sept 2012.

RIGHT: "Auto Da Fe." Print. <http://www.probertencyclopaedia.com/browse/PS.HTM>. 12 Sept 2012.



LEFT: "Spanish Inquisition." Print. <http://skeesclassroom.blogspot.com/2011/01/world-history-inquisition-spain-cont.html>. 12 Sept 2012.

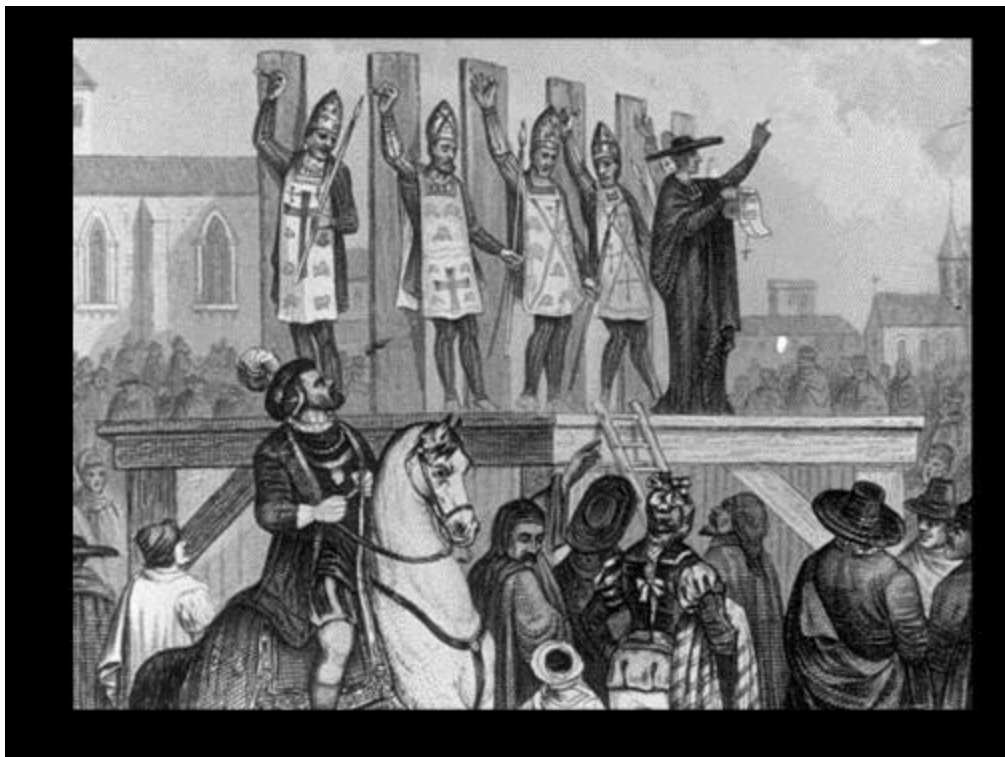
RIGHT: "Spanish Inquisition." Print. [http://en.wikipedia.org/wiki/Spanish\\_Inquisition](http://en.wikipedia.org/wiki/Spanish_Inquisition). 12 Sept 2012.



"Auto Da Fe Penitents." Print. [http://www.visualphotos.com/image/1x9674873/sambenitos\\_worn\\_by\\_auto-da-fe\\_penitents\\_left\\_the](http://www.visualphotos.com/image/1x9674873/sambenitos_worn_by_auto-da-fe_penitents_left_the). 12 Sept 2012.



LEFT: "Inquisition." Print. <http://www.maritimeheritage.org/ports/india.html>. 12 Sept 2012.  
 RIGHT: "Victim of the Inquisition." Print. [http://www.geschichteinchronologie.ch/eu/sp/EncJud\\_juden-in-spanien04-christl-reaktion-pogrome-1391-ENGL.html](http://www.geschichteinchronologie.ch/eu/sp/EncJud_juden-in-spanien04-christl-reaktion-pogrome-1391-ENGL.html). 12 Sept 2012.



"Interrogators." Print. <http://wamc.org/post/inquisition-model-modern-interrogators>. 12 Sept 2012.





“Auto Da Fe Penant.” Print. [www.art-chive.org](http://www.art-chive.org). 12 Sept 2012.



“Inquisition.” Print. [www.art-chive.org](http://www.art-chive.org). 12 Sept 2012.

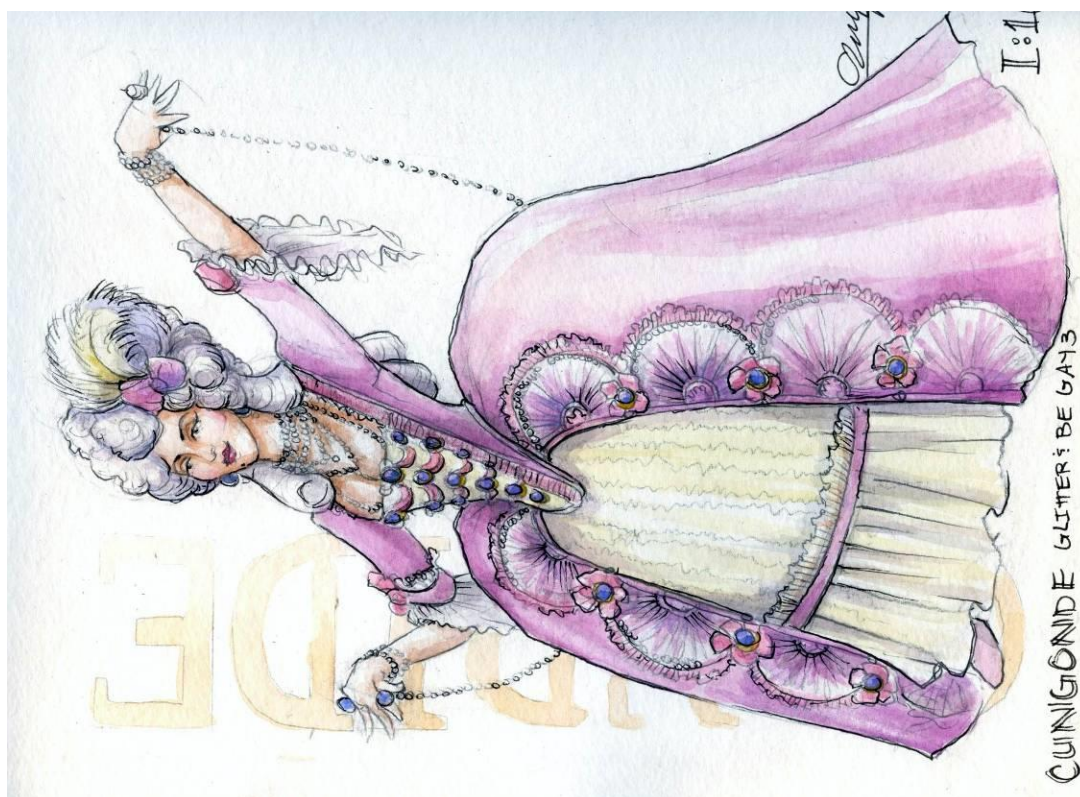


CUNEGONDE I:11 RENDERING



CUNEGONDE I:12 RENDERING





CUNEGONDE I:12 RENDERING 2



OLD LADY RENDERING





INQUISITORS RENDERING



PANGLOSS I:12 RENDERING





CANDIDE I:12 RENDERING



EXECUTIONER RENDERING





GRAND INQUISITOR RENDERING



DON ISACAAR RENDERING

**APPENDIX 3F*****SPAIN RESEARCH AND RENDERINGS***

Goya. Print. [www.all-posters.com](http://www.all-posters.com). 20 Aug 2012.



"Spain." Unknown. [www.artchive.com](http://www.artchive.com). 12 Aug 2012.



Unknown. "Spain- 18th Century." [www.google.com](http://www.google.com). 24 Aug 2012.





Goya. "Uknown." [www.artchive.org](http://www.artchive.org). 20 Aug 2012.



UNKNOWN



"Spanish Dress." [www.google.com](http://www.google.com). 24 Aug 2012.



LEFT: Wilkie, Sir David. "Spanish Lady." Antique Engraving. <http://www.collectorsprints.com/11088/antiqueprint/spanishlady>. 24 Aug 2012.

RIGHT: Tiepolo. "Tipos populares (Madrid, Palacio Real)." <http://www.pastellists.com/images/Vivien.jpg>. 26 Aug 2012.



UNKNOWN SOURCE



"Untitled." Print. <http://forums.pyrates.co.uk/viewtopic.php?f=10&t=104>. 20 Aug 2012.





LEFT: PREVIOUSLY CITED  
RIGHT: UNKNOWN

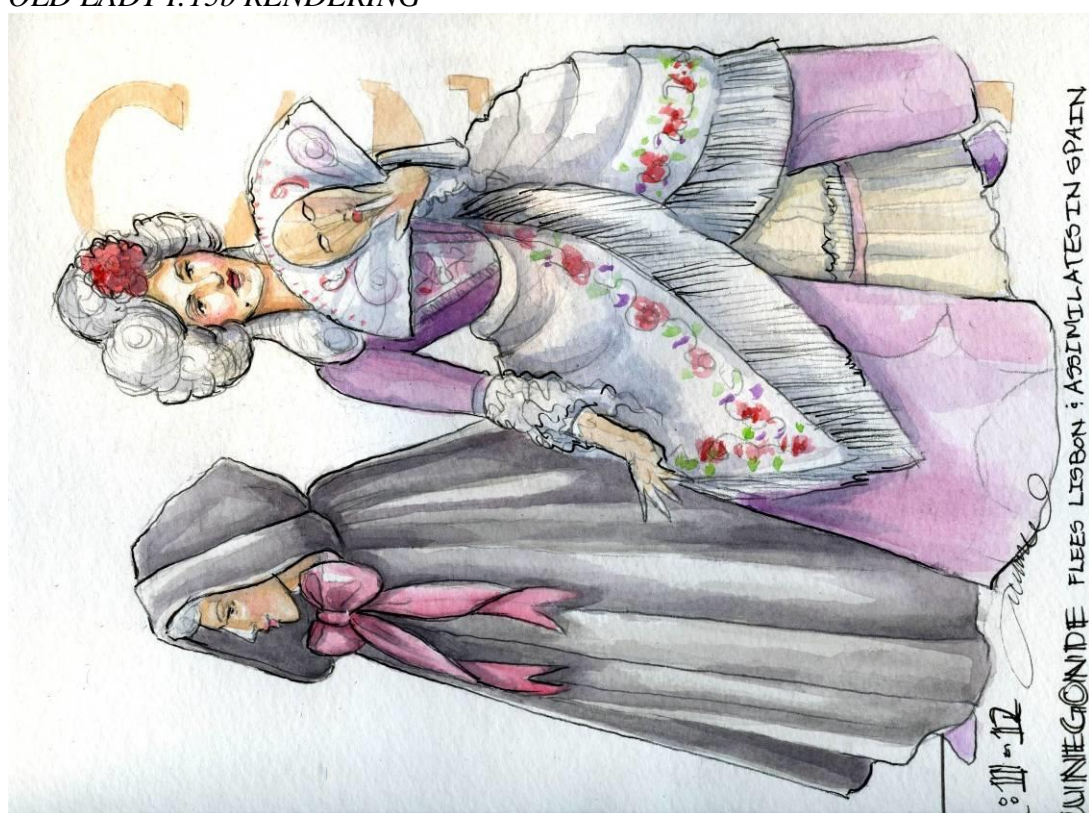


SPANISH CITIZENS RENDERING





OLD LADY I:15b RENDERING



CUNEGONDE I:15 RENDERING





CUNEGONDE I:15 RENDERING 2



CACAMBO RENDERING

**APPENDIX 3G*****SAILOR RESEARCH AND RENDERINGS***

LEFT: Unknown. Print. <http://franceshunter.files.wordpress.com/2012/07/sailors.jpg>. 20 Aug 2012.

RIGHT: Unknown. "18th Century Sailor." Print. <http://www.displacedminiatures.com/Bullshott/image/2341/21983/>. 20 Aug 2012.



Bray, Gabriel. "A Marine and a Sailor of the Pallas." Print and Watercolor. 1776.

<http://www.sailingwarship.com/category/18th-century/page/2>. 22 Aug 2012.



Unknown. "Sailors of the 18th Century." <http://siftingthepast.com/category/18th-century/>. 20 Aug 2012.





LEFT: "Sailor's Coat." [www.jstownsends.com](http://www.jstownsends.com). 20 August 2012.

RIGHT: Unknown. "The Sailor's Present." Print. 1778. <http://images.library.yale.edu/walpoleweb/oneitem.asp?imageId=lwlpr04251>. 22 Aug 2012.



Unknown. "Sailor's Return." Oil on Canvas. 1760. [http://www.lftantillo.com/shop/18th-Century/A-Sailor-39-s-Return/prod\\_28.html](http://www.lftantillo.com/shop/18th-Century/A-Sailor-39-s-Return/prod_28.html). 22 Aug 2012.



LEFT: Unknown. "Sailor." Print. 1660. <http://www.displacedminiatures.com/Bullshot/t/images.html?galleryId=234&from=18th+Century+Sailors>. 18 Aug 2012/

RIGHT: Unknown. "Sailor." Print. 1670. [http://www.gentlemenoffortune.com/basic\\_kit.htm](http://www.gentlemenoffortune.com/basic_kit.htm). 20 Aug 2012.



Longhi. "Sailors." <http://www.all-art.org/rococo/longhi1.html>. 20 Aug 2012.



BOTH: Unknown. "Sailors and Paraphernalia from the 18th century." <http://joyfulmolly.wordpress.com/2011/04/07/the-fashionable-sailor-of-1785/>. 20 Aug 2012.



BOTH: Symons, Christopher. "Sailors." Print. 1750's. <http://maritimealoft.weebly.com/the-marks-of-a-sailor.html>. 20 Aug 2012.





SAILORS RENDERING



SEA CAPTAIN RENDERING





CANDIDE NEW WORLD RENDERING



OLD LADY I:17 RENDERING

**APPENDIX 3H*****SOUTH AMERICAN RESEARCH AND RENDERINGS***

Bellin, J.N., "Carte de la Riviere de la Plata, 1755." <http://www.swaen.com/antique-map-of.php?id=3947>. 28 Aug 2012.

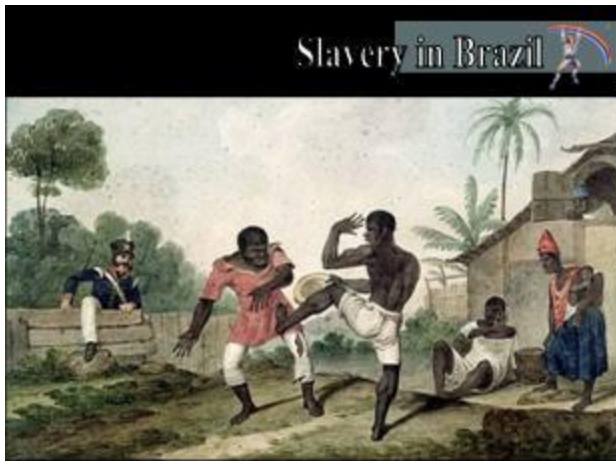


"Festival of San Martin." [http://upload.wikimedia.org/wikipedia/commons/a/aa/Festividad\\_del\\_Glorioso\\_San\\_Mart%C3%ADn\\_de\\_Tours%2C\\_Patrono\\_de\\_la\\_Ciudad\\_de\\_Buenos\\_Aires.jpg](http://upload.wikimedia.org/wikipedia/commons/a/aa/Festividad_del_Glorioso_San_Mart%C3%ADn_de_Tours%2C_Patrono_de_la_Ciudad_de_Buenos_Aires.jpg). 23 Aug 2012.

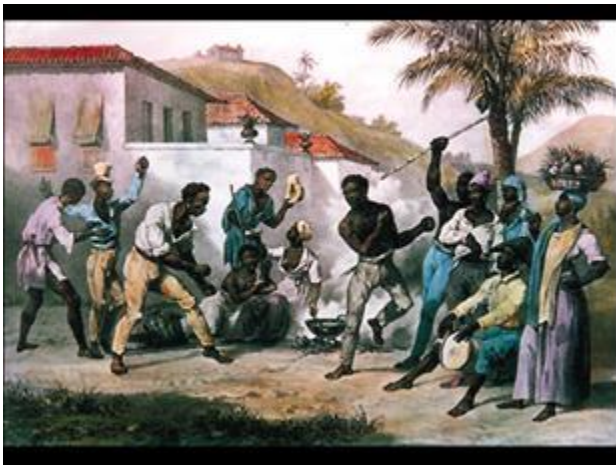


"Untitled." <http://www.ilhn.com/datos/practicos/datosjueves/archives/002033.php>. 20 Aug 2012.





“Slavery In Brasil.” <http://weblog.liberatormagazine.com/2010/12/resistance-accommodation-in-18th.html>. 12 Aug 2012.



“Capoeira.” <http://uconncapoeira.wordpress.com/what-is-capoeira/history-of-capoeira/>. 12 Aug 2012.



LEFT: “Cape and Coat, Silk.” Photo. <http://centrefortheaestheticrevolution.blogspot.com/2011/09/bananas-is-my-business-south-american.html>. 20 Aug 2012.

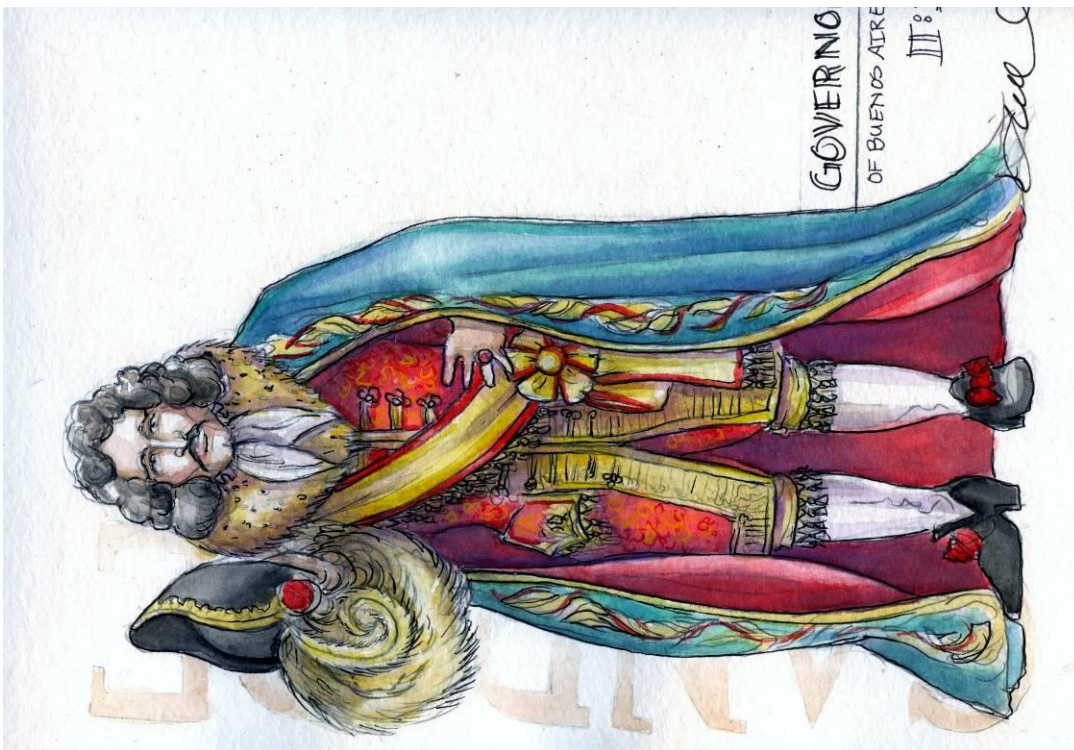
RIGHT: “Franc Merchant.” Print. [http://www.columbia.edu/itc/mealc/pritchett/00routesdata/1700\\_1799/compendia/jefferys/turkishguard1.jpg](http://www.columbia.edu/itc/mealc/pritchett/00routesdata/1700_1799/compendia/jefferys/turkishguard1.jpg). 21 Aug 2012.



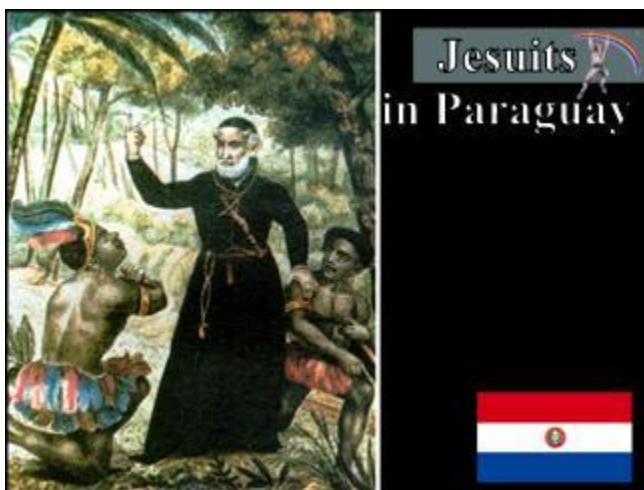


LEFT: UNKNOWN.

RIGHT: Noverre, Jean Georges. "Pastel de Jean-Baptiste Perronneau." Pastel



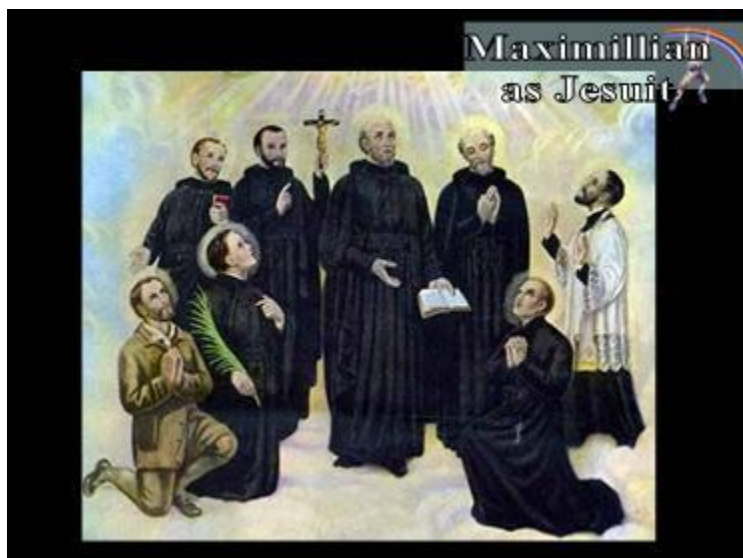
GOVERNOR OF BUENOS AIRES RENDERING

**APPENDIX 3I*****JESUITS IN PARAGUAY RESEARCH AND RENDERINGS***

UNKNOWN

BOTH: "JesuitFR." Print. [www.google.com](http://www.google.com). 12 Aug 2012."Jesuits and Natives." Print. [www.google.com](http://www.google.com). 12 Aug 2012.





SOURCE UNKNOWN



JESUITS RENDERING



MAXIMILLIAN II:2 RENDERING



MAXIMILLIAN II:2 RENDERING 2



**APPENDIX 3J*****EL DORADO RESEARCH AND RENDERINGS***

“Bogota Gold Museum, Muisca Culture.” Photo. <http://www.flickr.com/photos/piratepenpen/6562763203/in/set-72157628546409491/>. 16 Aug 2012.



“Golden Boat, Bogota Gold Museum, Muisca Culture.” Photo. <http://www.flickr.com/photos/piratepenpen/6562763203/in/set-72157628546409492/>. 16 Aug 2012.



BOTH: “Bogota Gold Museum, Muisca Culture.” Photo. <http://www.flickr.com/photos/piratepenpen/6562763203/in/set-7215762854640949/>. 16 Aug 2012.



“Mask, Bogota Gold Museum, Muisca Culture.” Photo. <http://www.flickr.com/photos/piratepenpen/6562763203/in/set-7215762854640945/>. 16 Aug 2012.



“Neckpiece and Crown, Bogota Gold Museum, Muisca Culture.” Photo. <http://www.flickr.com/photos/piratepenpen/6562763203/in/set-7215762854640945/>. 16 Aug 2012.



“Bogota Gold Museum, Muisca Culture.” Photo. <http://www.flickr.com/photos/piratepenpen/6562763203/in/set-7215762854640945/>. 16 Aug 2012.



“Bogota Gold Museum, Muisca Culture.” Photo. <http://www.flickr.com/photos/piratepen/6562763203/in/set-72157628546409457/>. 16 Aug 2012.



“Crown, Bogota Gold Museum, Muisca Culture.” Photo. <http://www.flickr.com/photos/piratepen/6562763203/in/set-72157628546409457/>. 16 Aug 2012.



“Bogota Gold Museum, Muisca Culture.” Photo. <http://www.flickr.com/photos/piratepen/6562763203/in/set-721576285464067878987/>. 16 Aug 2012.



“Bogota Gold Museum, Muisca Culture.” Photo. <http://www.flickr.com/photos/piratepenpen/6562763203/in/set-7215762854640678789127/>. 16 Aug 2012.



“Bogota Gold Museum, Muisca Culture.” Photo. <http://www.flickr.com/photos/piratepenpen/6562763203/in/set-7215762854640678789127/>. 16 Aug 2012.



“Arte Chiba Colombia, Bogota Gold Museum, Muisca Culture.” Photo. <http://www.flickr.com/photos/piratepenpen/6562763203/in/set-7215762854789121/>. 16 Aug 2012.





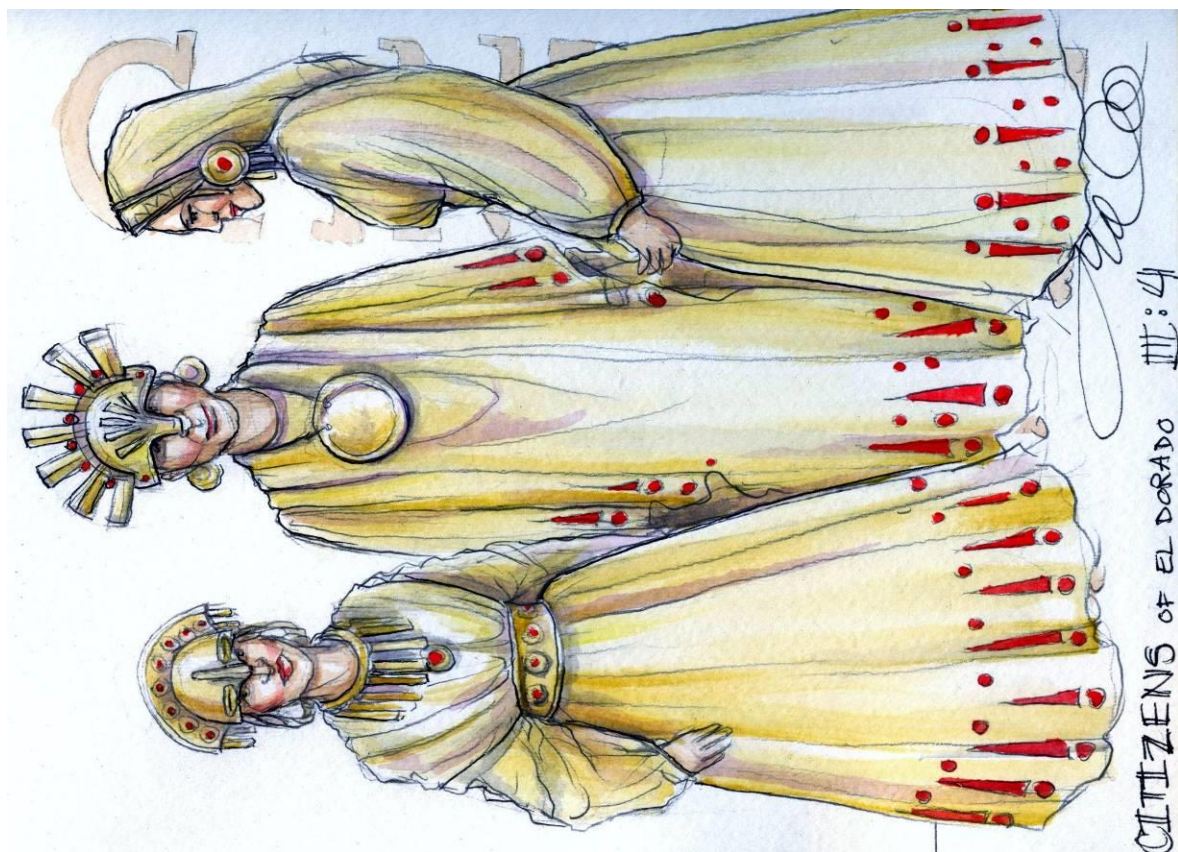
“Golden Conch.” Photo. [www.travelthewholeworld.com](http://www.travelthewholeworld.com). 20 Aug 2012.



SOURCE UNKNOWN



“Lima.” Photo. <http://www.flickr.com/photos/ronnyg/4769852382/>. 16 Aug 2012.



CITIZENS OF EL DORADO RENDERING



CHILDREN AND TEACHER OF EL DORADO RENDERING





QUEEN OF EL DORADO RENDERING



CANDIDE AND CACAMBO IN THE JUNGLE RENDERING

**APPENDIX 3K*****SURINAM RESEARCH AND RENDERINGS***

Greenwood, John. "Sea Carousing in Surinam." Oil on Canvas. [www.art-chive.org](http://www.art-chive.org). 12 Aug 2012.

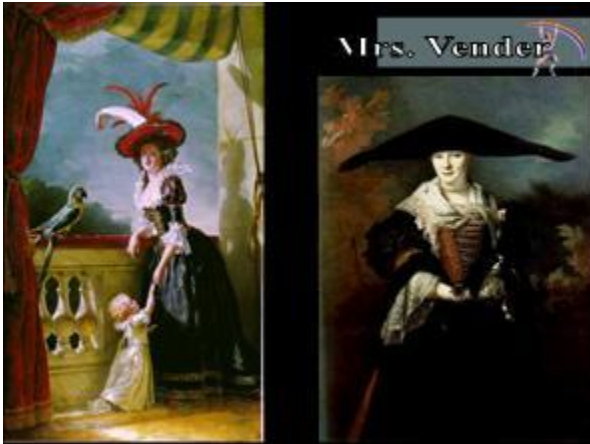


"Plantation in Surinam." Print. [www.google.com](http://www.google.com). 12 Aug 2012.



Magnasco. Oil on Canvas. <http://www.all-art.org/rococo/magnasco2.html>. 14 Aug 2012.





LEFT: Largilliere. "La Belle Strasbourgeoise." <http://www.all-art.org/rococo/largilliera1.html>. 20 Aug 2012. RIGHT: UNKNOWN



LEFT: UNKNOWN  
RIGHT: "Dutch." [http://www.ehow.com/facts\\_7721781\\_mens-clearly-1700s.html](http://www.ehow.com/facts_7721781_mens-clearly-1700s.html). 22Aug 2012.



LEFT: Coalman. Oil on Canvas. <http://www.georgeglazer.com/archives/prints/portraits/coalman.html>. 20 Aug 2012.  
RIGHT: "Painting." Oil on Canvas. <http://www.ballindalloch-press.com/society/clothing.html>. 22 Aug 2012.



LEFT: “Wonderfully cartoonish portrait of Capability Brown.” Oil on Canvas.

[http://upload.wikimedia.org/wikipedia/commons/4/45/Lancelot\\_%28%27Capability%27%29\\_Brown\\_by\\_Nathaniel\\_Dance%2C\\_%28later\\_Sir\\_Nathaniel\\_Dance-Holland%2C\\_Bt%29\\_cropped.jpg](http://upload.wikimedia.org/wikipedia/commons/4/45/Lancelot_%28%27Capability%27%29_Brown_by_Nathaniel_Dance%2C_%28later_Sir_Nathaniel_Dance-Holland%2C_Bt%29_cropped.jpg). 12 Aug 2012.

RIGHT: Print. <http://e-discoveryteam.com/2009/07/19/the-chimney-sweep-boy-and-the-goldsmith-the-ancient-origins-of-the-doctrine-of-spoliation/>. 20 Aug 2012.

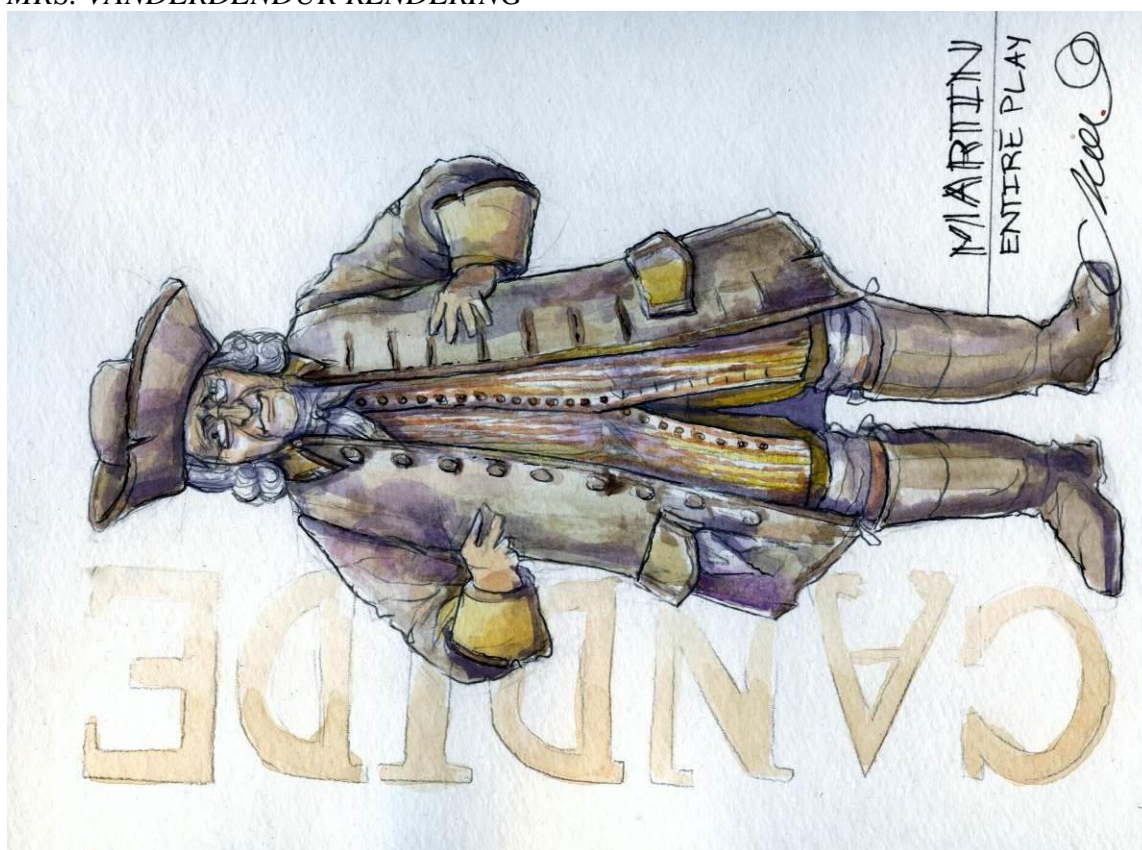


*CITIZENS OF SURINAM RENDERING*





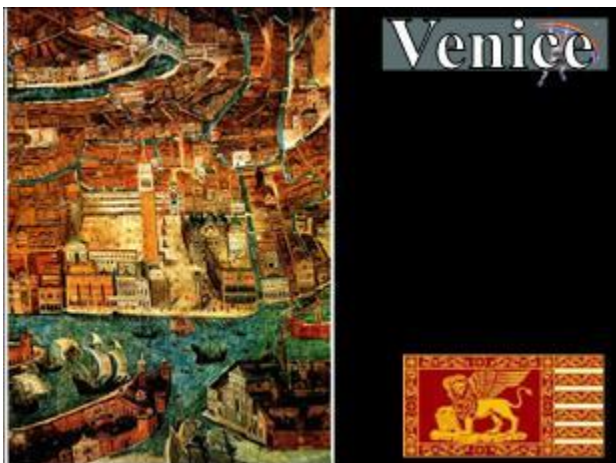
MRS. VANDERDENDUR RENDERING



MARTIN RENDERING

## APPENDIX 3L

## VENICE RESEARCH AND RENDERINGS



SOURCE UNKNOWN

"Venice." Print. <http://www.adamsamsterdam.com/catalogus>. 22 Aug 2012.

Francesco, Guards. "Venice, Ridotto with dancing and talking figures masked. 1750-s."  
 Oil on canvas. [http://artinvestmentothebys\\_old\\_masters\\_july\\_sale.html](http://artinvestmentothebys_old_masters_july_sale.html). 22 Aug 2012.





Tiepolo. "Minuet, 1756." <http://a-l-ancien-regime.tumblr.com/post/22266282121/minuet-1756-giandomenico-tiepolo-b-venice-30>. 22 Aug 2012.



Tiepolo. "Untitled." Oil on Panel. [www.art-chive.org](http://www.art-chive.org). 24 Aug 2012.



LEFT: "Venice." [http://thecity-litcafe.typepad.com/the\\_citylit\\_cafe/2011/02/masks-comedy-and-filthy-double-meanings-in-18th-century-venice-has-anything-changed.html](http://thecity-litcafe.typepad.com/the_citylit_cafe/2011/02/masks-comedy-and-filthy-double-meanings-in-18th-century-venice-has-anything-changed.html). 22 Aug 2012.

RIGHT: "Venice." <http://www.all-art.org/rococo/longhi3.html>. 24 Aug 2012.



Tiepolo. "Der Marktschreier." <http://www.all-art.org/rococo/giandomenico3.html>. 22 Aug 2012.



"The Toothpuller." Oil on Canvas. <http://www.all-art.org/rococo/longhi2.html>. 22 Aug 2012.

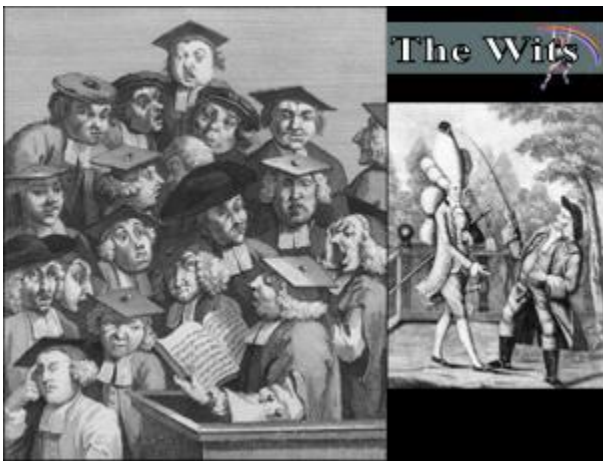


LEFT: Liotard. "La signora Boere in costume da carnevale." <http://www.all-art.org/rococo/liotard3.html>. 24 Aug 2012.

RIGHT: UNKNOWN.



LEFT: "Dress from 18th century, Italy." Photo. <http://pinterest.com/pin/34973334575784664/>. 22 Aug 2012.



LEFT: Hogarth. <http://guides.lib.virginia.edu/content.php?pid=17930&sid=141548>. 24 Aug 2012.  
RIGHT: "Hair." Print. <http://www.ladywaisted.com/blog/?p=39>. 22 Aug 2012.



LEFT: "A Theatrical Performance." Oil on Canvas. <http://www.all-art.org/rococo/longhi3.html>. 22 Aug 2012.  
RIGHT: UNKNOWN



“Menswear.” Photo. <http://blog.catherinedelors.com/18th-century-court-costume-the-male-side2/>. 23 Aug 2012.



LEFT: Unknown. Oil on Canvas. <http://www.wornthrough.com/2009/10/page/2/>. 20 Aug 2012.  
RIGHT: Belle, Alexis N.S. “Portrait, 18th century.” Oil on Canvas. [http://www.fineartlib.info/gallery/p17\\_sectionid/5/p17\\_imageid/17](http://www.fineartlib.info/gallery/p17_sectionid/5/p17_imageid/17). 18 Aug 2012.



LEFT: “Wig.” Oil on Canvas. <http://theredpriestblog.blogspot.com/2010/10/mens-fashion-from-18th-century-part-1.html>. 20 Aug 2012.  
RIGHT: “Eighteenth Century Menswear.” Photo. <http://www.vam.ac.uk/content/articles/i/introduction-to-18th-century-fashion/>. 18 Aug 2012.





VENETIAN CITIZENS RENDERING



THE WITS RENDERING

### **APPENDIX 3M    CONSTANTINOPLE/TURKEY RESEARCH AND RENDERINGS**



LEFT: “Turkish Style Costume.” Photo. <http://inspiringdresses.tumblr.com/post/27764303756/this-turkish-style-costume-exhibits-the-european>. 24 Aug 2012.



Mayer, Luigi. “Dance of the Peasants.” <http://collections.vam.ac.uk/item/O146574/dance-of-peasants-possibly-in-watercolour-mayer-luigi/>. 24 Aug 2012.



“A 1750’s Depiction of Constantinople.” <http://www.leatherlandancestry.info/11.html>. 24 Aug 2012.





“Audience of Charles Gravier Comte de Vergennes with The Sultan Osman III in Constantinople 1755.” Oil on Panel. <http://en.wikipedia.org/wiki/File:Audience-of-Charles-Gravier-Comte-de-Vergennes-with-The-Sultan-Osman-III-in-Constantinople-1755.jpg>. 24 Aug 2012.



“Turkish Letter Writer.” Print. <http://www.collectorsprints.com/11116/antique-print/turkishletterwriter>. 24 Aug 2012.



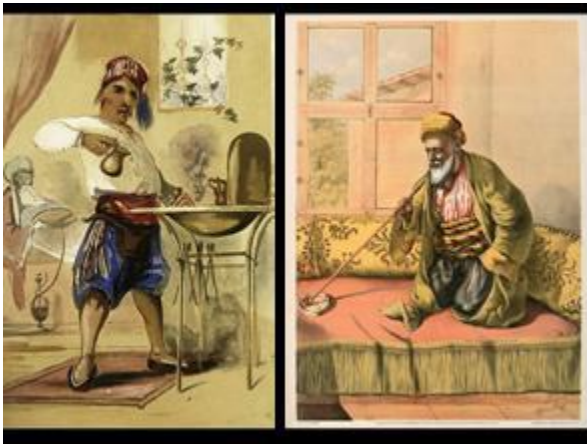
LEFT: J.B. Vien, *Bacha de Caramanie*, 17th century [http://www.theartnewspaper.com/whatson/event/Ottomania:-The-Turkish-world-through-Western-eyes-\(1500-1750\)/1121159](http://www.theartnewspaper.com/whatson/event/Ottomania:-The-Turkish-world-through-Western-eyes-(1500-1750)/1121159)

RIGHT: “Turkish Guard.” Print. [http://www.columbia.edu/itc/mealac/pritchett/00routes/data/1700\\_1799/compendia/jefferys/turkishguard1.jpg](http://www.columbia.edu/itc/mealac/pritchett/00routes/data/1700_1799/compendia/jefferys/turkishguard1.jpg). 24 Aug 2012.



LEFT: "Master of Grand Ceremonies." Print. [http://www.columbia.edu/itc/mealac/pritchett/00routesdata/1700\\_1799/compendia/jefferys/turkishcourtier1.jpg](http://www.columbia.edu/itc/mealac/pritchett/00routesdata/1700_1799/compendia/jefferys/turkishcourtier1.jpg). 24 Aug 2012.

RIGHT: "Captain of Turkish Janissaries." Print. [http://www.columbia.edu/itc/mealac/pritchett/00routesdata/1700\\_1799/compendia/jefferys/turkishjanissary3.jpg](http://www.columbia.edu/itc/mealac/pritchett/00routesdata/1700_1799/compendia/jefferys/turkishjanissary3.jpg). 24 Aug 2012.

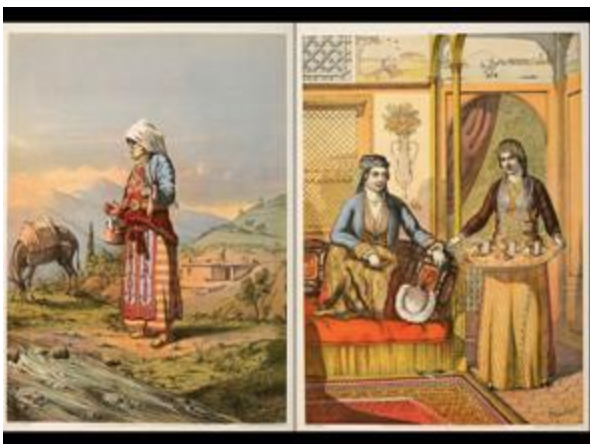


BOTH: "Turkish Images." <http://creativeroots.org/2010/08/18th-century-turkish-images/>. 24 Aug 2012.



BOTH: "Turkish Images." <http://creativeroots.org/2010/08/18th-century-turkish-images/>. 24 Aug 2012.





BOTH: "Turkish Images." <http://creativeroots.org/2010/08/18th-century-turkish-images/>. 24 Aug 2012



BOTH: "Servant Women." Oil on Canvas. <http://pinterest.com/pin/459930180664733497/>. 12 Aug 2012.



Guardi, Gianantonio. "Venice." <http://www.flickr.com/photos/60864546@N08/5540670300/>. 24 Aug 2012.



Landerer, E. Vu. "Constantinople Optical Views, 1780." Print. <http://www.adamsamsterdam.com/static/img/catalogus/11.jpg>. 24 Aug 2012.



LEFT: Liotard. "Turkish Woman with Slave, late 18th century." [http://www.allaboutshoes.ca/en/heights\\_of\\_fashion/east\\_meets\\_west/index.php](http://www.allaboutshoes.ca/en/heights_of_fashion/east_meets_west/index.php). 13 Aug 2012.

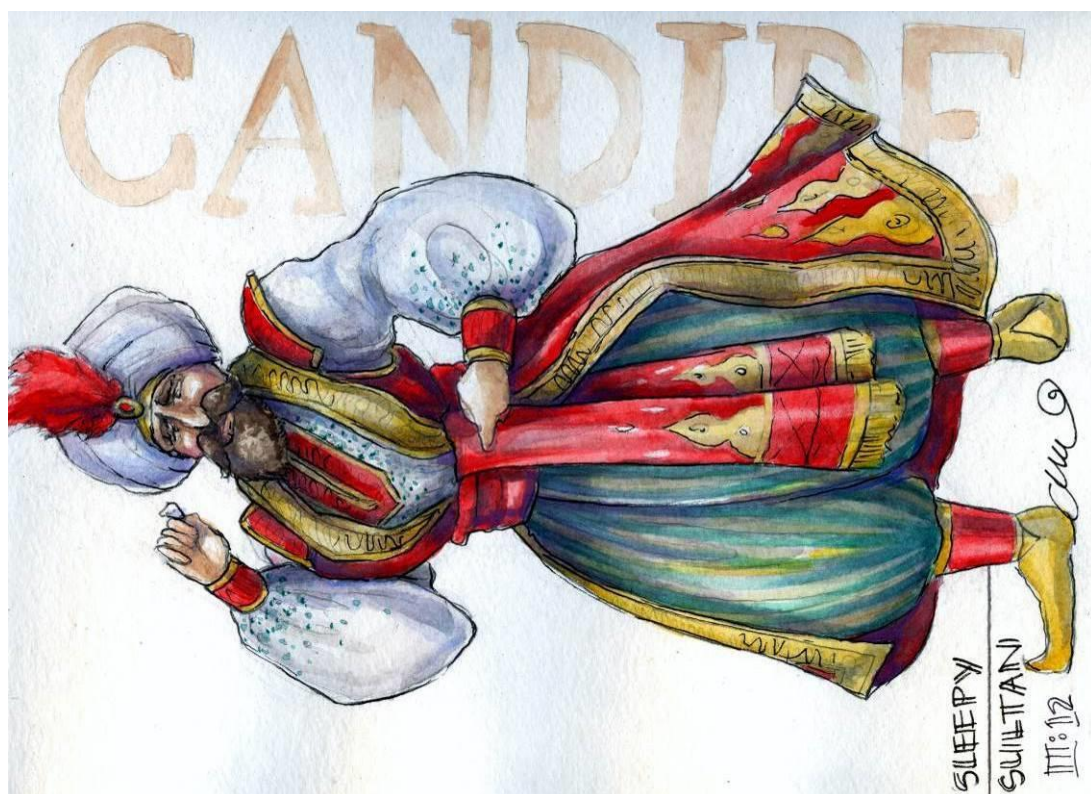
RIGHT: "A late 18th century Turkish woman." Print. [http://en.wikipedia.org/wiki/Ottoman\\_clothing](http://en.wikipedia.org/wiki/Ottoman_clothing). 12 Aug 2012.



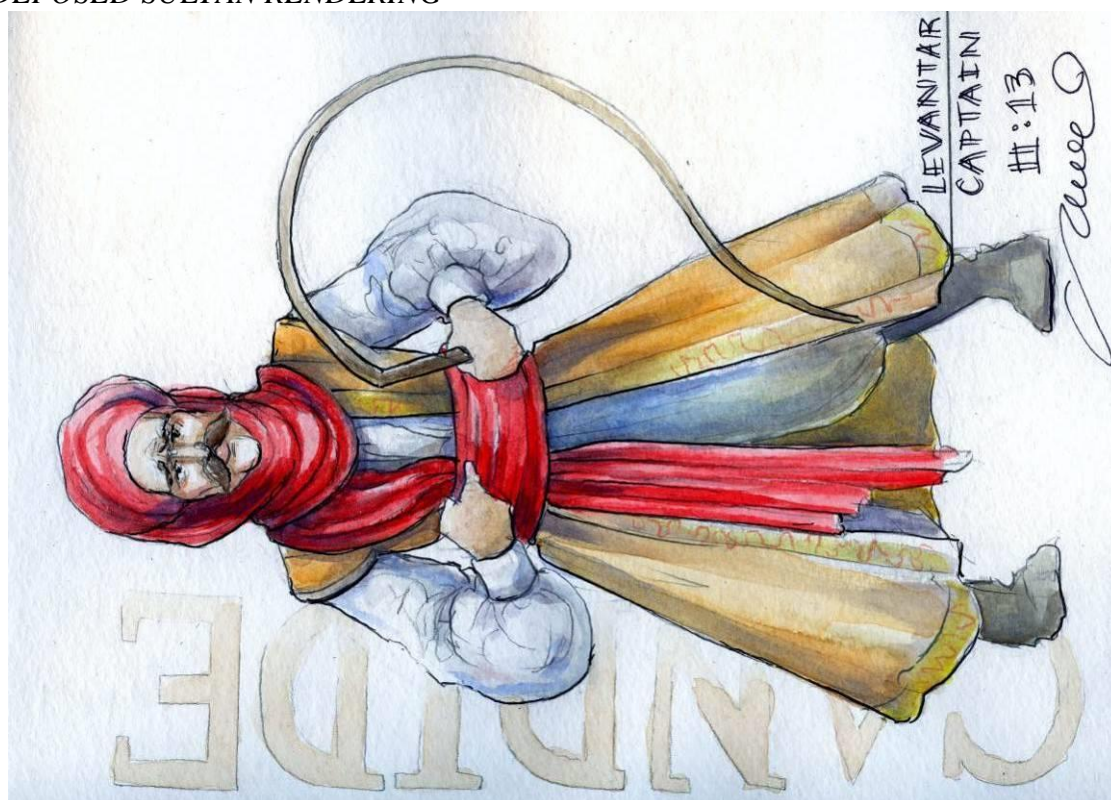
LEFT: Engelbrecht. "Gardener." Print. <http://www.georgeglazer.com/prints/aanda/art-pre20/engelbrecht.html>. 12 Aug 2012.

RIGHT AND MIDDLE: "Gardener, 18th-Century English." Woodcut. <http://americangardenhistory.blogspot.com/2009/12/18th-century-craftsmans-garden.html>. 22 Aug 2012.



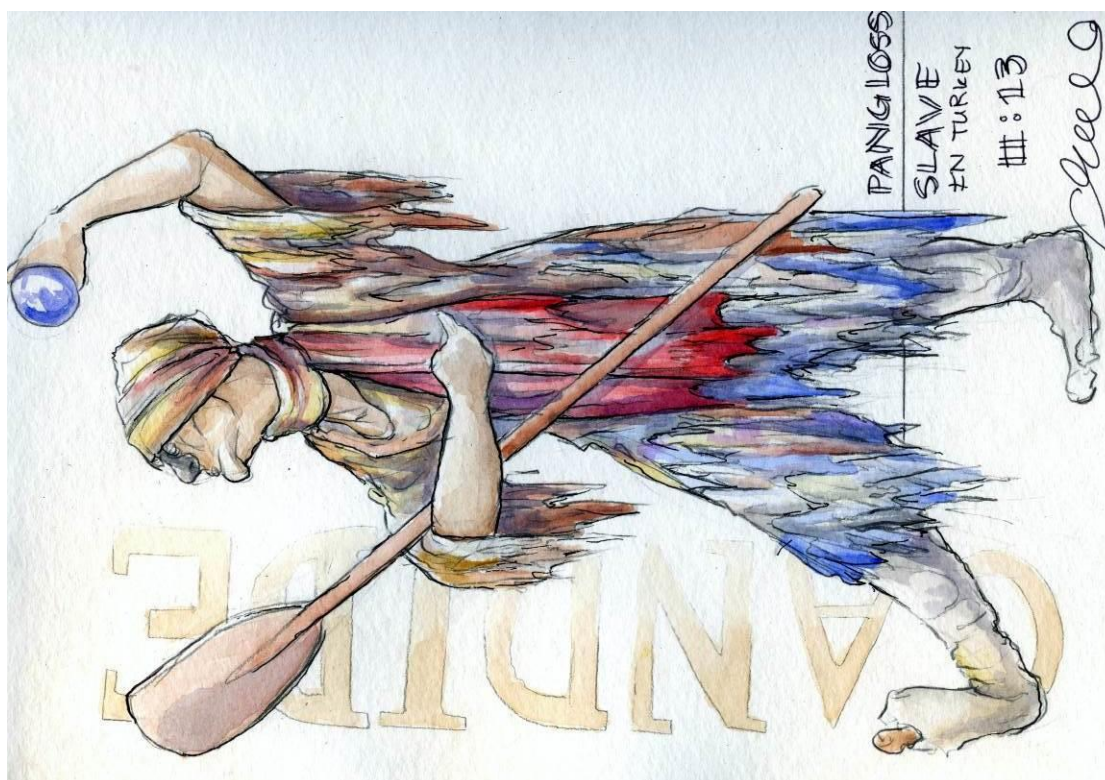


DEPOSED SULTAN RENDERING



LEVANTER CAPTAIN RENDERING





PANGLOSS II:13 RENDERING



MAXIMILLIAN II:13 RENDERING



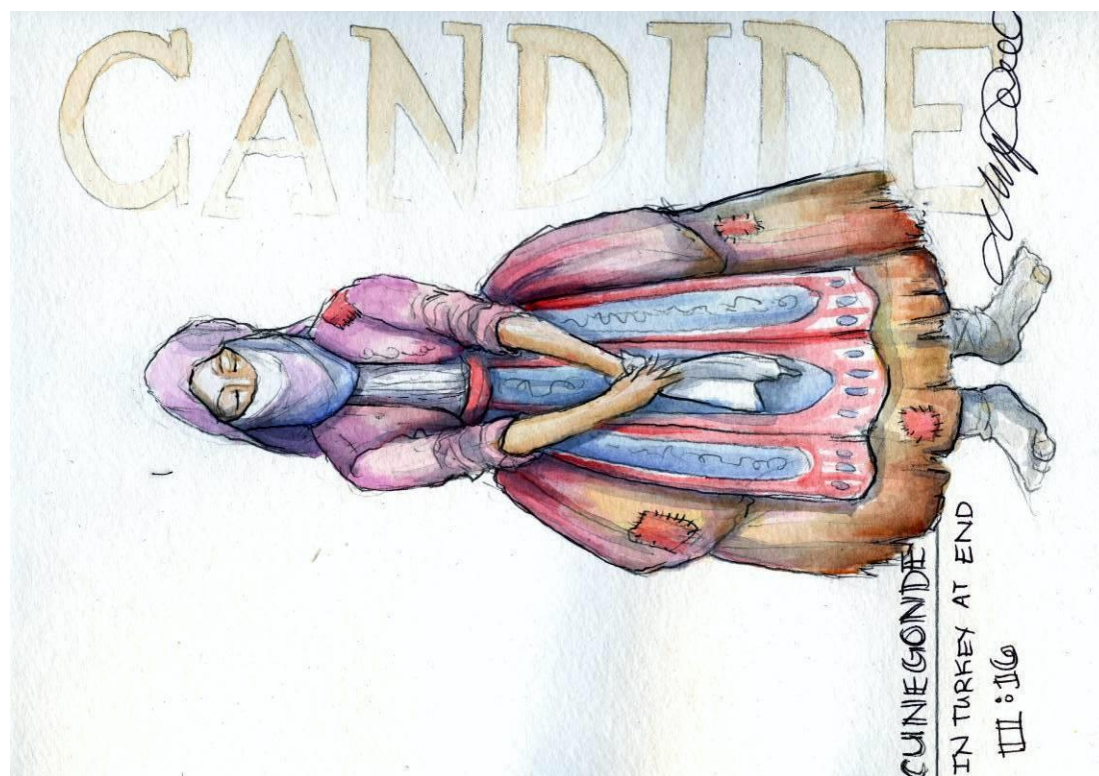


RAGOTSKI, BAZZINI AND CROOK RENDERING



OLD LADY II:14 RENDERING





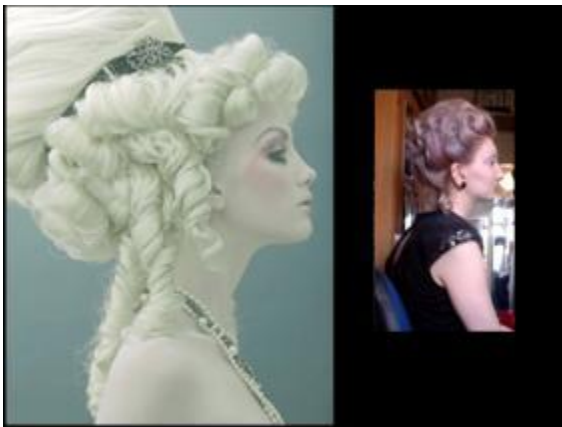
CUNEGONDE II:16 RENDERING



CUNEGONDE AND CANDIDE AT END RENDERING

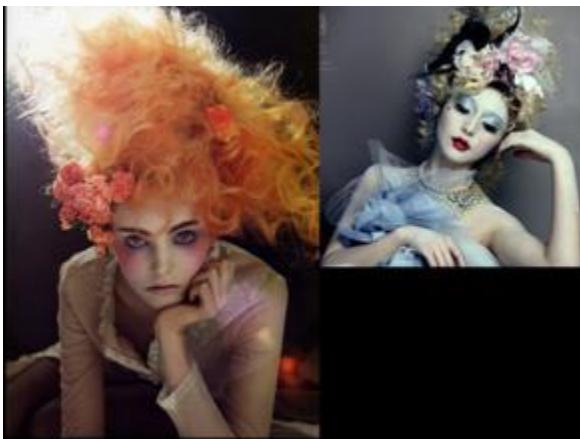
**APPENDIX 3N*****HAIR AND MAKE-UP RESEARCH***

BOTH: "Lovely." Photo. <http://cravebykate.blogspot.com.au/2009/01/lovely.html>. 23 Aug 2012.



LEFT: "Inspired 18th Century Hairdo." Photo. [www.modelmayhem.com](http://www.modelmayhem.com). 23 Aug 2012.

RIGHT: "Aesthetic Contradiction, 18th century Tutorial." Photo. [www.aestheticcontradiction.com](http://www.aestheticcontradiction.com). 23 Aug 2012.



LEFT: "Couture." Photo. <http://idreamofaworldofcouture.tumblr.com/page/46>. 12 Aug 2012.

RIGHT: "Contemporary Antoinette." Photo. <http://designersocial.tumblr.com/post/24213107507/beyond-beautiful-and-ultra-chic-chinese-actress>. 21 Aug 2012.





LEFT: "Antoinette." Photo. <http://pinterest.com/pin/459930180664731502/>. 20 Aug 2012.  
 RIGHT: "The 18th Century En Vogue." Photo. <http://pinterest.com/pin/4599301806643344221731502/>. 20 Aug 2012.



S  
 "Periwig." Photo. <http://pinterest.com/pin/1129930180664731502/>. 22 Aug 2012



SOURCE UNKNOWN.



**APPENDIX 30*****OTHER RESEARCH***

“Ombre Dress.” Photo. <http://pinterest.com/pin/459930180664723857/>. 22 Aug 2012.



“Clothing.” Oil on Canvas. <http://www.ballindalloch-press.com/society/clothing.html>. 12 Aug 2012.

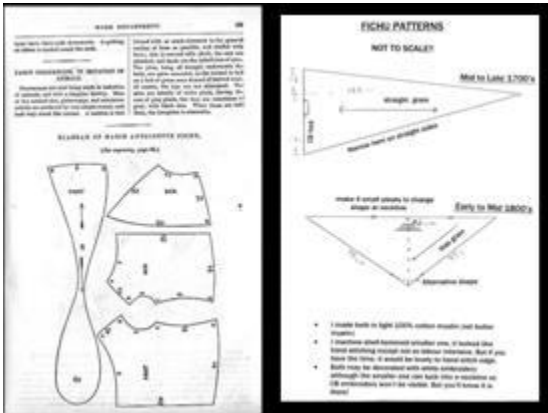


“Fashion.” Oil on Canvas. <http://www.kitchener.ch/html/de/fashion/special.php>. 20 Aug 2012.



LEFT: "Menswear." Photo. <http://lifetakeslemons.wordpress.com/2011/06/20/isabelle-de-borchgraves-paper-gowns/>. 12 Sept 2012.

RIGHT: "Neckwear." Photo. [http://profbloodgood.net/costumes/index.php?main\\_page=product\\_info&products\\_id=235](http://profbloodgood.net/costumes/index.php?main_page=product_info&products_id=235). 12 Sept 2012.



LEFT: "Fichu Pattern." Print. <http://www.uvm.edu/~hag/godey/images/picsfashion.html>. 12 Sept 2012.

RIGHT: "Fichu Pattern." Print. <http://camisolestobustles.blogspot.com/2010/10/fichu-patterns-moved-from-lady-janes.html>. 12 Sept 2012



"Everyday Headwear." Print. <http://www.longago.com/colonialwomen.html>. 12 Sept 2012.

## APPENDIX 3P

## INITIAL SPECS FOR WIG DESIGNER

(MINIMIZED TO SAVE PAGE SPACE)

APPENDIX INITIAL SPECS FOR WIG DESIGNER

INSPIRATION FOR ALL OF CUNEGONDE'S WIGS.



BARONESS (SHIP CAN BE FIXED AND WILL BE BUILT BY SOMEONE ELSE)



MAXIMILIEN WILL NEED TWO—OR POSSIBLY THREE—ONE NICE AND ONE RUINED FOR SURE. THE PONYTAIL WILL BE IN A BAG CALLED A CUE.



PANGLOSS—MAY NEED TWO—ONE NICE AND ONE RUINED



PAQUETTE—THE MAID—SHE WILL HAVE THE BIG, RIDICULOUS HAT





BARON OF WESTPHALIA—I WANT IT TO BE QUITE LONG



DON ISAACAB, THE BANKER



THE GOVERNOR—WILL NOT BE POWDERED



MARTIN (HE ONLY NEEDS ONE)



THE WITS—I HAVE TOYED WITH THE IDEA THAT THEY ARE IN PASTEL WIGS—OR AT LEAST HAVE A PASTEL TONE (THERE ARE 3 OF THEM)... THESE

OLD WOMAN—I LIKE THE REFERENCE IMAGE, BUT THE COLOR SHOULD BE GREY AND WHITE



MRS. VANDERENDER—THIS PROBABLY NEEDS TO BE QUICKCHANGABLE...



PROBABLY NEED TO BE QUICK-CHANGEABLE TOO... THE MORE OVER-THE-TOP, THE BETTER!!!



THERE ARE POSSIBLY SOME OTHER ENSEMBLE AND CHARACTER WIGS—TO GO WITH AN IDEA OF THE REALIZED AESTHETIC... HERE ARE SOME OPERATIONAL IMAGES

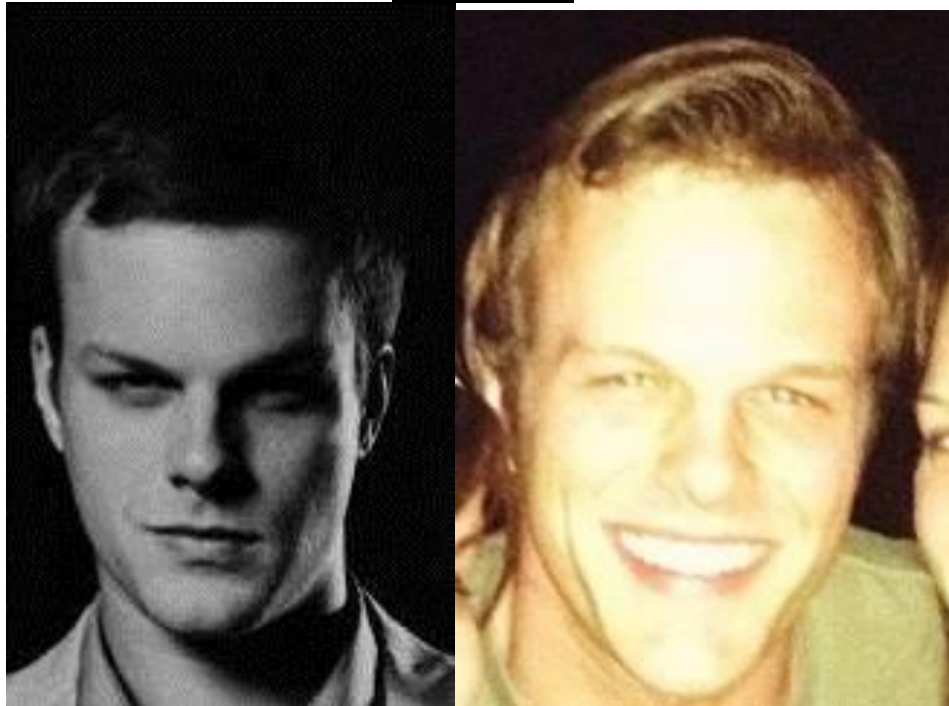


**THERE ARE POSSIBLT SOME OTHER ENSEMBLE AND CHARACTER WIGS—TO GIVE YOU AN IDEA OF THE REALIZED AESTHETIC..... HERE ARE SOME INSPIRATIONAL IMAGES.....**



**APPENDIX 3Q****WIG DESIGNER ORDER SHEETS****U n i v e r s i t y o f N E a t L i n c o l n****JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP****HAIR SPECS AND VISUAL INFORMATION****PRODUCTION: CANDIDE****UPDATED: 12/4/12****ACTOR: ADAM FIELDSON****CHARACTER: CANDIDE PHONE:**

**DESCRIPTION:** Eventually he will be coming to you, independent of Wig Contract to have his hair taken to a golden blonde. He is currently growing it out and will most likely also need a trim. He is the lead and should look dashing, innocent and a "golden-haired boy" who maintains his optimism despite harrowing circumstances.

**HEADSHOT****RESEARCH IMAGES**



# University of NE at Lincoln

## JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

### HAIR SPECS AND VISUAL INFORMATION

**PRODUCTION:** CANDIDE

**UPDATED:** 12/4/12

**ACTOR:** NOLAN HENKLE

**CHARACTER:** MAXIMILLIAN

**HEAD MEASUREMENT:** 23.25" **WIG COUNT:** 2

**PHONE:**

**DESCRIPTION:** His character is a pretentious priss. He needs two looks—a very well-groomed periwig that can have a bag on the ponytail and one that looks like he has been through hell, but is trying to maintain his vanity. It is up to you if you are willing to do the second look.

### HEADSHOT



### RENDERING



### RESEARCH IMAGES



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U n i v e r s i t y   o f   N E   a t   L i n c o l n

---

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

HAIR SPECS AND VISUAL INFORMATION

PRODUCTION: CANDIDE

UPDATED: 12/4/12

ACTOR: TIMOTHY PATRICK MADDEN

CHARACTER: WIT 1

HEAD MEASUREMENT: 23.5

PHONE:

DESCRIPTION: His character is a foppish know-it-all. I imagine that all of the Wits (3) will be lightly pastel-colored.

HEADSHOT



RENDERING



RESEARCH IMAGES





# U n i v e r s i t y o f N E a t L i n c o l n

## JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

### HAIR SPECS AND VISUAL INFORMATION

**PRODUCTION: CANDIDE**

**UPDATED: 12/4/12**

**ACTOR: NATHANIEL SULLIVAN**

**CHARACTER: MARTIN**

**HEAD MEASUREMENT: 23.5**

**PHONE:**

**DESCRIPTION:** His character is a thwarted academic who is down on his luck and speculative of Candide's optimism. He will wear a hat most of the time.

### HEADSHOT



### RENDERING



### RESEARCH IMAGES



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U n i v e r s i t y   o f   N E   a t   L i n c o l n

---

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

HAIR SPECS AND VISUAL INFORMATION

PRODUCTION: CANDIDE

UPDATED: 12/4/12

ACTOR: RYAN RA BSTEJNAK

CHARACTER: WIT 2

HEAD MEASUREMENT: 23

PHONE:

DESCRIPTION: His character is a foppish know-it-all. I imagine that all of the Wits (3) will be lightly pastel-colored. \*\* Ryan will be two different characters—hence two sheets.

HEADSHOT



RENDERING



RESEARCH IMAGES



---

U n i v e r s i t y   o f   N E   a t   L i n c o l n

---

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

HAIR SPECS AND VISUAL INFORMATION

PRODUCTION: CANDIDE

UPDATED: 12/4/12

ACTOR: RYAN RA BSTEJNAK

CHARACTER: BARON

HEAD MEASUREMENT: 23

PHONE:

DESCRIPTION: His character is an overbearing Baron, who is very wealthy and protective of his daughter, Cunegonde.

HEADSHOT



RENDERING



RESEARCH IMAGES





# U n i v e r s i t y o f N E a t L i n c o l n

## JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

### HAIR SPECS AND VISUAL INFORMATION

**PRODUCTION: CANDIDE**

**UPDATED: 12/4/12**

**ACTOR: HANNAH KURTH**

**CHARACTER: OLD WOMAN**

**HEAD MEASUREMENT: 22**

**PHONE:**

**DESCRIPTION:** She is a seemingly crazy old woman with a very complex history. Once a princess, she is now a pauper with one buttock. I would like for this one to be grey and white mixed, wild and to integrate some of her natural hair—I want it to move—not a stationary cloud of hair.

### HEADSHOT



### RENDERING



### RESEARCH IMAGES





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U n i v e r s i t y o f N E a t L i n c o l n

---

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**JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP**

---

**HAIR SPECS AND VISUAL INFORMATION****PRODUCTION: CANDIDE****UPDATED: 12/4/12****ACTOR: KENDALL REIMER****CHARACTER: CUNEGONDE****HEAD MEASUREMENT: 22.5****WIG COUNT: 2    PHONE:**

**DESCRIPTION:** She is the female lead and should be drop dead gorgeous. She is known for her amazing hair. Her first look will be innocent and blonde. She has no cares in the world. Her second look will need to be more opulent, as she is now the lead whore of Lisbon. This wig will be put on her ONSTAGE and will have a hat added to it. The second wig will be a powdered wig. She will be seen in pin curls onstage..... we may blonder her up as well if it makes the wig change easier and we can style the front.

---

**HEADSHOT****RESEARCH IMAGES**

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U n i v e r s i t y   o f   N E   a t   L i n c o l n

---

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

HAIR SPECS AND VISUAL INFORMATION

PRODUCTION: CANDIDE

UPDATED: 12/4/12

ACTOR: BRAIN JEFFERS

CHARACTER: GOVERNOR

HEAD MEASUREMENT: 22.5

PHONE:

DESCRIPTION: His character is a pompous, womanizing, napoleonic Governor of Buenos Aires..... this one is negotiable, as I may be able to order something pre-styled brown wig that will work.

---

HEADSHOT



RENDERING



RESEARCH IMAGES



---

U n i v e r s i t y   o f   N E   a t   L i n c o l n

---

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

HAIR SPECS AND VISUAL INFORMATION

PRODUCTION: CANDIDE

UPDATED: 12/4/12

ACTOR: DAVID RUBIO

CHARACTER: WIT 3

HEAD MEASUREMENT: 23.5

PHONE:

DESCRIPTION: His character is a foppish know-it-all. I imagine that all of the Wits (3) will be lightly pastel-colored.

HEADSHOT



RENDERING



RESEARCH IMAGES





---

U n i v e r s i t y o f N E a t L i n c o l n

---

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

HAIR SPECS AND VISUAL INFORMATION

**PRODUCTION: CANDIDE**

**UPDATED: 12/4/12**

**ACTOR: SARAH WARNER**

**CHARACTER: MRS. VANDENDER**

**HEAD MEASUREMENT: 25**

**PHONE:**

**DESCRIPTION:** She is a Dutch woman, who owns a fleet of ships and takes advantage of all that she can for money. She will have a hat on for the entire scene.

---

**HEADSHOT**



**RENDERING**



**RESEARCH IMAGES**





U n i v e r s i t y o f N E a t L i n c o l n

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

HAIR SPECS AND VISUAL INFORMATION

PRODUCTION: CANDIDE

UPDATED: 12/4/12

ACTOR: ANN GREY

CHARACTER: BARONESS

HEAD MEASUREMENT: 22.5

PHONE:

DESCRIPTION: She is a wealthy, spoiled woman. We will build the armature for ship.

RENDERING

RESEARCH IMAGES



# U n i v e r s i t y o f N E a t L i n c o l n

## JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

### HAIR SPECS AND VISUAL INFORMATION

**PRODUCTION:** CANDIDE

**UPDATED:** 12/4/12

**ACTOR:** JAIMIE PRUDEN

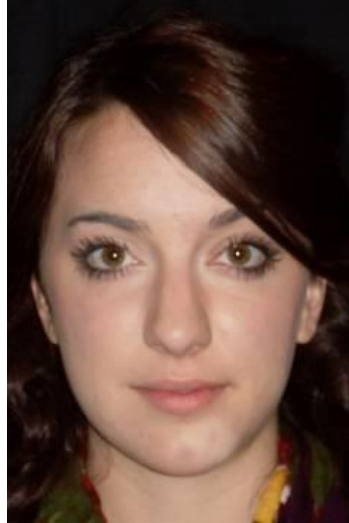
**CHARACTER:** PAQUETTE

**HEAD MEASUREMENT:** 22.75

**PHONE:**

**DESCRIPTION:** She is a VERY promiscuous. Servant to the Baron. This one s optional. The actress has short hair. We will take it on if you are unwilling to. Most of it will be covered by a hat.

### HEADSHOT



### RENDERING



### RESEARCH IMAGES



# U n i v e r s i t y o f N E a t L i n c o l n

## JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

### HAIR SPECS AND VISUAL INFORMATION

**PRODUCTION: CANDIDE**

**UPDATED: 12/4/12**

**ACTOR: SAM HARTLEY**

**CHARACTER: DR. PANGLOSS**

**HEAD MEASUREMENT: 25**

**PHONE:**

**DESCRIPTION:** Hic academic that teaches Candide to look at the world in a positive light. He will wear a hat with this wig for the first scene. We will take care of his second, distressed wig.

### HEAD SHOT



### RENDERING



### RESEARCH IMAGES





# U n i v e r s i t y o f N E a t L i n c o l n

## JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

### HAIR SPECS AND VISUAL INFORMATION

**PRODUCTION: CANDIDE**

**UPDATED: 12/4/12**

**ACTOR: TRIP SNYDER**

**CHARACTER: DON ISACAAR**

**HEAD MEASUREMENT: 23.5**

**PHONE:**

**DESCRIPTION:** He is a wealthy Jewish banker that is one of Cunegonde's lead clientele. This one is also optional.

### HEAD SHOT



### RENDERING

### RESEARCH IMAGES





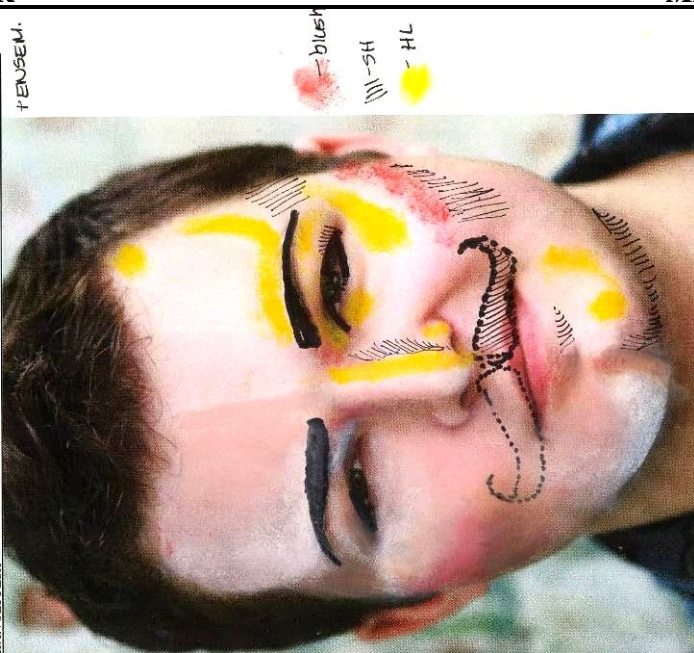
## APPENDIX 3R

## MAKE-UP CHARTS

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

CANDIDE MAKE-UP CHART

ACTOR: BRIAN JEFFERS  
CHARACTER: GOVERNOR  
ENSEMBLE



\*don't  
forget  
to base  
ears

ADDITIONAL INFORMATION: For governor, apply false mustache, the underlying look will work for Ensemble in act I, focus on creating SH contrast to hollow cheeks, fill in/thicken eyebrows; contour cheek into chin; lengthen nose by carrying HL under

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

CANDIDE MAKE-UP CHART

ACTOR: ADAM FIELDSON  
CHARACTER: CANDIDE



\*don't  
forget to  
base  
ears

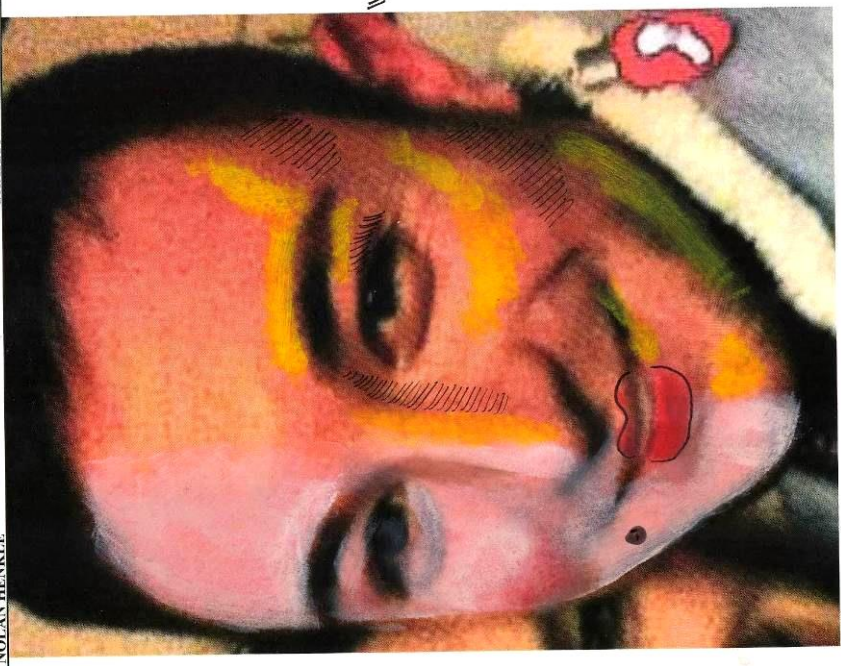
ADDITIONAL INFORMATION: This is a basic corrective look, pump up contrast slightly more. Do draw in brow shape slightly darker, focus on "friendly" - I want his make-up to feel natural; to preserve his fair skin tone; blush functions as SH - so be judicious!

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

CANDIDE MAKE-UP CHART

ACTOR: NOLAN HENKLE

CHARACTER: MAXIMILLIAN



HL  
HL-SH  
blush

\* use HL-  
color on  
nose

ADDITIONAL INFORMATION: keep skin tone fair, use brown liner before filling lips w/ color & REMIND him to STAVE!

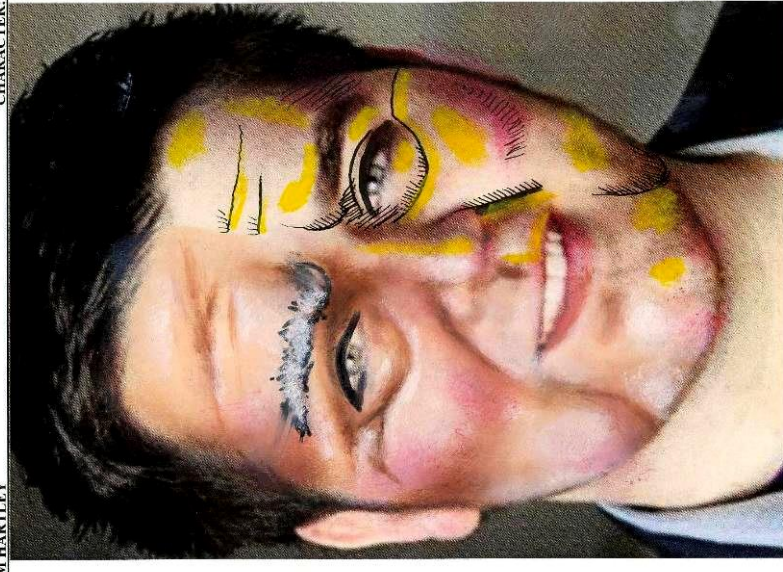
U n i v e r s i t y o f N E a t L i n c o l n

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

CANDIDE MAKE-UP CHART

ACTOR: SAM HARTLEY

CHARACTER: PANGLOSS



- blush  
- H  
- SH

\* don't forget to base ears!

ADDITIONAL INFORMATION:

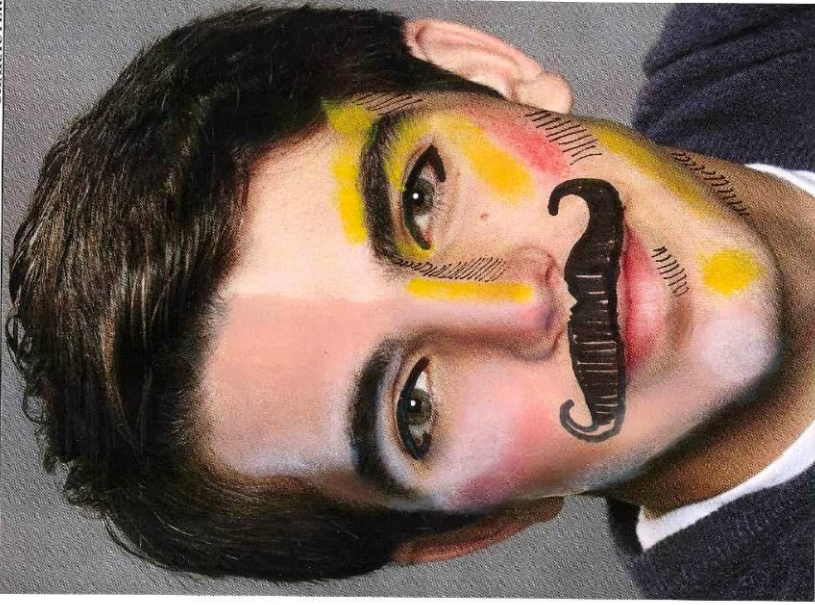
• even contrast on aging, blush in all regions -  
• underline brows w/ black pencil before adding white  
• at apex of HL- add white if contrast value doesn't read from stage  
• add color to lower lip only & line eyes w/ black



CANDIDE MAKE-UP CHART

ACTOR: BRYAN HOWARD

CHARACTER: ENSEMBLE

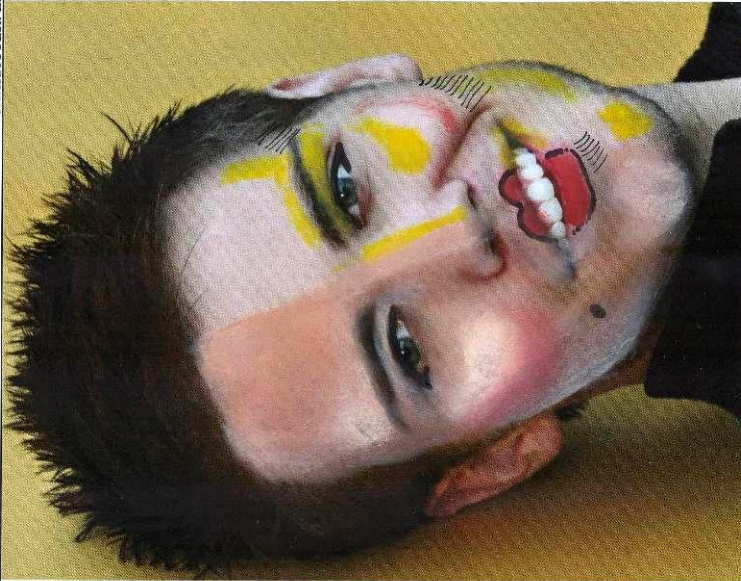


ADDITIONAL INFORMATION: keep base 2 shades darker than natural skin tone, base pass, use HL to accentuate jawline & chin, use mustache wax

CANDIDE MAKE-UP CHART

ACTOR: DAVID RUBIO

CHARACTER: ENSEMBLE



ADDITIONAL INFORMATION: keep skin color fair, but preserve contrast of HL/SH - for wit, use period-shaped lips



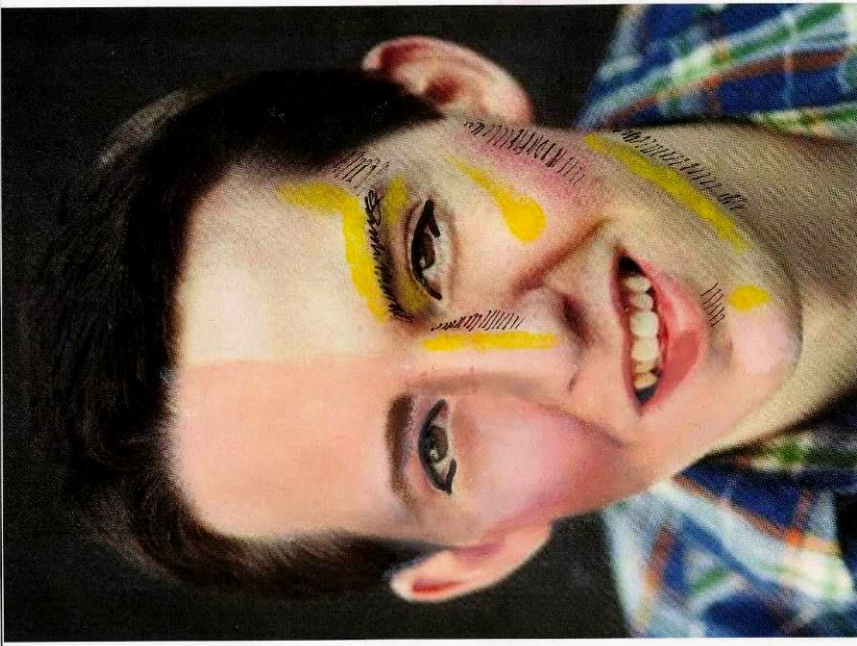
University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

CANDIDE MAKE-UP CHART

ACTOR: TIMOTHY MADDEN CHARACTER: ENSEMBLE

ACT I

\* base  
ears



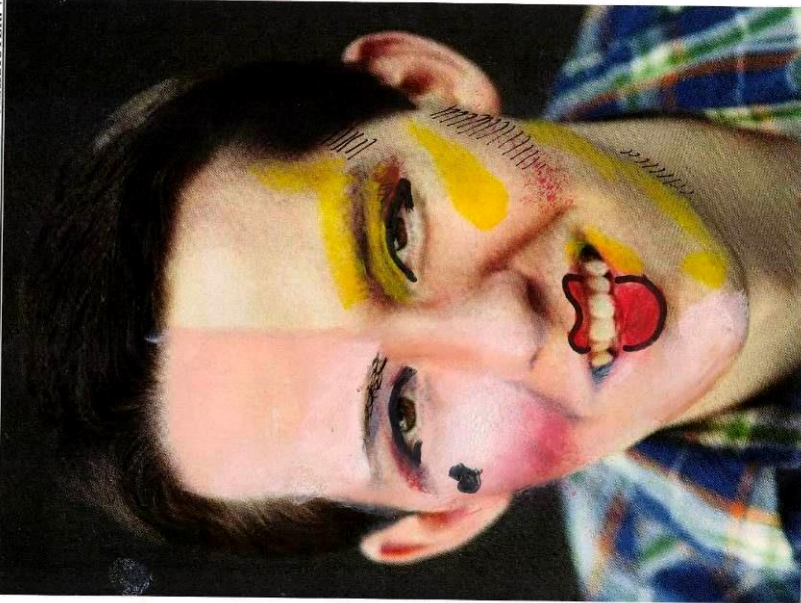
- HL  
blush  
- SH

ADDITIONAL INFORMATION: Act I should be a basic corrective  
look - bump up contrast value, don't forget that  
blush acts as SH to base ears & reinforce brow  
shape w/ brown pencil

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JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

CANDIDE MAKE-UP CHART

ACTOR: TIMOTHY MADDEN CHARACTER: WIT



blush  
- SH  
- HL

ADDITIONAL INFORMATION: lighten up basic corrective w/  
add'l white & HL, use brown liner to create  
new lip shape, fill w/ color, line eyes in black,  
base ears & powder w/ white, draw in love patch,  
pencil in brows w/ brown

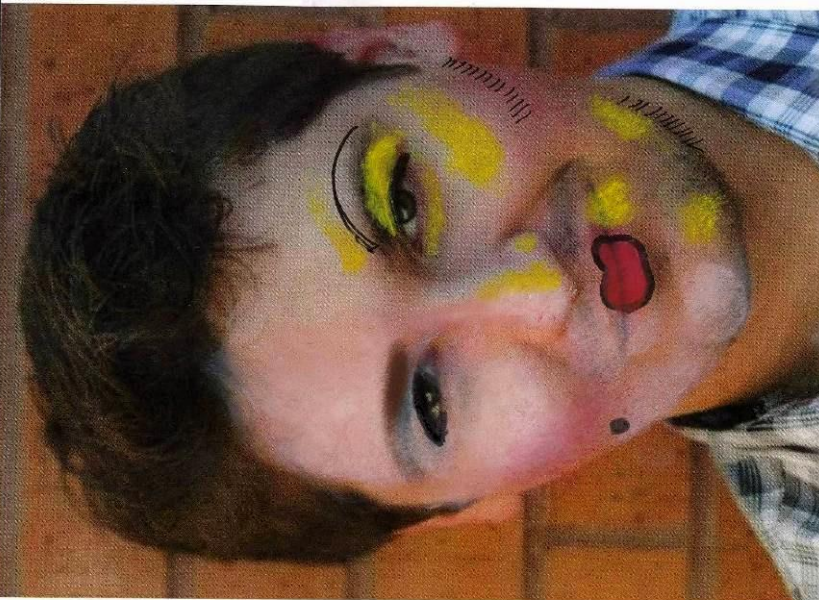


University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

CANDIDE MAKE-UP CHART

ACTOR: RYAN RABSTEJNAK

CHARACTER: WIT



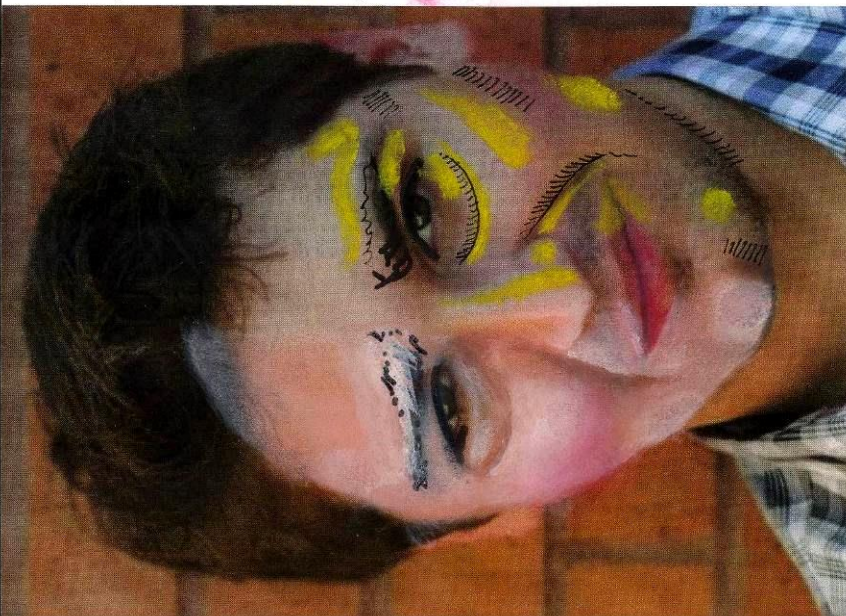
\* use lightest base color  
\* HL white for HL color  
\* focus on HL, not SM

blush  
HL-SH  
-HL

\* be sure to base ears

CTOR: RYAN RABSTEJNAK

CHARACTER: BARON



-HL  
HL-SH  
BLUSH

into soldier's and a bapt.  
\* don't forget to base ears!

ADDITIONAL INFORMATION: keep base color fair & contrast value of HL/SH fairly extreme, underline brows w/ black before white, line eyes w/ black

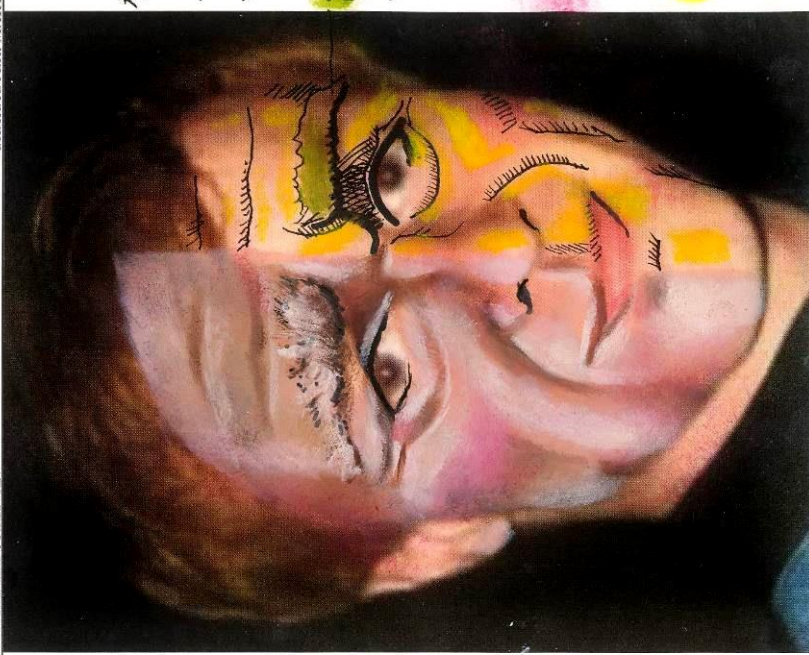
ADDITIONAL INFORMATION: this look can be started for servant, & line lips in brown, & if time during act break, it would be great to have you block brows, & add love patch w/ black pencil, & powder w/ white



CANDIDE MAKE-UP CHART

ACTOR: NATHANIEL SULLIVAN

CHARACTER: MARTIN



\* base  
colour  
is  
slightly  
too  
grey  
(from  
working  
on  
photo-  
copy)

\* add  
black  
liner  
to edge  
of  
nostrils

apply  
grey  
hair,  
under-  
lined  
w/  
black

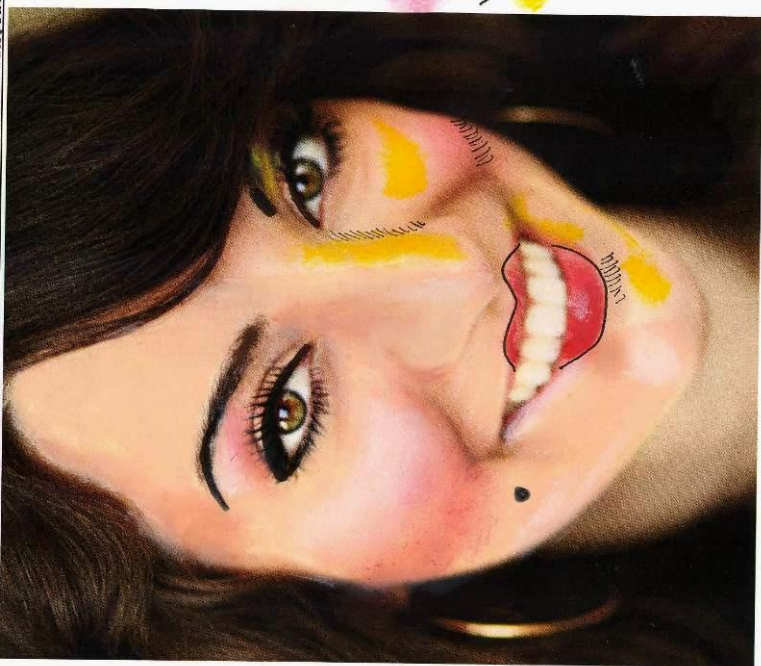
blush  
-SH  
-HL

ADDITIONAL INFORMATION: use sh on upper lip; line brown w/in  
natural line to diminish size; shape; push contrast  
value of HK/SH on wrinkles; add blush to warm  
up SH; apply grey hair brows, underling in black

CANDIDE MAKE-UP CHART

ACTOR: JAMIE PRUDEN

CHARACTER: PAQUETTE



blush  
-SH  
-HL

ADDITIONAL INFORMATION: what you did @ photo day was  
lovely - keep it fair, but w/ some contrast to  
keep the look from reading flat - may use  
a little white in HL



University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

CANDIDE MAKE-UP CHART

ACTOR: KENDAL REIMER

CHARACTER: CUNEGONDE



"ugly"  
look  
end of  
ACT II

blush  
HS  
HL

ADDITIONAL INFORMATION: I make brows larger & more exag-  
I use pale lipstick, I hollow out cheek sockets  
eye sockets w/ SH, & can be splotchy & the  
transformation should be very drastic

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

CANDIDE MAKE-UP CHART

ACTOR: KENDAL REIMER

CHARACTER: CUNEGONDE



blush  
HS  
HL

ADDITIONAL INFORMATION: I outline lipshape in brown, then  
fill, eye-socket water brows, keep coloration fair, but  
w/ some dimension to cheeks & nose



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JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

CANDIDE MAKE-UP CHART

ACTOR: HANNAH KURTH

CHARACTER: OLD LADY



\* if possible use lace that is one shade darker than natural color

do w/ darker brow shape

||| - SH

- HL

blush

\* warm gr up w/ blush

ADDITIONAL INFORMATION: P old age look can be pretty extreme - up close - focus on aging shapes that create impact, rather than detail, period fashion influences included, P nose shape should be "hour glass"

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

CANDIDE MAKE-UP CHART

ACTOR: ADIEGHAN MODROVSKY

CHARACTER: ENSEMBLE WOMEN



blush

||| - SH

- HL

ADDITIONAL INFORMATION: P use a base that is similar to our one shade darker than natural skin tone, P accent areas that protrude forward w/ HL, P consider blush to be SH, put a black eye liner, P draw in brows darker than you think they need to be, P line lips in brown first, then fill w/ color



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JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

CANDIDE MAKE-UP CHART

ACTOR: ANNE GRAY

CHARACTER: ENSEMBLE

Protonics



blush

- HL

- SH

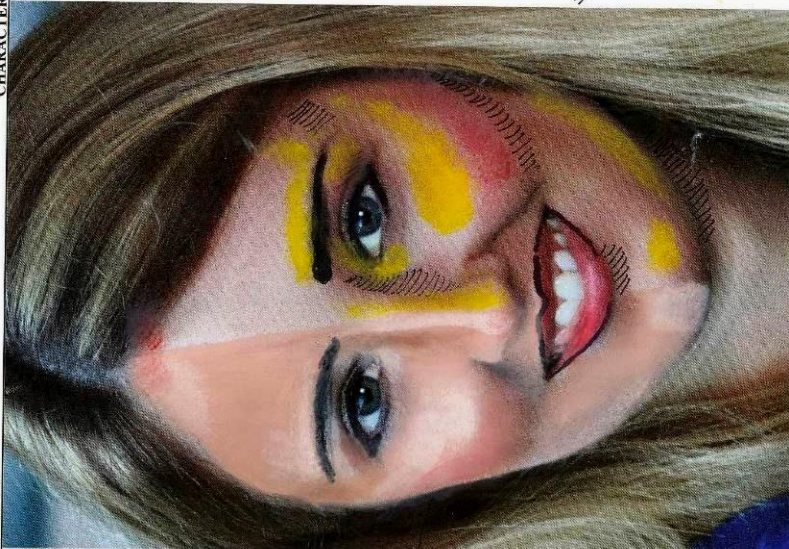
ADDITIONAL INFORMATION: Keep skin tone very fair, but use clay based base or SH to reinforce some shadows -  
Draw in brow shape darker & add period lip shape

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

CANDIDE MAKE-UP CHART

ACTOR: JAMIE UNGER

CHARACTER: ENSEMBLE



\* BASIC  
CORRECT  
for  
ENSEMBLE  
women

\* & the  
stage space  
is HUGE -  
push contour  
value on  
HL/SH

- blush

- HL

- SH

ADDITIONAL INFORMATION: skin tone should remain fairly natural  
to slightly more fair, & remember: blush functions as  
SH, line lips in brown, then fill w/ color, & exagg.  
brow shapes w/ brown pencils, & line eyes w/ black

carry HL/  
SH & blush  
back to-  
wards ear

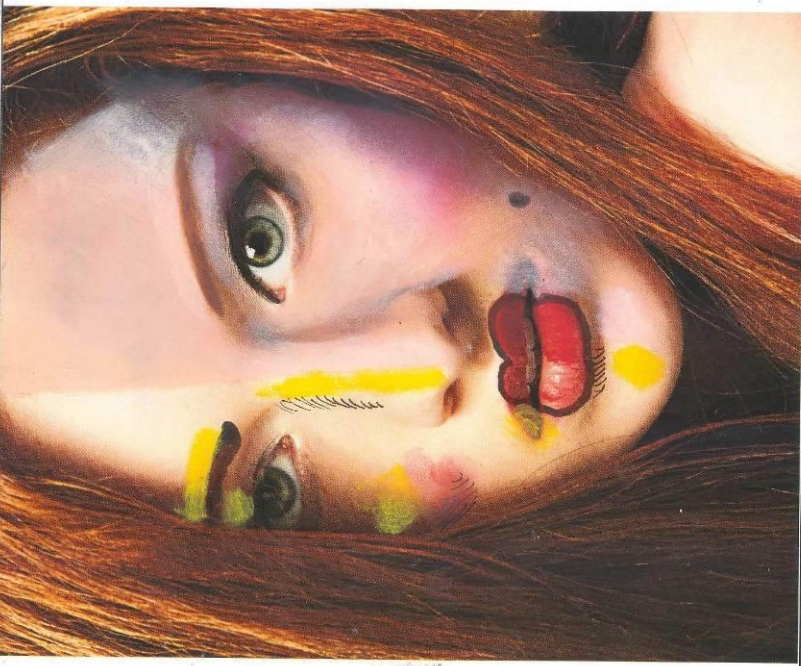


University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

CANDIDE MAKE-UP CHART

ACTOR: EMILY SOLO

CHARACTER: ENSEMBLE



SH  
HL  
blush

"WHORES"

her base  
color can be  
kept light  
HL -  
extra light +  
white  
powder w/  
white  
treat  
blush as  
SH

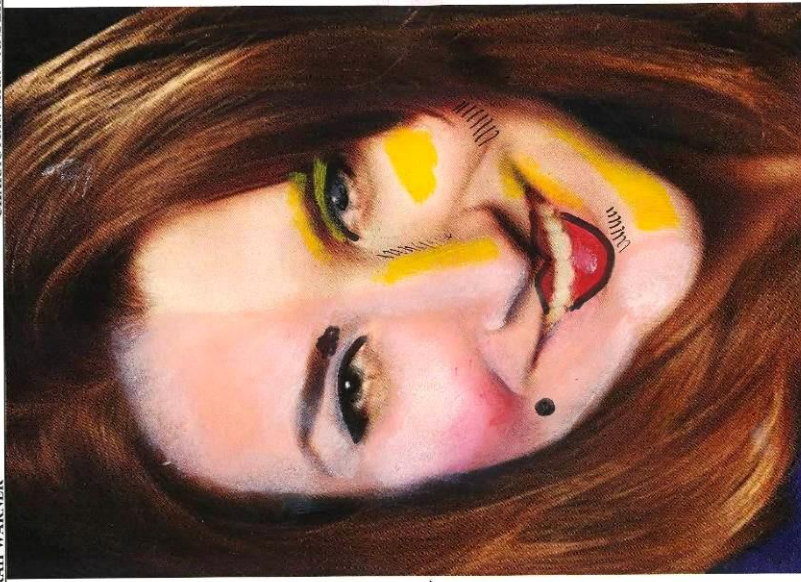
ADDITIONAL INFORMATION: 18th, locu - fair base color w/  
brown-lined lips re-accentuate brow shape, remember  
that blush will read as SH

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

CANDIDE MAKE-UP CHART

ACTOR: SARAH WARNER

CHARACTER: MRS. VANDERENDER



blush  
SH  
HL

ADDITIONAL INFORMATION: 18th century upper class - fair  
complexion w/ beauty patch - still want a sense of  
dimension, though is lighter in value overall,  
define lips in brown + then add color to "pop"

**APPENDIX FOR CHAPTER 4****CONTENTS:**

<u>APPENDIX 4A</u>	<u>MASTER BINDER INDEXES</u>
<u>APPENDIX 4B</u>	<u>TO DO LISTS</u>
<u>APPENDIX 4C</u>	<u>PICTORIAL TRACKING SHEETS</u>
<u>APPENDIX 4D</u>	<u>INDIVIDUAL BREAKDOWN LISTS</u>
<u>APPENDIX 4E</u>	<u>CAST LISTS</u>
<u>APPENDIX 4F</u>	<u>MASTER SHIFT PLOT</u>
<u>APPENDIX 4G</u>	<u>ABRIDGED SHIFT PLOT WITH CHANGES CODED</u>
<u>APPENDIX 4H</u>	<u>INDIVIDUAL ACTOR SHIFT PLOTS</u>
<u>APPENDIX 4I</u>	<u>ACTOR SHIFT PLOT BREAKDOWNS</u>
<u>APPENDIX 4J</u>	<u>INITIAL SWATCH SHEETS</u>
<u>APPENDIX 4K</u>	<u>DRAPER SWATCH PAGES</u>
<u>APPENDIX 4L</u>	<u>RENTAL DOCUMENTS</u>
<u>APPENDIX 4 M</u>	<u>ACTOR PICTORIAL SHIFT SHEETS</u>
<u>APPENDIX 4N</u>	<u>CREW ORIENTATION DOCUMENTS</u>
<u>APPENDIX 4O</u>	<u>ACTOR ORIENTATION DOCUMENTS</u>

**APPENDIX 4A*****MASTER BINDER INDEXES***

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***Costume Design Binder***

Time Sheet Log Form  
Miniature Copies of Renderings  
Cast Lists  
Contact Sheets  
Production Calendars  
Production Meeting Notes  
Storyboard Illustrations with Questions  
Questions  
Notes of Immediate Importance  
Budget Information  
Receipts  
Budget Log Form  
Purchasing Information  
Scenic Breakdown  
Rental Documents  
Measurements-A-Glance  
Abridged Shopping and To Do Lists

***Measurement Binder***

Cast List  
Measurements-At-Glance  
Per Actor Measurement Sheets  
Working Copies of Pencil Sketches

***Research Binder Index***

Conceptual Presentations  
Make-Up Research  
Additional Patterning and Location Research  
Copies of Class Project Renderings  
Copies of Class Project Research  
“Cansnuggie” Presentation

***Character-Specific Research Binder Index***

Cast List  
Research Broken down by Specific Characters  
Copies of Associated Renderings

***Script (All Versions) Binder Index***

Wheeler Text  
Zimmerman Text, Version 1  
Zimmerman Text, Version 2  
Zimmerman Text, Version 3  
Copy of Original Voltaire Text



**Per Location Research Binder Index**

A Guide to Locations in the Text  
 A Random Glossary of Terms in Our Candide Text  
 Original Candide Illustrations  
 Westphalia  
 War  
 Holland  
 Lisbon  
 Earthquake  
 Auto Da Fe  
 Spain  
 At Sea  
 El Dorado  
 South America  
 Surinam  
 Jesuits  
 Venice  
 Turkey  
 Peasants  
 Uniforms  
 Other

**Make-Up Binder Index**

Wardrobe Crew Orientation Information  
 Make-Up Crew Orientation Information  
 Actor Headshots  
 Make-Up Order Form  
 Make-Up Research Presentation  
 Make-Up Charts

**Female Character Binder Index**

Cast List  
 Measurements-At-Glance  
 Master Shift Plot  
 Per Actor Sections
 

- Master Measurement Sheet
- Individual Actor Shift Plot
- Individual Actor Shift Plot Breakdown
- Individual Actor "Look Count" and Master Inventory
- Color Costume Sketch
- Color-Coded Sourcing Sheets
- Fabric Swatch Pages
- Additional Assistive Research or Information

**Male Character Binder Index**

Cast List

Measurements-At-Glance

Master Shift Plot

Per Actor Sections

- Master Measurement Sheet
- Individual Actor Shift Plot
- Individual Actor Shift Plot Breakdown
- Individual Actor "Look Count" and Master Inventory
- Color Costume Sketch
- Color-Coded Sourcing Sheets
- Fabric Swatch Pages
- Additional Assistive Research or Information

**18<sup>th</sup> c. Patterning Research Binder Index**

Dress-Specific Research and Documentation

Overview Information

Period-Specific Artwork

Comics and Caricature

Women's Garment Styles and Construction

Extent Garments

Understructure

Menswear

Textiles

Detailing, Trim and Closures

Hats and Accessories

Wigs and Hair

Common Class

Other

Bibliography

**18<sup>th</sup> c. Patterning Binder Index**

Syllabus

Class Handouts

Greek Draping Projects

Period Sleeve Patterning Project

Period Corset and Understructure Project

- Corset Pattern
- Puff Bustle Pattern
- Petticoat Description
- Research Images

Period Garment Project

- Initial Sketch
- Bodice Pattern
- Overskirt Pattern
- Underskirt Pattern
- Research Images

[illegible]













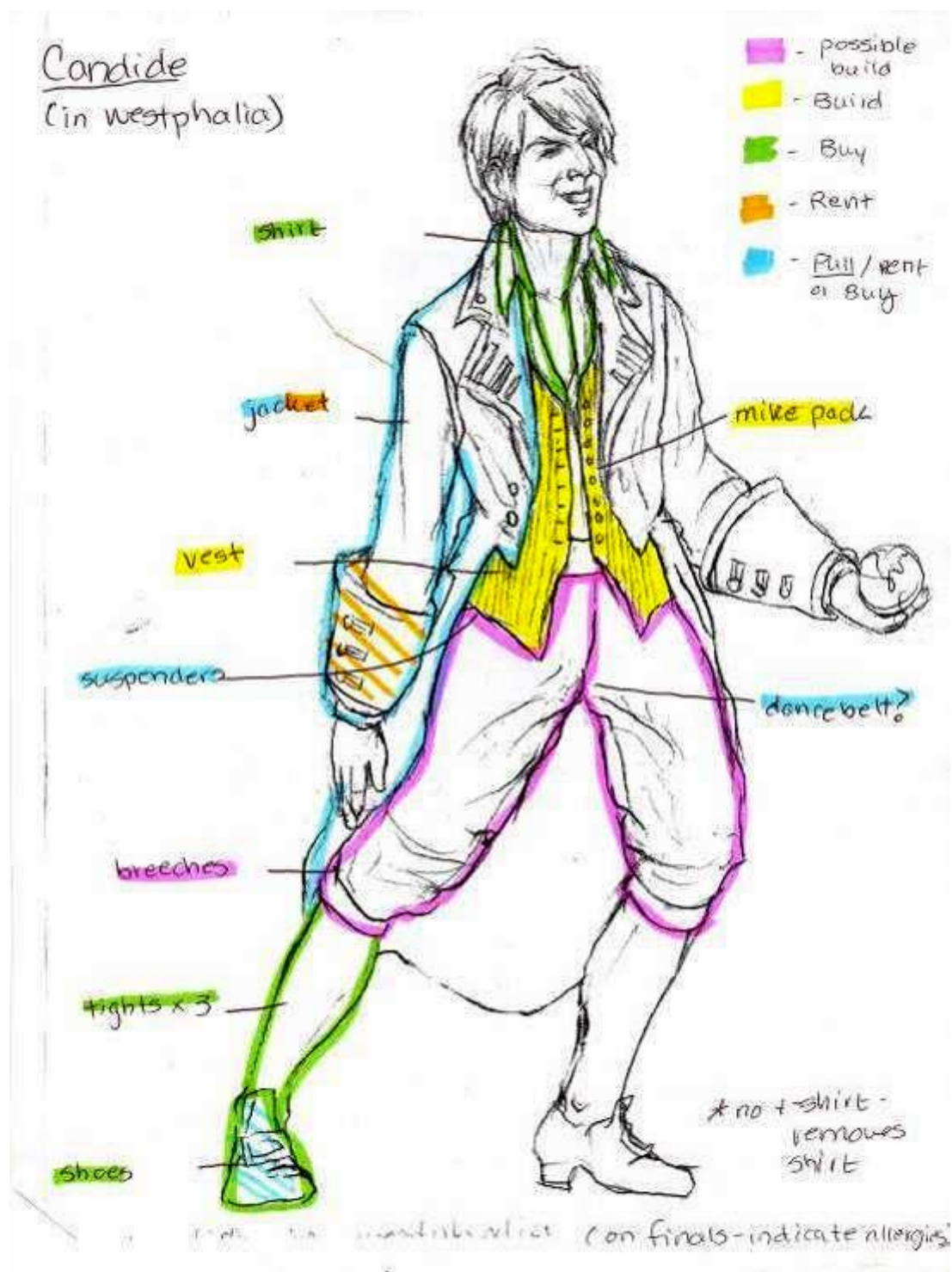






## APPENDIX 4C

## PICTORIAL TRACKING SHEETS







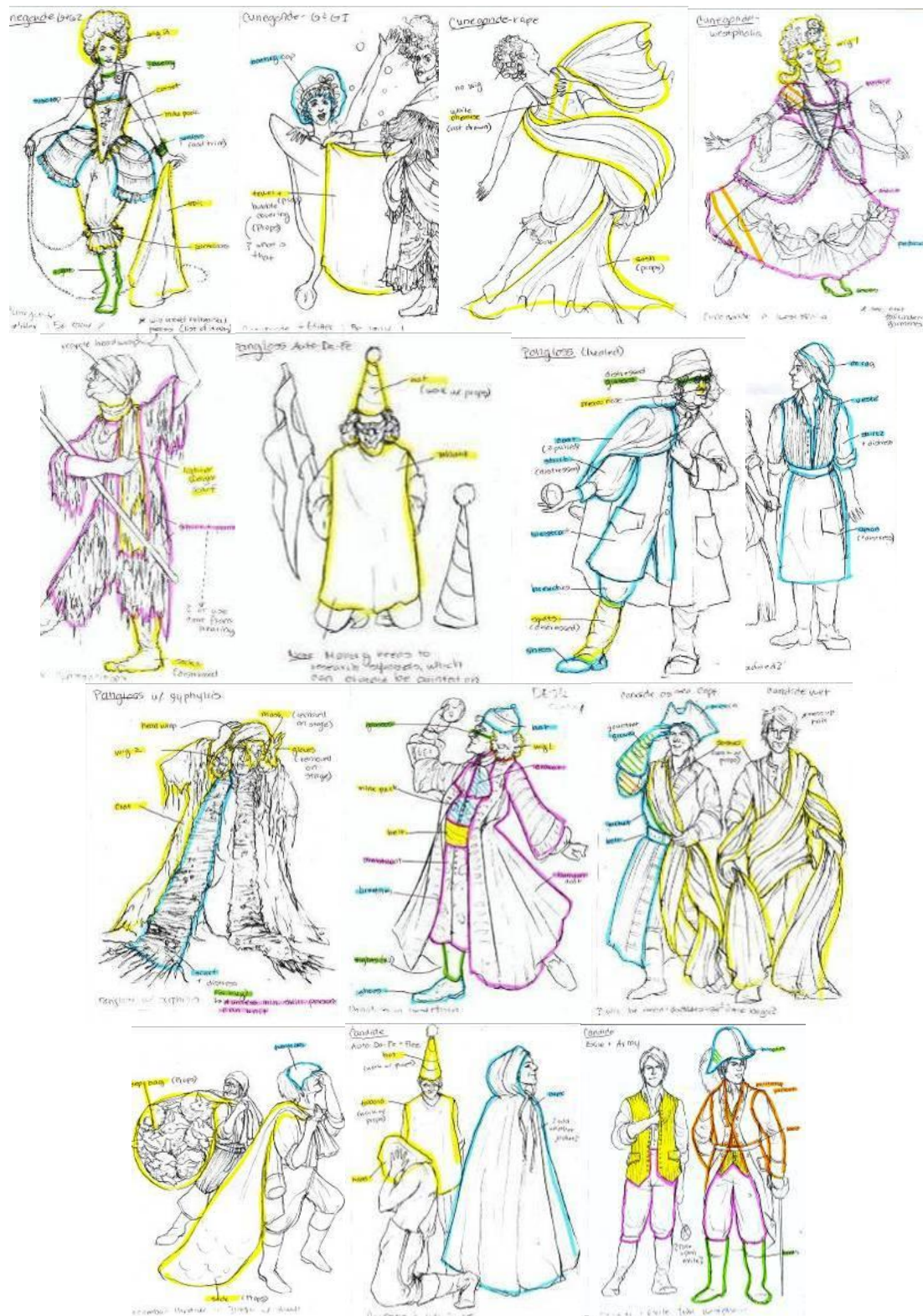












**UNIVERSITY OF NE BR LINCOLN**  
UNIVERSITY COLLEGE SCHOOL OF THEATRE AND FILM CREATIVE SHOP

PRODUCTION: CANDICE      LAST DATE: 10/20/12

name	name	name	name	name
WITA	saline	vaughn		
	celia	clough		
GLADYS	marion	cash		
	steve	knob		
LEW CAY				
	stevenson			
WILLIAM (HARRIS)				
ALICE V	underwood			
	john			
	madison			
MARTIN	marion	cash		
	monahan			
WILLIAM	fred	honda		
	carro			

**UNIVERSITY OF NE BR LINCOLN**  
UNIVERSITY COLLEGE SCHOOL OF THEATRE AND FILM CREATIVE SHOP

PRODUCTION: CANDICE      LAST DATE: 10/20/12

name	name	name	name	name
CANDICE	rodger			
	jeff			
	marion	cash		
	monahan			
DESMOND	fred			
	honda			
	monahan			
ALICE V	underwood			
	john			
	madison			
MARTIN	marion	cash		
	monahan			
WILLIAM	fred	honda		
	carro			

**UNIVERSITY OF NE BR LINCOLN**  
UNIVERSITY COLLEGE SCHOOL OF THEATRE AND FILM CREATIVE SHOP

PRODUCTION: CANDICE      LAST DATE: 10/20/12

name	name	name	name	name
ROSEMARY	rodger			
	jeff			
	marion	cash		
ALICE V	underwood			
	john			
	madison			
MARTIN	marion	cash		
	monahan			
WILLIAM	fred	honda		
	carro			

**UNIVERSITY OF NE BR LINCOLN**  
UNIVERSITY COLLEGE SCHOOL OF THEATRE AND FILM CREATIVE SHOP

PRODUCTION: CANDICE      LAST DATE: 10/20/12

name	name	name	name	name
CANDICE	rodger			
	jeff			
	marion	cash		
ALICE V	underwood			
	john			
	madison			
MARTIN	marion	cash		
	monahan			
WILLIAM	fred	honda		
	carro			

[illegible]



University of NE at Lincoln

JOHN CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

PRODUCTION CANDIDATE BUILDING PROJECT LIST LAST DATE: 10/30/12

Name	Item	Notes	Date	Time	Room
RUNAROUND	wing 1 & 2				
	white costume				
	pantaloons				
	vest				
(prop)	towel				
(prop)	cell				
	nailie made				
	"hair fluid"	ging			
	ladder	"			
	undershirt	"			
	stomacher 1	"			
	undershirt 1	"			
	stomacher 2	ara			
	hat	"			
	overshirt 2	"			
	head wrap/seal end	"			
	ankle skirt	"			
	bouquet	"			
	stockings	distressed			
	mask	end			

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JOHN CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

PRODUCTION CANDIDATE BUILDING PROJECT LIST LAST DATE: 10/30/12

Name	Item	Notes	Date	Time	Room
CANDICE	vest				
	tailboard				
	hat	auto de fe			
(prop)	hood	"			
(prop)	sash	ara			
(prop)	sash	and / conquest			
(prop)	jewel bag				
	olive pack				
PANTALOONS	mini park				
	warm sash				
	wing 1 & 2				
	distressed robe				
	mask	superhero			
	metal nose				
	gloves	supernova			
	distressed spurs	Holland			
	hat	auto de fe			
	tailboard	"			
(prop)	hood				
	sash 2				
	distressed robes				

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JOHN CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

PRODUCTION CANDIDATE BUILDING PROJECT LIST LAST DATE: 10/30/12

Name	Item	Notes	Date	Time	Room
KATHERINE	clothes	with			
	servants				
quilted	shawls				
	mantillas				
	blinds	add fringe			
	white socks				
	hair flowers				
general	white patches				
dutch	add ribbons				
	to hats				
9 women	capes				
	hats w/ masks				

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JOHN CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

PRODUCTION CANDIDATE BUILDING PROJECT LIST LAST DATE: 11/1/13

Name	Item	Notes	Date	Time	Room
hair	african				
	headress				
	jewelry				
hair	african				
	jewelry				
	headress				
Africans	skirts				
	tops				
	actions				
	jewelry				
	masks				
	belts				
	veils				
uits	clothes				
	neckwear				
low cap	sash				
Sagotoki	sash				
	ribbons				
barzani	mask				

University of NE at Lincoln

JOHN CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

PRODUCTION CANDIDATE BUILDING PROJECT LIST LAST DATE: 11/1/13

Name	Item	Notes	Date	Time	Room
Mrs. U.	panier skirt				
	fiche				
	undergarment				
Excuted	pointy hats				
Don Isadora	coat				
Grand Zee	dalmatica				
	hat	parade ball			
Dutch	flp shawls				
Provenor	skirt				
	neckwear				
Queen	gown				
	head dress				
	jewelry				
Teacher	gown				
	head dress				
	jewelry				

University of NE at Lincoln

JOHN CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

PRODUCTION CANDIDATE BUILDING PROJECT LIST LAST DATE: 11/1/13

Name	Item	Notes	Date	Time	Room
Barzani	skirt	1st jacket			
	hat 1	formal top			
	mask				
	gloves				
	distressed apt				
Supergate	caping veil				
	shoe boots				
	hair hat 2				
	flora				
Candice	apron sash				
Maximilian	shoe boots				
	hair boots				
Old Lady	flp shawl				
	mantilla				
Barzani	distress trim				
Baron	skirt	skirt is skirted			
Maximilian	shawls				
	hats				

## PULL LISTS

[illegible]











UNIVERSITY OF NEBRASKA			
GENERAL CATALOG OF THE UNIVERSITY OF NEBRASKA			
PROFESSION	COURSE	LECTURE	LABORATORY
1	101	101	101
2	102	102	102
3	103	103	103
4	104	104	104
5	105	105	105
6	106	106	106
7	107	107	107
8	108	108	108
9	109	109	109
10	110	110	110
11	111	111	111
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98	198	198	198
99	199	199	199
100	200	200	200



# BUY LISTS

UNIVERSITY OF NEBRASKA JOHN CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP PRODUCTION-CANBIE UPDATED: 10/20/12						
Item	Item	PRICE	Qty	Unit	Notes	
1	Black	10.00				
2	White	10.00				
3	Black	10.00				
4	White	10.00				
5	Black	10.00				
6	White	10.00				
7	Black	10.00				
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93	Black	10.00				
94	White	10.00				
95	Black	10.00				
96	White	10.00				
97	Black	10.00				
98	White	10.00				
99	Black	10.00				
100	White	10.00				

UNIVERSITY OF NE BRITAIN  
JOHN CARLSON SCHOOL OF THEATRE AND FILM STUDIES (B2)

PROJECT TYPE: CASB      STATION 10/10/12

RECURRING		DATE	TIME	PER	LOC	TIME
1	15/10/2012					
2	16/10/2012					
3	17/10/2012					
4	18/10/2012					
5	19/10/2012					
6	20/10/2012					
7	21/10/2012					
8	22/10/2012					
9	23/10/2012					
10	24/10/2012					
11	25/10/2012					
12	26/10/2012					
13	27/10/2012					
14	28/10/2012					
15	29/10/2012					
16	30/10/2012					
17	31/10/2012					
18	01/11/2012					
19	02/11/2012					
20	03/11/2012					
21	04/11/2012					
22	05/11/2012					
23	06/11/2012					
24	07/11/2012					
25	08/11/2012					
26	09/11/2012					
27	10/11/2012					
28	11/11/2012					
29	12/11/2012					
30	13/11/2012					
31	14/11/2012					
32	15/11/2012					
33	16/11/2012					
34	17/11/2012					
35	18/11/2012					
36	19/11/2012					
37	20/11/2012					
38	21/11/2012					
39	22/11/2012					
40	23/11/2012					
41	24/11/2012					
42	25/11/2012					
43	26/11/2012					
44	27/11/2012					
45	28/11/2012					
46	29/11/2012					
47	30/11/2012					
48	01/12/2012					
49	02/12/2012					
50	03/12/2012					
51	04/12/2012					
52	05/12/2012					
53	06/12/2012					
54	07/12/2012					
55	08/12/2012					
56	09/12/2012					
57	10/12/2012					
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59	12/12/2012					
60	13/12/2012					
61	14/12/2012					
62	15/12/2012					
63	16/12/2012					
64	17/12/2012					
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66	19/12/2012					
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74	27/12/2012					
75	28/12/2012					
76	29/12/2012					
77	30/12/2012					
78	31/12/2012					
79	01/01/2013					
80	02/01/2013					
81	03/01/2013					
82	04/01/2013					
83	05/01/2013					
84						

## CAST LIST

## FEMALES

[illegible]





## APPENDIX 4F

## MASTER SHIFT PLOT

APPENDIX 4F

MASTER SHIFT PLOT

University of NE at Lincoln


JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

Production: CANDIDE

ACTOR SHIFT PLOT

UPDATED: 11/25/12

PAGE 1

			Scene 1: Westphalia				Scene 2: Westphalia Lower Town	Scene 3: Westphalia	
		ACT 1							
	MALES	SONG	SCENE	AUTELI/NATIVITY	BEST OF ALL POSSIBLE	UNIVERSAL GOOD	D. HATTY RE		IT MUST BE
	ACTOR	CHARACTER	pg 1-2	pg 3-5	pg 5-8	pg 8	pg 9-12	pg 13-15	pg 15
1	Kendall Reimer	Cunegonde	1	1	1	1	1	1	
2	Kayla Wilkens	Cunegonde 2	1	1	1	1	1	1	
3	Hannah Kurth	Old Lady							
4	Lauren Hackenmiller	Old Lady 2							
5	Hager Anderson	Ensemble							
6	Kameron Churchman	"	SERVANT (1)	SERVANT (1)	SERVANT (1)	SERVANT (1)	SERVANT (1)	SERVANT (1)	SERVANT (1)
7	Kourtin Churchman	"							
8	Deanna Davis	"							
9	Rebecca Duncan	"							
10	Angela Gubert	"							
11	Anna Grey	"	BARONESS (1)	BARONESS (1)	BARONESS (1)	BARONESS (1)	BARONESS (1)	BARONESS (1)	
12	Lauren Huston	"							
13	Kayla Klammer	"							
14	Meghan Mondrovsky	"	GRETA (1)	GRETA (1)	GRETA (1)	GRETA (1)	GRETA (1)	GRETA (1)	GRETA (1)
15	Brette Peterson	"							
16	Deanna Pina	"							
17	Jaimie Pruden	"	PAQUETTE (1)	PAQUETTE (1)	PAQUETTE (1)	PAQUETTE (1)	PAQUETTE (1)	PAQUETTE (1)	PAQUETTE (1)
18	Emily Solo	"							
19	Jenny Smith	"							
20	Jamie Unger	"							
21	Sara Warner	"							
22	Rachael Washington	"							

University of NE at Lincoln


JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

Production: CANDIDE

ACTOR SHIFT PLOT

UPDATED: 11/25/12

PAGE 2

			Scene 1: Westphalia				Scene 2: Westphalia Lower Town	Scene 3: Westphalia	
		SCENE							
	MALES	SONG	SCENE	AUTELI/NATIVITY	BEST OF ALL POSSIBLE	UNIVERSAL GOOD	D. HATTY RE		IT MUST BE
	ACTOR	CHARACTER	pg 1-2	pg 3-5	pg 5-8	pg 8	pg 9-12	pg 13-15	pg 15
1	Adam Fieldton	Candide	1	1	1	1	1	1	1
2	Brian Jeffers	Governor							
3	Thomas Boyle	Ensemble							
4	Christian Cardona	"							
5	Jay Colwell	"							
6	David Michael Fox	"							
7	Mar Clegg	"							
8	Sam Hardy	Pangloss	1	1	1	1	1	1	1
9	Jared Harcock	Ensemble							
10	Nolan Heske	Maximillian	1	1	1	1	1	1	1
11	Bryan Howard	"							
12	Shade Ingraham	"							
13	Timothy Madden	"	HANE (1)	HANE (1)	HANE (1)	HANE (1)	HANE (1)	HANE (1)	HANE (1)
14	Cody Meyer	"							
15	Ryan Rabstenek	"					BARON (1)	BARON (1)	BARON (1)
16	David Rubio	"							
17	Devon Schovanec	"							
18	Trip Snyder	"	OTTO (1)	OTTO (1)	OTTO (1)	OTTO (1)	OTTO (1)	OTTO (1)	OTTO (1)
19	Justin Strong	"							
20	Nathaniel Sullivan	"							


**University of NE at Lincoln**  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

Production: CANDIDE

ACTOR SHIFT PLOT

UPDATED: 11/25/12

PAGE 3

		SCENE	Scene 4: Soldier Recruitment	Scene 5: Walking/ War	Scene 6: Barrack	Scene 7: Barrack Prisoner Release	
	<b>FEMALES</b>	SONG					
	<b>ACTOR</b>	<b>CHARACTER</b>	pg 1548	pg 1821	pg 21	pg 21-24	pg 2426
1	Kendall Reimer	Cunegonde				2	2
2	Kayla Wilkins	Cunegonde 2				2	2
3	Hannah Kurth	Old Lady					
4	Lauren Hackenmiller	Old Lady 2	B. WIFE (1)	B. WIFE (1)	B. WIFE (1)		
5	Harper Anderson	Ensemble	A. WIFE (1)	A. WIFE (1)	A. WIFE (1)		
6	Kameron Churchman	"	SOMEONE (2)			CITIZEN (3)	CITIZEN (3)
7	Kourtin Churchman	"	ISLA (1)	ISLA (1)	ISLA (1)	CITIZEN (2)	CITIZEN (2)
8	Deanna Davis	"	B. WIFE (1)	B. WIFE (1)	B. WIFE (1)		
9	Rebecca Duncan	"				CITIZEN (1)	NARRATOR (1)
10	Angela Gilbert	"	GITTE (1)	GITTE (1)	GITTE (1)		
11	Anna Grey	"					
12	Lauren Huston	"	DAUGHTER (1)	DAUGHTER (1)	DAUGHTER (1)		
13	Kayla Klammer	"	NARRATOR (1)	NARRATOR (1)	NARRATOR (1)	CITIZEN (2)	CITIZEN (2)
14	Meghan Mondosovsky	"		CITIZEN (2)	CITIZEN (2)		
15	Brette Peterson	"	ANGEL (1)	ANGEL (1)	ANGEL (1)	ANGEL (1)	ANGEL (1)
16	Deanna Pina	"	B. DAUGHTER (1)	B. DAUGHTER (1)	B. DAUGHTER (1)		
17	Jaimie Pruden	"				VICTIM (2)	
18	Emily Solo	"	BIRD GIRL (1)	BIRD GIRL (1)	BIRD GIRL (1)		
19	Jenny Smith	"				WIFE (1)	
20	Jamie Unger	"				CITIZEN (1)	CITIZEN (1)
21	Sara Warner	"				CITIZEN (1)	CITIZEN (1)
22	Rachael Washington	"				CITIZEN (1)	CITIZEN (1)


**University of NE at Lincoln**  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

Production: CANDIDE

ACTOR SHIFT PLOT

UPDATED: 11/25/12

PAGE 4

		SCENE	Scene 4: Soldier Recruitment	Scene 5: Walking/ War	Scene 6: Barrack	Scene 7: Barrack Prisoner Release	
	<b>MALES</b>	SONG					
	<b>ACTOR</b>	<b>CHARACTER</b>	pg 1548	pg 1821	pg 21	pg 21-24	pg 2426
1	Adam Fieldson	Candide	2	3	3	3	3
2	Brian Jeffers	Governor				POOR (1)	POOR (1)
3	Thomas Boyle	Ensemble	B. SOLDIER (1)	B. SOLDIER (1)	B. SOLDIER (1)	CITIZEN (2)	CITIZEN (2)
4	Christian Cardona	"				CITIZEN (1)	CITIZEN (1)
5	Jay Colwell	"	A. SOLDIER (1)	A. SOLDIER (1)	A. SOLDIER (1)	CITIZEN (2)	CITIZEN (2)
6	David Michael Fox	"		KING (1)	KING (1)		
7	Man Clegg	"		A. SOLDIER (1)	A. SOLDIER (1)	POOR (2)	POOR (2)
8	Sam Hartley	Pangloss				2	2
9	Jared Hiscok	"	DONKEEPER (1)	DONKEEPER (1)	DONKEEPER (1)	CITIZEN (2)	CITIZEN (2)
10	Nolan Henkle	Maximilian					
11	Bryan Howard	"	A. SOLDIER (1)	A. SOLDIER (1)	A. SOLDIER (1)	SWEEPER (2)	SWEEPER (2)
12	Shade Ingraham	"		B. SOLDIER (1)	B. SOLDIER (1)	ORATOR (2)	ORATOR (2)
13	Timothy Madden	"	A. SOLDIER (2)	A. SOLDIER (2)	A. SOLDIER (2)	CITIZEN (3)	CITIZEN (3)
14	Cody Meyer	"	FRITZ (1)	FRITZ (1)	FRITZ (1)	NARRATOR (5)	NARRATOR (5)
15	Ryan Rabstajnek	"	B. SOLDIER (2)	B. SOLDIER (2)	B. SOLDIER (2)	ANABAPTIST (3)	ANABAPTIST (3)
16	David Rubio	"	B. SOLDIER (1)	B. SOLDIER (1)	B. SOLDIER (1)		
17	Devon Schovanec	"	B. SOLDIER (1)	B. SOLDIER (1)	B. SOLDIER (1)	NARRATOR (2)	NARRATOR (2)
18	Trip Snyder	"	B. SOLDIER (2)	B. SOLDIER (2)	B. SOLDIER (2)	POOR (3)	
19	Justin Strong	"	B. SOLDIER (1)	B. SOLDIER (1)	B. SOLDIER (1)	POOR (2)	POOR (2)
20	Nathaniel Sullivan	"	B. SOLDIER (1)	B. SOLDIER (1)	B. SOLDIER (1)	POOR (2)	POOR (2)




**University of NE at Lincoln**  
**JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP**

Production: **CANDIDE**

ACTOR SHIFT PLOT

UPDATED: 11/25/12

PAGE 5

		SCENE	Scene 8: Holland Holland	Scene 9: Alton Sailing Ship	Scene 10: Korin Lovers	Scene 11: Lovers Paris	Scene 12: Alton Paris	Scene 13: Old Woman Candide
	<b>FEMALES</b>	<b>SONG</b>				<b>BUTTER AND RAY</b>	<b>ALTO-DA-TO</b>	<b>OLD WOMAN</b>
	<b>ACTOR</b>	<b>CHARACTER</b>	pg 27-28	pg 28-29	pg 29-30	pg 31	pg 32-33	pg 34-35
1	Kendall Reimer	<i>Cunegonde</i>				2/3	3	
2	Kayla Wilkens	<i>Cunegonde 2</i>			CITIZEN (1)			
3	Hannah Kurth	<i>Old Lady</i>			1	1	1	1
4	Lauren Hackenmiller	<i>Old Lady 2</i>					CITIZEN (2)	
5	Haiper Anderson	<i>Ensemble</i>				WHORE (2)	WHORE (2)	
6	Kamein Churchman	"				WHORE (4)	WHORE (4)	WHORE (4)
7	Kourin Churchman	"	ISLA (1)	ISLA (1)	ISLA (1)	CITIZEN (2)	CITIZEN (2)	NARRATOR
8	Deanna Davis	"			VICTIM (2)		CITIZEN (3)	CITIZEN (3)
9	Rebecca Duncan	"				WHORE (2)	WHORE (2)	WHORE (2)
10	Angela Gilbert	"			VICTIM (2)		CITIZEN (3)	CITIZEN (3)
11	Anna Grey	"			VICTIM (2)		CITIZEN (3)	CITIZEN (3)
12	Lauren Huston	"			VICTIM (2)		CITIZEN (3)	CITIZEN (3)
13	Kayla Klammer	"			VICTIM (3)		CITIZEN (4)	CITIZEN (4)
14	Meghan Mondrosky	"			NARRATOR (3)			
15	Brette Peterson	"	ANGEL (1)	ANGEL (1)	ANGEL (1)		ANGEL (1)	
16	Deanna Pina	"			VICTIM (2)		CITIZEN (4)	CITIZEN (4)
17	Jaimie Pruden	"			VICTIM (2)		CITIZEN (4)	CITIZEN (4)
18	Emily Solo	"			VICTIM (2)	WHORE (3)	WHORE (3)	WHORE (3)
19	Jenny Smith	"			VICTIM (2)		CITIZEN (3)	CITIZEN (3)
20	Jamie Unger	"			VICTIM (2)		CITIZEN (3)	
21	Sara Warner	"			VICTIM (2)		CITIZEN (3)	
22	Rachael Washington	"			VICTIM (2)		CITIZEN (3)	


**University of NE at Lincoln**  
**JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP**

Production: **CANDIDE**

ACTOR SHIFT PLOT

UPDATED: 11/25/12

PAGE 6

		SCENE	Scene 8: Holland Holland	Scene 9: Alton Sailing Ship	Scene 10: Korin Lovers	Scene 11: Lovers Paris	Scene 12: Alton Paris	Scene 13: Old Woman Candide
	<b>MALES</b>	<b>SONG</b>				<b>BUTTER AND RAY</b>	<b>ALTO-DA-TO</b>	<b>OLD WOMAN</b>
	<b>ACTOR</b>	<b>CHARACTER</b>	pg 27-28	pg 28-29	pg 29-30	pg 31	pg 32-33	pg 34-35
1	Adam Feldson	<i>Candide</i>	3	3	3		3	4
2	Brian Jeffers	<i>Governor</i>	POOR (1)		VICTIM (2)		CITIZEN (3)	CITIZEN (3)
3	Thomas Boyle	<i>Ensemble</i>		SAILOR (3)	VICTIM (4)		SENNER (5)	SENNER (5)
4	Christian Cardona	"	CITIZEN (1)		VICTIM (2)		CITIZEN (3)	CITIZEN (3)
5	Jay Colwell	"	CITIZEN (2)				INQUISITOR (3)	INQUISITOR (3)
6	David Michael Fox	"		SAILOR (2)	MAN IN BLACK (3)		CITIZEN (4)	CITIZEN (4)
7	Mar Clegg	"	POOR (2)		OFFICER (3)	OFFICER (3)	OFFICER (3)	OFFICER (3)
8	Sam Hartley	<i>Pangloss</i>	3		3		4	
9	Jared Hiscock	<i>Ensemble</i>		SAILOR (3)			CITIZEN (4)	CITIZEN (4)
10	Nolan Henkle	<i>Maximilian</i>						
11	Bryan Howard	"		SAILOR (3)	VICTIM (4)			
12	Shade Ingraham	"	ORATOR (2)	SAILOR (3)		B. SOLDIER (1)	EXECUTIONER (4)	EXECUTIONER (4)
13	Timothy Madden	"					INQUISITOR (4)	INQUISITOR (4)
14	Cody Meyer	"	NARRATOR (3)		VICTIM (2)		CITIZEN (3)	CITIZEN (3)
15	Ryan Rabenstein	"	ANABAPTIST (3)	ANABAPTIST (3)	ANABAPTIST (3)		CITIZEN (4)	CITIZEN (4)
16	David Rubio	"		SAILOR (2)	VICTIM (3)		GRAND INQUISITOR (4)	GRAND INQUISITOR (4)
17	Devon Schovanec	"		SAILOR (3)	SAILOR (3)		B. SOLDIER (1)	OFFICER (4)
18	Trip Snyder	"				DON ISAACAR (3)	DON ISAACAR (3)	DON ISAACAR (4)
19	Justin Strong	"	POOR (2)	SEA CAPTAIN (3)	OFFICER (4)	B. SOLDIER (1)	CITIZEN (3)	CITIZEN (3)
20	Nathaniel Sullivan	"			VICTIM (3)		CITIZEN (4)	CITIZEN (4)


**University of NE at Lincoln**  
**JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP**

Production: **CANDIDE**

ACTOR SHIFT PLOT

UPDATED: 11/25/12

PAGE 7

		SCENE	Scene 14: Candide and Crisp's Return	Scene 15: Toshiba's Crisis	Scene 16: Crisis	Scene 17: The New World Old Woman's Story	
	MALES	SONG	YOU WERE DEAD, YOU WERE		LAURENCE ASSUMED		QUARTER PITCH
	ACTOR	CHARACTER	pg 28-31	pg 32	pg 33-34	pg 35-36	pg 37-38
1	Kendall Reimer	Candide	4	4	5	5	6
2	Kayla Wilkins	Candide 2	4	4	5	5	6
3	Hannah Kurth	Old Lady		2	3	3	4
4	Lauren Hackenmiller	Old Lady 2				PASSENGER (3)	PASSENGER (3)
5	Harper Anderson	Ensemble				PASSENGER (3)	PASSENGER (3)
6	Kamein Churchman	"				PASSENGER (3)	PASSENGER (3)
7	Kourtin Churchman	"			PATRON (3)	PATRON (3)	PASSENGER (6)
8	Deanna Davis	"			PATRON (4)	PATRON (4)	
9	Rebecca Duncan	"				PASSENGER (3)	PASSENGER (3)
10	Angela Gilbert	"			PATRON (4)	PATRON (4)	PASSENGER (5)
11	Anna Grey	"				PASSENGER (4)	PASSENGER (4)
12	Lauren Huston	"				PASSENGER (4)	PASSENGER (4)
13	Kayla Klammer	"			PATRON (5)	PATRON (5)	PASSENGER (6)
14	Neghan Mondrosky	"				PASSENGER (4)	PASSENGER (4)
15	Brette Peterson	"				PASSENGER (2)	PASSENGER (2)
16	Deanna Pina	"				PASSENGER (3)	PASSENGER (3)
17	Jaimie Pruden	"				NARRATOR (5)	NARRATOR (5)
18	Emily Solo	"				PASSENGER (4)	PASSENGER (4)
19	Jenny Smith	"			PATRON (4)	PATRON (4)	PASSENGER (5)
20	Jamie Unger	"			PATRON (4)	PATRON (4)	PASSENGER (5)
21	Sara Warner	"				PASSENGER (4)	PASSENGER (4)
22	Rachael Washington	"				PASSENGER (4)	PASSENGER (4)


**University of NE at Lincoln**  
**JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP**

Production: **CANDIDE**

ACTOR SHIFT PLOT

UPDATED: 11/25/12

PAGE 8

		SCENE	Scene 14: Candide and Crisp's Return	Scene 15: Toshiba's Crisis	Scene 16: Crisis	Scene 17: The New World Old Woman's Story	
	MALES	SONG	YOU WERE DEAD, YOU WERE		LAURENCE ASSUMED		QUARTER PITCH
	ACTOR	CHARACTER	pg 28-31	pg 32	pg 33-34	pg 35-36	pg 37-38
1	Adam Feldon	Candide	4	5	5	5	6
2	Brian Jeffers	Governor			SENIOR (4)	SENIOR (4)	SENIOR (4)
3	Thomas Boyle	Ensemble				COMMAND (6)	COMMAND (6)
4	Christian Cardona	"			SENIOR (4)	SENIOR (4)	
5	Jay Colwell	"					PASSENGER (4)
6	David Michael Fox	"			PATRON (3)	PATRON (3)	
7	Matt Clegg	"			PATRON (4)	PATRON (4)	SAILOR (3)
8	Sam Hartley	Pangloss					
9	Jared Hiscock	Ensemble					SAILOR (3)
10	Nolan Henkle	Maximilian					
11	Bryan Howard	Cacambo			CACAMBO (5)	CACAMBO (5)	CACAMBO (5)
12	Shade Ingraham	"			PATRON (5)	PATRON (5)	PASSENGER (6)
13	Timothy Madden	"					PASSENGER (3)
14	Cody Meyer	"					PASSENGER (4)
15	Ryan Rubenstein	"					PASSENGER (5)
16	David Rubio	"	GRAND INQUISITOR (4)				SAILOR (5)
17	Devon Schovanec	"					SAILOR (3)
18	Trip Snyder	"	DON ISAACAR (4)				
19	Justin Strong	"			SENIOR (6)	SENIOR (6)	SEA CAPTAIN (3)
20	Nathaniel Sullivan	"			SENIOR (5)	SENIOR (5)	PASSENGER (6)


University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

Production: CANDIDE

ACTOR SHIFT PLOT

UPDATED: 11/25/12

PAGE 9

		ACT II	Scene 1: Barnet Alton Governor's Office			Scene 2: Pyl	Scene 3: Paragon Room with Marian Alton		Scene 4: El Dorado
	FEMALES	BOYS		PEACE WOMEN	MYSTIC		JEALOUSY	JEALOUSY	
	ACTOR	DESCRIPTION	pg 51-54	pg 55-56	pg 56-57	pg 58-59	pg 59-61	pg 61	pg 61-65
1	Kendall Reimer	Cunegonde	6	6	6				
2	Kayla Wilkens	Cunegonde 2	6	6	6				CITIZEN
3	Hannah Kurth	Old Lady							CITIZEN (2)
4	Lauren Hackenmiller	Old Lady 2							CITIZEN (4)
5	Harper Anderson	Ensemble							CITIZEN (4)
6	Kameron Churchman	"							CITIZEN (6)
7	Kourtin Churchman	"							CITIZEN (7)
8	Deanna Davis	"							QUEEN (5)
9	Rebecca Duncan	"							CITIZEN (4)
10	Angela Gilbert	"							CITIZEN (6)
11	Anna Grey	"							
12	Lauren Huston	"							CITIZEN (5)
13	Kayla Klammer	"							NARRATOR (7)
14	Meghan Mondovisky	"							
15	Brette Peterson	"	ANGEL (1)						
16	Deanna Pina	"							GIRL (4)
17	Jaimie Pruden	"							CITIZEN (6)
18	Emily Solo	"							CITIZEN (5)
19	Jenny Smith	"							CITIZEN (6)
20	Jamie Unger	"							TEACHER (6)
21	Sara Warner	"							
22	Rachael Washington	"							CITIZEN (5)


University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

Production: CANDIDE

ACTOR SHIFT PLOT

UPDATED: 11/25/12

PAGE 10

		ACT II	Scene 1: Barnet Alton Governor's Office			Scene 2: Pyl	Scene 3: Paragon Room with Marian Alton		Scene 4: El Dorado
	MALES	BOYS		PEACE WOMEN	MYSTIC		JEALOUSY	JEALOUSY	
	ACTOR	DESCRIPTION	pg 51-54	pg 55-56	pg 56-57	pg 58-59	pg 59-61	pg 61	pg 61-65
1	Adam Fieldson	Candide	5			5	5/6	6	5
2	Brian Jeffers	Governor	GOVERNOR (5)	GOVERNOR (5)	GOVERNOR (5)				CITIZEN (6)
3	Thomas Boyle	Ensemble							
4	Christian Cardona	"					JESUIT (5)	JESUIT (5)	BOY (6)
5	Jay Colwell	"					JESUIT (5)	JESUIT (5)	CITIZEN (6)
6	David Michael Fox	"							
7	Man C.legg	"					JESUIT (6)	JESUIT (6)	CITIZEN (7)
8	Sam Hartley	Paragon							
9	Jared Hiscock	Ensemble							CITIZEN (5)
10	Nolan Henkle	Maximilian					2	2	
11	Bryan Howard	Cacambo	CACAMBO (5)			CACAMBO (5)	CACAMBO (5)	CACAMBO (5)	CACAMBO (6)
12	Shade Ingraham	"							CITIZEN (7)
13	Timothy Madden	"					JESUIT (6)	JESUIT (6)	CITIZEN (7)
14	Cody Meyer	"					JESUIT (5)	JESUIT (5)	CITIZEN (6)
15	Ryan Rabenstein	"	SERVANT (6)	SERVANT (6)	SERVANT (6)				CITIZEN (7)
16	David Rubio	"					PRIEST (6)	PRIEST (6)	CITIZEN (7)
17	Devon Schovanec	"					JESUIT (5)	JESUIT (5)	CITIZEN (6)
18	Trip Snyder	"							
19	Justin Strong	"					JESUIT (7)	JESUIT (7)	CITIZEN (8)
20	Nathaniel Sullivan	"					JESUIT (7)	JESUIT (7)	CITIZEN (8)




**University of NE at Lincoln**  
**JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP**

Production: **CANDIDE**

ACTOR SHIFT PLOT

UPDATED: 11/25/12 PAGE 11

		ACT II	Scene 5 Leaving El Dorado	Scene 6 Travelling Surinam	Scene 7 Surinam 1 Vanderkloof	Scene 8 On Ship Martin	
	<b>FEMALES</b>	None					None None None
	<b>ACTOR</b>	RESERVATION	pg 68	pg 68-69	pg 69-70	pg 70-71	pg 71-72
1	Kendall Reimer	Curegonde					
2	Kayla Wilkins	Curegonde 2	CITIZEN (2)	CITIZEN (2)			
3	Hannah Kurth	Old Lady					
4	Lauren Hackenmiller	Old Lady 2	CITIZEN (4)	CITIZEN (4)		PASSENGER (5)	PASSENGER (5)
5	Haiper Anderson	Ensemble	CITIZEN (4)	CITIZEN (4)	PASSENGER (5)	PASSENGER (5)	PASSENGER (5)
6	Kameron Churchman	"	CITIZEN (6)	CITIZEN (6)	PASSENGER (7)	PASSENGER (7)	PASSENGER (7)
7	Kourtlin Churchman	"	CITIZEN (7)	CITIZEN (7)	PASSENGER (8)	PASSENGER (8)	
8	Deanna Davis	"	QUEEN (5)	QUEEN (5)	PASSENGER (6)	PASSENGER (6)	
9	Rebecca Duncan	"	CITIZEN (4)	CITIZEN (4)			
10	Angela Gilbert	"	CITIZEN (6)	CITIZEN (6)	PASSENGER (7)	PASSENGER (7)	
11	Anna Grey	"			PASSENGER (5)	PASSENGER (5)	
12	Lauren Huston	"	CITIZEN (5)	CITIZEN (5)	NARRATOR (6)		
13	Kayla Klammer	"	NARRATOR (7)	NARRATOR (7)			PASSENGER (8)
14	Meghan Mondrosky	"			PASSENGER (5)	PASSENGER (5)	
15	Brette Peterson	"					
16	Deanna Pina	"	GIRL (4)	GIRL (4)	PASSENGER (5)	PASSENGER (5)	
17	Jaimie Pruden	"	CITIZEN (6)	CITIZEN (6)			PASSENGER (7)
18	Emily Solo	"	CITIZEN (5)	CITIZEN (5)	PASSENGER (6)	PASSENGER (6)	
19	Jenny Smith	"	CITIZEN (6)	CITIZEN (6)	PASSENGER (7)	PASSENGER (7)	
20	Jamie Unger	"	TEACHER (6)	TEACHER (6)	PASSENGER (7)	PASSENGER (7)	
21	Sara Warner	"			MRS. V. (5)	MRS. V. (5)	
22	Rachael Washington	"	CITIZEN (5)	CITIZEN (5)	PASSENGER (6)	PASSENGER (6)	


**University of NE at Lincoln**  
**JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP**

Production: **CANDIDE**

ACTOR SHIFT PLOT

UPDATED: 11/25/12

PAGE 12

		ACT II	Scene 5 Leaving El Dorado	Scene 6 Travelling Surinam	Scene 7 Surinam 1 Vanderkloof	Scene 8 On Ship Martin	
	<b>MALES</b>	None					None None None
	<b>ACTOR</b>	RESERVATION	pg 68	pg 68-69	pg 69-70	pg 70-71	pg 71-72
1	Adam Fieldon	Candide	6	6	6	6	6
2	Brian Jeffers	Governor	CITIZEN (6)	CITIZEN (6)		PASSENGER (7)	PASSENGER (7)
3	Thomas Boyle	Ensemble			NARRATOR (7)	PASSENGER (7)	PASSENGER (7)
4	Christian Cardona	"	BOY (6)	BOY (6)	PASSENGER (7)	PASSENGER (7)	
5	Jay Colwell	"	CITIZEN (6)	CITIZEN (6)	PASSENGER (7)	PASSENGER (7)	
6	David Michael Fox	"			UNFORTUNATE (5)	UNFORTUNATE (5)	
7	Man Clegg	"	CITIZEN (7)	CITIZEN (7)			
8	Sam Hawley	Pangloss			SAILOR (8)	SAILOR (8)	
9	Jared Hiscok	"	CITIZEN (5)	CITIZEN (5)	SAILOR (3)	SAILOR (3)	NARRATOR (3)
10	Nolan Henkle	Maximilian					
11	Bryan Howard	Cacambo	CACAMBO (6)	CACAMBO (6)	CACAMBO (6)	CACAMBO (6)	
12	Shade Ingraham	"	CITIZEN (7)	CITIZEN (7)	SAILOR (2)	SAILOR (2)	
13	Timothy Madden	"	CITIZEN (7)	CITIZEN (7)	UNFORTUNATE (8)	UNFORTUNATE (8)	
14	Cody Meyer	"	CITIZEN (6)	CITIZEN (6)	UNFORTUNATE (7)	UNFORTUNATE (7)	
15	Ryan Rabenstein	"	CITIZEN (7)	CITIZEN (7)	UNFORTUNATE (8)	UNFORTUNATE (8)	
16	David Rubio	"	CITIZEN (7)	CITIZEN (7)	SAILOR (5)	SAILOR (5)	
17	Devon Schovanec	"	CITIZEN (6)	CITIZEN (6)	SAILOR (3)	SAILOR (3)	SAILOR (3)
18	Trip Snyder	"			UNFORTUNATE (5)		PASSENGER (6)
19	Justin Strong	"	CITIZEN (8)	CITIZEN (8)	SEA CAPTAIN (2)	SEA CAPTAIN (2)	
20	Nathaniel Sullivan	Martin	CITIZEN (8)	CITIZEN (8)	MARTIN (9)	MARTIN (9)	MARTIN (9)



## APPENDIX 4G

## ABRIDGE SHIFT PLOT WITH CHANGES CODED

University of NE at Lincoln

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

Production: CANDIDE

ACTOR SHIFT PLOT

UPDATED: 11/29/12

PAGE 1

		WESTPHALIA	AT WAR	ENGLAND	LIBBY KATHARAK K	CLIFF AND BEGGY	AUTO-DA-FE	CADIZ	NEW WORLD
1	Kendall Reimer	CUNEGONDE (1)		2		2/3	2/4	5	6
2	Kayla Wilkins	CUNEGONDE (1)			CITIZEN (1)			5	6
3	Hannah Kurth				1	1	1/2	3	4
4	Lauren Hackenmiller		B. WIFE (1)				CITIZEN (2)		PASSENGER (2)
5	Hamer Anderson		A. WIFE (1)			WHORE (2)	WHORE (2)		PASSENGER (2)
6	Kamerin Churchman	SERVANT (1)	A. SOMEONE (2)	CITIZEN (2)		WHORE (4)	WHORE (4)		PASSENGER (2)
7	Kourtin Churchman		A. SLEA (2)	CITIZEN (2) NARRATOR			CITIZEN (2)	PATRON (2)	PASSENGER (6)
8	Deanna Davis		B. WIFE (1)		VICTIM (2)		CITIZEN (2)	PATRON (4)	
9	Rebecca Duncan			CITIZEN (1)		WHORE (2)	WHORE (2)		PASSENGER (2)
10	Angela Gilbert		A. GITE (1)		VICTIM (2)		CITIZEN (2)	PATRON (4)	PASSENGER (2)
11	Anna Grey	BARONESS (1)			VICTIM (2)		CITIZEN (2)		PASSENGER (4)
12	Lauren Huston		DAUGHTER (1)		VICTIM (2)		CITIZEN (2)		PASSENGER (4)
13	Kayla Klammer		A. NARRATOR (1)	CITIZEN (2)	VICTIM (2)		CITIZEN (4)	PATRON (2)	PASSENGER (6)
14	Meghan Mondosovsky	GRIST (1)			NARRATOR (2)				PASSENGER (4)
15	Brette Peterson		ANGEL (1)	ANGEL (1)	ANGEL (1)		ANGEL (1)		PASSENGER (2)
16	Deanna Pina		B. DAUGHTER (1)		VICTIM (2)		CITIZEN (4)		PASSENGER (2)
17	Jaimie Pruden	PAGETTE (1)			VICTIM (2)		CITIZEN (4)		NARRATOR (5)
18	Emily Solo		B. WIFE (1)		VICTIM (2)	WHORE (2)	WHORE (2)		PASSENGER (4)
19	Jenny Smith			WIFE (1)	VICTIM (2)		CITIZEN (2)	PATRON (4)	PASSENGER (2)
20	Jamie Unger			CITIZEN (1)	VICTIM (2)		CITIZEN (2)	PATRON (4)	PASSENGER (2)
21	Sara Warner			CITIZEN (1)	VICTIM (2)		CITIZEN (2)		PASSENGER (4)
22	Rachael Washington			CITIZEN (1)	VICTIM (2)		CITIZEN (2)		PASSENGER (4)
		2 SERVANTS 2 CHARACTERS	4 BARBARIANS 4 AFRICANS 1 CHARACTER	7 CITIZENS 2 CHARACTERS	14 VICTIMS 2 CHARACTERS	4 WHORES 2 CHARACTERS	4 WHORES 11 CITIZENS 2 CHARACTERS	6 PATRONS 2 CHARACTERS	13 PASSENGERS 2 CHARACTERS

University of NE at Lincoln

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

Production: CANDIDE

ACTOR SHIFT PLOT

UPDATED: 11/28/12

PAGE 2

		WESTPHALIA	AT WAR	ENGLAND	AT SEA	LIBBY KATHARAK K	AUTO-DA-FE	CADIZ	NEW WORLD
1	Adam Fieldson	CANDIDE (1)	2	3	3	3	3/4	5	6
2	Brian Jeffers			POOR (1)		VICTIM (2)	CITIZEN (3)	SENO (4)	
3	Thomas Boyle		B. SOLDIER (1)	CITIZEN (2)	SAILOR (2)	VICTIM (4)	SENO (5)	COMMAND (6)	
4	Christian Carloma			CITIZEN (1)		VICTIM (2)	CITIZEN (3)	SENO (4)	
5	Jay Colwell		A. SOLDIER (1)	CITIZEN (2)			INQUISITOR (2)		PASSENGER (4)
6	David Michael Fox		A. KING (1)		SAILOR (2)	MAN IN BLACK (2)	CITIZEN (4)	PATRON (2)	
7	Matt Clegg		A. SOLDIER (1)	POOR (2)		OFFICER (3)	OFFICER (3)	PATRON (4)	SAILOR (5)
8	Sam Hartley	PANGLOSS (1)		2/3	3	3	4		
9	Jared Hiscok		BOOKKEEPER (1)	CITIZEN (2)	SAILOR (3)		CITIZEN (4)		SAILOR (3)
10	Nolan Henkle	MAXIMILLIAN (1)							
11	Bryan Howard		A. SOLDIER (1)	SWEEPER (2)	SAILOR (2)	VICTIM (4)		CACAMBO (5)	CACAMBO (5)
12	Shade Ingraham		B. SOLDIER (1)	ORATOR (2)	SAILOR (3)	B. SOLDIER (1)	EXECUTIONER (4)	PATRON (5)	PASSENGER (6)
13	Timothy Madden	HANS (1)	A. SOLDIER (2)	CITIZEN (3)			INQUISITOR (4)		PASSENGER (5)
14	Cody Meyer		FRITZ (1)	CITIZEN NARRATOR (1)		VICTIM (2)	CITIZEN (3)		PASSENGER (4)
15	Ryan Robsterek	BARON (1)	B. SOLDIER (2)	ANABAPTIST (2)	ANABAPTIST (3)	ANABAPTIST (3)	CITIZEN (4)		PASSENGER (5)
16	David Rubio		B. SOLDIER (1)			SAILOR (2) VICTIM (2)	INQUISITOR (4)		SAILOR (5)
17	Devon Schovanec		B. SOLDIER (1)	POOR NARRATOR (2)	SAILOR (3)	SAILOR (3)	B. SOLDIER (1) OFFICER (4)		SAILOR (3)
18	Trip Snyder	OTTO (1)	B. SOLDIER (2)	POOR (3)		OFFICER (4) B. SOLDIER (1)	DON ISAACAR (4)		
19	Justin Strong		B. SOLDIER (1)	POOR (2)	SEA CAPTAIN (3)		CITIZEN (5)	SENO (6)	SEA CAPTAIN (3)
20	Nathaniel Sullivan		B. SOLDIER (1)	POOR (2)		VICTIM (2)	CITIZEN (4)	SENO (5)	PASSENGER (6)
		2 SERVANTS 4 CHARACTERS	8 A. SOLDIERS 5 A. SOLDIERS 3 CHARACTERS	6 CITIZENS 5 POOR 5 CHARACTERS	6 SAILORS 4 CHARACTERS	2 SAILORS 7 VICTIMS 2 OFFICERS 2 B. SOLDIERS 4 CHARACTERS	3 CITIZENS 3 INQUISITORS 2 OFFICERS 1 B. SOLDIER 6 CHARACTERS	4 SENIORS 3 PATRONS 1 OFFICER 2 CHARACTERS	5 PASSENGERS 4 SAILORS 3 CHARACTERS



## University of NE at Lincoln

## JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

Production: CANDIDE

ACTOR SHIFT PLOT

UPDATED: 11/28/12

PAGE 3

		BUENOS AIRES	PARAGUAY	EL DORADO	SURINAM	AT SEA	VENICE	GALLEY SLAVES	TURKEY
1	Kendall Reimer	CUNNINGHAM (6)							78
2	Kayla Wilkins	OLD LADY (6)		CITIZEN			VENETIAN (2)		SLUM (6)
3	Hannah Kurth			CITIZEN (2)					5
4	Lauren Hackenmiller			CITIZEN (6)	PASSENGER (2)	PASSENGER (2)			5
5	Harper Anderson			CITIZEN (6)	PASSENGER (2)				SLUM (6)
6	Kamerin Churchman			CITIZEN (6)	PASSENGER (7)		VENETIAN (2)		DEARLE (2)
7	Kourtin Churchman			CITIZEN (7)	PASSENGER (2)				SLUM (2)
8	Deanna Davis			QUEEN (2)	PASSENGER (2)				TBD
9	Rebecca Duncan			CITIZEN (6)					TBD
10	Angela Gilbert			CITIZEN (6)	PASSENGER (7)		VENETIAN (2)		SLUM (2)
11	Anna Grey				PASSENGER (2)				SLUM (6)
12	Lauren Huston			CITIZEN (2) NARRATOR (6)					SLUM (7)
13	Kayla Klammer			NARRATOR (7)		PASSENGER (2)			TBD
14	Meghan Mondrovsky				PASSENGER (2)		ACTOR (2)		SLUM (7)
15	Brette Peterson	ANGEL (1)							ANGEL (1)
16	Deanna Pina			QUEEN (2)	PASSENGER (2)				SLUM (6)
17	Jaimie Pruden			CITIZEN (6)		PASSENGER (7)	NARRATOR (7)		TBD
18	Emily Solo			CITIZEN (2)	PASSENGER (2)		VENETIAN (7)		SLUM (2)
19	Jenny Smith			CITIZEN (6)	PASSENGER (7)		VENETIAN (2)		SLUM (2)
20	Jamie Unger			TEACHER (2)	PASSENGER (7)		VENETIAN (2)		SLUM (2)
21	Sara Warner				MRS. V. (2)				TBD
22	Rachael Washington			CITIZEN (2)	PASSENGER (2)				SLUM (7)
		3 CHARACTERS		12 CITIZENS 6 CHARACTERS	12 PASSENGERS 1 CHARACTER	2 PASSENGERS	7 VENETIANS 1 CHARACTER		12 SLUM 6 CHARACTERS

## University of NE at Lincoln


## JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

Production: CANDIDE

ACTOR SHIFT PLOT

UPDATED: 11/28/12

PAGE 4

		BUENOS AIRES	PARAGUAY	EL DORADO	SURINAM	AT SEA	VENICE	GALLEY SLAVES	TURKEY
1	Adam Fieldson	CANDIDE (2)	5/6	6	6	6	6	6	6/7
2	Brian Jeffes	GOVERNOR (2)		CITIZEN (2)	PASSENGER (7)		VENETIAN (2)		GOVERNOR (2)
3	Thomas Boyle				PASSENGER NARRATOR (7)	PASSENGER (7)	VENETIAN (2) ACTOR (2)		PLAYER (10)
4	Christian Cardona		JESUIT (2)	BOY (2)	PASSENGER (7)		VENETIAN (2)		SLUM (2)
5	Jay Colwell		JESUIT (2)	CITIZEN (2)	PASSENGER (7)		VENETIAN (2)		SLUM (2)
6	David Michael Fox				UNFORTUNATE (2)			SAILOR (2) NARRATOR (2)	TBD
7	Man C. Jagg		JESUIT (2)	CITIZEN (7)	SAILOR (2)		VENETIAN (2)		SLUM (10)
8	Sam Hartley							5	5
9	Jared Hiscok			CITIZEN (2)	SAILOR (2)	SAILOR (2) NARRATOR (2)	VENETIAN (2)		BAZING (7)
10	Nolan Henkle		2					4	4
11	Bryan Howard	CACAMBO (2)	5	6	6	6		CACAMBO (2)	CACAMBO (2)
12	Shade Ingraham			CITIZEN (7)	SAILOR (2)				RAGOTSKI (2)
13	Timothy Madden		JESUIT (2)	CITIZEN (7)	UNFORTUNATE (2)		WIT (2)		PLAYER (10)
14	Cody Meyer		JESUIT (2)	CITIZEN (2)	UNFORTUNATE (7)		VENETIAN (2)		SLUM (2)
15	Ryan Rabenstein	SERVANT (2)		CITIZEN (7)	UNFORTUNATE (2)		WIT (2)		PLAYER (10)
16	David Rubio		PRIEST (2)	CITIZEN (7)	SAILOR (2)		WIT (2)		CROOK (2)
17	Devon Schovanec		JESUIT (2)	CITIZEN (2)	SAILOR (2)	SAILOR (2)	ACTOR (7)		PLAYER (2)
18	Trip Snyder				UNFORTUNATE (2)	PASSENGER (2)		SULTAN (7)	SULTAN (7)
19	Justin Strong		JESUIT (7)	CITIZEN (2)	SEA CAPTAIN (2)			LEV. CAPT (2)	SLUM (10)
20	Nathaniel Sullivan		JESUIT (7)	CITIZEN (2)	MARTIN (2)	MARTIN (2)	MARTIN (2)	MARTIN (2)	5 SLUM 4 PLAYERS 4 TURKS 4 CHARACTERS
		1 SERVANT 3 CHARACTERS	9 JESUITS 3 CHARACTERS	12 CITIZENS 3 CHARACTERS	4 PASSENGERS 5 UNFORTUNATES	2 PASSENGERS 2 SAILORS 4 CHARACTERS	7 VENETIANS 7 CHARACTERS	1 SAILOR 7 CHARACTERS	

## APPENDIX H

## INDIVIDUAL ACTOR SHIFT PLOTS

University of NE at Lincoln

CANDIDE

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

INDIVIDUAL ACTOR SHIFT PLOT

University of NE at Lincoln CANDIDE

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

INDIVIDUAL ACTOR SHIFT PLOT

ACTOR: KENDALL REIMER

CHARACTER: CUNEGONDE

ACT I	Scene 1: West phalm				Scene 2: West phalm, Low Scene	Scene 3: West phalm		
SONG	OPENING	LIFE IS NATURAL	BEST OF ALL POSSIBLE		UNIVERSAL GOOD	CHASTITY BE	IT MUST BE SO	
PAGE #	pg 1-2	pg 2-3	pg 3-4	pg 4	pg 5-11	pg 12-15	pg 15	
CHARACTER	1	1	1	1	1	1		
ACT I	Scene 4: Soldier/ Recruitment	Scene 5: Walking/ War			Scene 6: Holland	Scene 7: Pangloss Reunion		
SONG				WATERLOO			DEATH BY	
PAGE #	pg 16-18	pg 19-21		pg 21	pg 21-26	pg 26-28	pg 28-29	
CHARACTER						2	2	
ACT I	Scene 8: Holland, Healing Pangloss	Scene 9: At Sea Sailing/Storm	Scene 10: Earthquake/ Lisbon	Scene 11: Lisbon, Paris Walk	Scene 12: Auto-Da-Fe	Scene 13: Old Woman and Candide		
SONG					CHATTER AND CRY	AUTO-DATA	OUTSIDE PARADISE	
PAGE #	pg 27-28	pg 29-30	pg 30-32	pg 32	pg 32-37	pg 37-38		
CHARACTER			3	3/4	4		4	
ACT I	Scene 14: Candide Curs. Reunion	Scene 15a: Transition to Cadiz	Scene 15b: Cadiz	Scene 16: Meeting Cacambo	Scene 17: New World/ Old Woman			
SONG	YOU WOULD SAY YOU KNOW		FAIRLY ASSIMILATED			QUARTERPIECE		
PAGE #	pg 39-41	pg 41	pg 42-44	pg 44-46	pg 46-49		pg 49-50	
CHARACTER	5	6	7	8	8		8	
ACT II	Scene 1: Buenos Aires			Scene 2: Fly!	Scene 3: Paraguay		Scene 4: El Derado	
SONG		WE ARE WOMEN	MY LOVE		AGASSIA	AGASSIA REFUSE		
PAGE #	pg 51-54	pg 54-56	pg 56-57	pg 58-59	pg 59-61	pg 61	pg 62-65	
CHARACTER	8	8	8					
ACT II	Scene 5: Leaving El Derado		Scene 6: Travel to Surinam	Scene 7: Surinam		Scene 8: On Ship Martin		
SONG		BALLAD OF AN EDWARD			BOYFRIEND		WORDS WORDS WORDS	
PAGE #	pg 66	pg 66- 69	pg 69-70	pg 70-72	pg 72-74	pg 74- 76	pg 76-77	
CHARACTER								
ACT II	Scene 9: Candide and Martin	Scene 10: Venice Arrival	Scene 11: Venice/ The Wm	Scene 12: Reunion with Cacambo	Scene 13: Galley Slaves	Scene 14: Constantinople	Scene 15: Conclusion	Scene 16: FINALE
SONG		MOIST MOIST MOIST				WHAT A FINE LIE	UNIVERSAL GOOD REFUSE	WINE OUR DANCEY DOW
PAGE #	pg 77-79	pg 79	pg 80-81	pg 81-83	pg 83-85	pg 85-90	pg 90-94	pg 94-96
CHARACTER							9	10







## APPENDIX 4I

## ACTOR SHIFT PLOT BREAKDOWNS

**ACTOR : KENDALL REIMER****CHARACTER: CUNEGONDE****"LOOK COUNT"/ ACTOR: 10**

ACT I	PAGE #	LOOK #	CHARACTER NAME	DESCRIPTION	CHANGE NOTES	MIKE
SCENE	(in text)	(per shift plot)	(if applicable)	(add-in or FULL)	(stage directions)	(swap)
Scene 1: West phalia	pg 1-2	1		DRESS 1		
LIFE IS HAPPINESS	pg 3-5	1		DRESS 1		
BEST OF ALL POSSIBLE	pg 5-8	1		DRESS 1		
UNIVERSAL GOOD	pg 8	1		DRESS 1		
Scene 2: Love Scene	pg 9-12	1		DRESS 1		
Scene 3: West phalia	pg 13-15	1		DRESS 1		
IT MUST BE SO	pg 15					
Scene 4: Recruitment	pg 15-18					
Scene 5: Walking/ War	pg 18-21					
WAR SEQUENCE	pg 21					
Scene 6: Holland	pg 21- 24					
Scene 7: Pangloss Reunion	pg 24-26	2		CHEMISE		
DEAR BOY	pg 26-27	2		CHEMISE		
Scene 8: Healing Pangloss	pg 27-28					
Scene 9: At Sea Sailing	pg 28-30					
Scene 10: Earthquake	pg 30-32	3		UNDRESS	ONSTAGE	
Scene 11: Paris Waltz	pg 32	3/4		GABG DRESS		
Scene 12: Auto-Da-Fe	pg 34-37	4		GABG DRESS		
Scene 13: Old Woman	pg 37-38	4		GABG DRESS		
Scene 14: Candide. Reunion	pg 38-42	5		VEIL	ONSTAGE	
Scene 15a: Transit to Cadiz	pg 42	6		CAPE	ONSTAGE	
Scene 15b: Cadiz	pg 42-44	7		TABLECLOTH	ONSTAGE	
Scene 16: Meeting Cacambo	pg 44-46	8		OVERSKIRT 2	OS- QUICK	
Scene 17: New World	pg 46-49	8		OVERSKIRT 2		
QUARTET/ FINALE	pg 49-50	8		OVERSKIRT 2		
ACT II	PAGE #	LOOK #	CHARACTER NAME	DESCRIPTION	CHANGE NOTES	MIKE
SCENE	(in text)	(per shift plot)	(if applicable)	(add-in or FULL)	(stage directions)	(swap)
Scene 1: Buenos Aires	pg 51-54	8		OVERSKIRT 2	ADD HAT	
WE ARE WOMEN	pg 54-56	8		OVERSKIRT 2		
MY LOVE	pg 56-57	8		OVERSKIRT 2		
Scene 2: Fly!	pg 58-59					
Scene 3: Paraguay	pg 59-63					
ALLELUIA REPRISE	pg 63					
Scene 4: El Dorado	pg 63-68					
Scene 5: Leaving El Dorado	Pg 68					
BALLAD OF EL DORADO	pg 68- 69					
Scene 6: Travel to Surinam	pg 70-73					
Scene 7: Surinam	pg 70-73					
BON VOYAGE	pg 70-74					
Scene 8: On Ship /Martin	pg 75- 76					
WORDS, WORDS, WORDS	pg 76-77					
Scene 9: Candide / Martin	pg 77-79					
Scene 10: Venice Arrival	pg 79					
Scene 11: Venice/ The Wits	pg 80-82					
Scene 12: Reunion Cacambo	pg 82-85					
Scene 13: Galley Slaves	pg 85-88					
Scene 14: Constantinople	pg 88-90					
Scene 15: Conclusion	pg 90-94	9		DRESS 3+ VEIL		
Scene 16: FINALE	pg 95-96	10		NO VEIL	ONSTAGE	

COUNTRY GROSS EARNINGS OF THEATRE AND FILM COMPANIES ABOUT		ACTORS' NET PLAY EARNINGS*	
1934-1935 SEASON		1934-1935 SEASON	
ESTIMATED GROSS EARNINGS*		ESTIMATED NET EARNINGS*	
Paramount	\$10,000,000	\$1,000,000	10%
MGM	\$8,000,000	\$800,000	10%
Warner Bros.	\$7,000,000	\$700,000	10%
Universal	\$6,000,000	\$600,000	10%
Republic	\$5,000,000	\$500,000	10%
First National	\$4,000,000	\$400,000	10%
20th Century Fox	\$3,500,000	\$350,000	10%
United Artists	\$3,000,000	\$300,000	10%
Hal Roach	\$2,500,000	\$250,000	10%
Twentieth Century	\$2,000,000	\$200,000	10%
Other	\$1,500,000	\$150,000	10%
<b>Total</b>	<b>\$50,000,000</b>	<b>\$5,000,000</b>	<b>10%</b>

\* Figures are approximate and based on information of available sources only.

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UNIVERSITY OF WYOMING LIBRARY									
FALL 2014 COURSE SCHEDULE OF THEATRICAL AND FILM COGNITIVE GROUP					SPRING 2015 FILM OF THE ARCADE FIRE				
TOTAL: 100 HOURS IN THEATRE & FILM									
	DATE	TIME	LOCATION	THEATRICAL	FILM	THEATRICAL	FILM	THEATRICAL	FILM
Arts & Sciences	10/15	12:00	1000	1	1	10/15	12:00	1000	1
Arts & Sciences	10/22	12:00	1000	1	1	10/22	12:00	1000	1
Arts & Sciences	10/29	12:00	1000	1	1	10/29	12:00	1000	1
Arts & Sciences	11/05	12:00	1000	1	1	11/05	12:00	1000	1
Arts & Sciences	11/12	12:00	1000	1	1	11/12	12:00	1000	1
Arts & Sciences	11/19	12:00	1000	1	1	11/19	12:00	1000	1
Arts & Sciences	11/26	12:00	1000	1	1	11/26	12:00	1000	1
Arts & Sciences	12/03	12:00	1000	1	1	12/03	12:00	1000	1
Arts & Sciences	12/10	12:00	1000	1	1	12/10	12:00	1000	1
Arts & Sciences	12/17	12:00	1000	1	1	12/17	12:00	1000	1
Arts & Sciences	12/24	12:00	1000	1	1	12/24	12:00	1000	1
Arts & Sciences	12/31	12:00	1000	1	1	12/31	12:00	1000	1
Arts & Sciences	1/07	12:00	1000	1	1	1/07	12:00	1000	1
Arts & Sciences	1/14	12:00	1000	1	1	1/14	12:00	1000	1
Arts & Sciences	1/21	12:00	1000	1	1	1/21	12:00	1000	1
Arts & Sciences	1/28	12:00	1000	1	1	1/28	12:00	1000	1
Arts & Sciences	2/04	12:00	1000	1	1	2/04	12:00	1000	1
Arts & Sciences	2/11	12:00	1000	1	1	2/11	12:00	1000	1
Arts & Sciences	2/18	12:00	1000	1	1	2/18	12:00	1000	1
Arts & Sciences	2/25	12:00	1000	1	1	2/25	12:00	1000	1
Arts & Sciences	3/04	12:00	1000	1	1	3/04	12:00	1000	1
Arts & Sciences	3/11	12:00	1000	1	1	3/11	12:00	1000	1
Arts & Sciences	3/18	12:00	1000	1	1	3/18	12:00	1000	1
Arts & Sciences	3/25	12:00	1000	1	1	3/25	12:00	1000	1
Arts & Sciences	4/01	12:00	1000	1	1	4/01	12:00	1000	1
Arts & Sciences	4/08	12:00	1000	1	1	4/08	12:00	1000	1
Arts & Sciences	4/15	12:00	1000	1	1	4/15	12:00	1000	1
Arts & Sciences	4/22	12:00	1000	1	1	4/22	12:00	1000	1
Arts & Sciences	4/29	12:00	1000	1	1	4/29	12:00	1000	1
Arts & Sciences	5/06	12:00	1000	1	1	5/06	12:00	1000	1
Arts & Sciences	5/13	12:00	1000	1	1	5/13	12:00	1000	1
Arts & Sciences	5/20	12:00	1000	1	1	5/20	12:00	1000	1
Arts & Sciences	5/27	12:00	1000	1	1	5/27	12:00	1000	1
Arts & Sciences	6/03	12:00	1000	1	1	6/03	12:00	1000	1
Arts & Sciences	6/10	12:00	1000	1	1	6/10	12:00	1000	1
Arts & Sciences	6/17	12:00	1000	1	1	6/17	12:00	1000	1
Arts & Sciences	6/24	12:00	1000	1	1	6/24	12:00	1000	1
Arts & Sciences	7/01	12:00	1000	1	1	7/01	12:00	1000	1

[illegible]

CANDIDATE		CANDIDATE	
CANDIDATE		CANDIDATE	
1. <b>ALBERTA</b>	1. <b>ALBERTA</b>	1. <b>ALBERTA</b>	1. <b>ALBERTA</b>
2. <b>BRITISH COLUMBIA</b>	2. <b>BRITISH COLUMBIA</b>	2. <b>BRITISH COLUMBIA</b>	2. <b>BRITISH COLUMBIA</b>
3. <b>MANITOBA</b>	3. <b>MANITOBA</b>	3. <b>MANITOBA</b>	3. <b>MANITOBA</b>
4. <b>ONTARIO</b>	4. <b>ONTARIO</b>	4. <b>ONTARIO</b>	4. <b>ONTARIO</b>
5. <b>QUEBEC</b>	5. <b>QUEBEC</b>	5. <b>QUEBEC</b>	5. <b>QUEBEC</b>
6. <b>SASKATCHEWAN</b>	6. <b>SASKATCHEWAN</b>	6. <b>SASKATCHEWAN</b>	6. <b>SASKATCHEWAN</b>
7. <b>YUKON</b>	7. <b>YUKON</b>	7. <b>YUKON</b>	7. <b>YUKON</b>
8. <b>ALBERTA</b>	8. <b>ALBERTA</b>	8. <b>ALBERTA</b>	8. <b>ALBERTA</b>
9. <b>BRITISH COLUMBIA</b>	9. <b>BRITISH COLUMBIA</b>	9. <b>BRITISH COLUMBIA</b>	9. <b>BRITISH COLUMBIA</b>
10. <b>MANITOBA</b>	10. <b>MANITOBA</b>	10. <b>MANITOBA</b>	10. <b>MANITOBA</b>
11. <b>ONTARIO</b>	11. <b>ONTARIO</b>	11. <b>ONTARIO</b>	11. <b>ONTARIO</b>
12. <b>QUEBEC</b>	12. <b>QUEBEC</b>	12. <b>QUEBEC</b>	12. <b>QUEBEC</b>
13. <b>SASKATCHEWAN</b>	13. <b>SASKATCHEWAN</b>	13. <b>SASKATCHEWAN</b>	13. <b>SASKATCHEWAN</b>
14. <b>YUKON</b>	14. <b>YUKON</b>	14. <b>YUKON</b>	14. <b>YUKON</b>
15. <b>ALBERTA</b>	15. <b>ALBERTA</b>	15. <b>ALBERTA</b>	15. <b>ALBERTA</b>
16. <b>BRITISH COLUMBIA</b>	16. <b>BRITISH COLUMBIA</b>	16. <b>BRITISH COLUMBIA</b>	16. <b>BRITISH COLUMBIA</b>
17. <b>MANITOBA</b>	17. <b>MANITOBA</b>	17. <b>MANITOBA</b>	17. <b>MANITOBA</b>
18. <b>ONTARIO</b>	18. <b>ONTARIO</b>	18. <b>ONTARIO</b>	18. <b>ONTARIO</b>
19. <b>QUEBEC</b>	19. <b>QUEBEC</b>	19. <b>QUEBEC</b>	19. <b>QUEBEC</b>
20. <b>SASKATCHEWAN</b>	20. <b>SASKATCHEWAN</b>	20. <b>SASKATCHEWAN</b>	20. <b>SASKATCHEWAN</b>
21. <b>YUKON</b>	21. <b>YUKON</b>	21. <b>YUKON</b>	21. <b>YUKON</b>
22. <b>ALBERTA</b>	22. <b>ALBERTA</b>	22. <b>ALBERTA</b>	22. <b>ALBERTA</b>
23. <b>BRITISH COLUMBIA</b>	23. <b>BRITISH COLUMBIA</b>	23. <b>BRITISH COLUMBIA</b>	23. <b>BRITISH COLUMBIA</b>
24. <b>MANITOBA</b>	24. <b>MANITOBA</b>	24. <b>MANITOBA</b>	24. <b>MANITOBA</b>
25. <b>ONTARIO</b>	25. <b>ONTARIO</b>	25. <b>ONTARIO</b>	25. <b>ONTARIO</b>
26. <b>QUEBEC</b>	26. <b>QUEBEC</b>	26. <b>QUEBEC</b>	26. <b>QUEBEC</b>
27. <b>SASKATCHEWAN</b>	27. <b>SASKATCHEWAN</b>	27. <b>SASKATCHEWAN</b>	27. <b>SASKATCHEWAN</b>
28. <b>YUKON</b>	28. <b>YUKON</b>	28. <b>YUKON</b>	28. <b>YUKON</b>
29. <b>ALBERTA</b>	29. <b>ALBERTA</b>	29. <b>ALBERTA</b>	29. <b>ALBERTA</b>
30. <b>BRITISH COLUMBIA</b>	30. <b>BRITISH COLUMBIA</b>	30. <b>BRITISH COLUMBIA</b>	30. <b>BRITISH COLUMBIA</b>
31. <b>MANITOBA</b>	31. <b>MANITOBA</b>	31. <b>MANITOBA</b>	31. <b>MANITOBA</b>
32. <b>ONTARIO</b>	32. <b>ONTARIO</b>	32. <b>ONTARIO</b>	32. <b>ONTARIO</b>
33. <b>QUEBEC</b>	33. <b>QUEBEC</b>	33. <b>QUEBEC</b>	33. <b>QUEBEC</b>
34. <b>SASKATCHEWAN</b>	34. <b>SASKATCHEWAN</b>	34. <b>SASKATCHEWAN</b>	34. <b>SASKATCHEWAN</b>
35. <b>YUKON</b>	35. <b>YUKON</b>	35. <b>YUKON</b>	35. <b>YUKON</b>
36. <b>ALBERTA</b>	36. <b>ALBERTA</b>	36. <b>ALBERTA</b>	36. <b>ALBERTA</b>
37. <b>BRITISH COLUMBIA</b>	37. <b>BRITISH COLUMBIA</b>	37. <b>BRITISH COLUMBIA</b>	37. <b>BRITISH COLUMBIA</b>
38. <b>MANITOBA</b>	38. <b>MANITOBA</b>	38. <b>MANITOBA</b>	38. <b>MANITOBA</b>
39. <b>ONTARIO</b>	39. <b>ONTARIO</b>	39. <b>ONTARIO</b>	39. <b>ONTARIO</b>
40. <b>QUEBEC</b>	40. <b>QUEBEC</b>	40. <b>QUEBEC</b>	40. <b>QUEBEC</b>
41. <b>SASKATCHEWAN</b>	41. <b>SASKATCHEWAN</b>	41. <b>SASKATCHEWAN</b>	41. <b>SASKATCHEWAN</b>
42. <b>YUKON</b>	42. <b>YUKON</b>	42. <b>YUKON</b>	42. <b>YUKON</b>
43. <b>ALBERTA</b>	43. <b>ALBERTA</b>	43. <b>ALBERTA</b>	43. <b>ALBERTA</b>
44. <b>BRITISH COLUMBIA</b>	44. <b>BRITISH COLUMBIA</b>	44. <b>BRITISH COLUMBIA</b>	44. <b>BRITISH COLUMBIA</b>
45. <b>MANITOBA</b>	45. <b>MANITOBA</b>	45. <b>MANITOBA</b>	45. <b>MANITOBA</b>
46. <b>ONTARIO</b>	46. <b>ONTARIO</b>	46. <b>ONTARIO</b>	46. <b>ONTARIO</b>
47. <b>QUEBEC</b>	47. <b>QUEBEC</b>	47. <b>QUEBEC</b>	47. <b>QUEBEC</b>
48. <b>SASKATCHEWAN</b>	48. <b>SASKATCHEWAN</b>	48. <b>SASKATCHEWAN</b>	48. <b>SASKATCHEWAN</b>
49. <b>YUKON</b>	49. <b>YUKON</b>	49. <b>YUKON</b>	49. <b>YUKON</b>
50. <b>ALBERTA</b>	50. <b>ALBERTA</b>	50. <b>ALBERTA</b>	50. <b>ALBERTA</b>
51. <b>BRITISH COLUMBIA</b>	51. <b>BRITISH COLUMBIA</b>	51. <b>BRITISH COLUMBIA</b>	51. <b>BRITISH COLUMBIA</b>
52. <b>MANITOBA</b>	52. <b>MANITOBA</b>	52. <b>MANITOBA</b>	52. <b>MANITOBA</b>
53. <b>ONTARIO</b>	5		

[illegible][illegible][illegible]





[illegible][illegible]

CANDID									
ACTIVITY CUMULATIVE OF THEATRE AND FILM COURSEWORK									
ACTIVITY MEET PLAYS AND SHORTS									
COURSES, COURSEWORK, RELEVANCE									
ACTING - LEADERSHIP - ACTING - 11									
Activity	Year	Relevance	Activity	Year	Relevance	Activity	Year	Relevance	Activity
Acting - Leadership	2015-16	100%	Acting - Leadership	2016-17	100%	Acting - Leadership	2017-18	100%	Acting - Leadership
Acting - Leadership	2018-19	100%	Acting - Leadership	2019-20	100%	Acting - Leadership	2020-21	100%	Acting - Leadership
Acting - Leadership	2021-22	100%	Acting - Leadership	2022-23	100%	Acting - Leadership	2023-24	100%	Acting - Leadership
Acting - Leadership	2024-25	100%	Acting - Leadership	2025-26	100%	Acting - Leadership	2026-27	100%	Acting - Leadership
Acting - Leadership	2027-28	100%	Acting - Leadership	2028-29	100%	Acting - Leadership	2029-30	100%	Acting - Leadership
Acting - Leadership	2030-31	100%	Acting - Leadership	2031-32	100%	Acting - Leadership	2032-33	100%	Acting - Leadership
Acting - Leadership	2033-34	100%	Acting - Leadership	2034-35	100%	Acting - Leadership	2035-36	100%	Acting - Leadership
Acting - Leadership	2036-37	100%	Acting - Leadership	2037-38	100%	Acting - Leadership	2038-39	100%	Acting - Leadership
Acting - Leadership	2039-40	100%	Acting - Leadership	2040-41	100%	Acting - Leadership	2041-42	100%	Acting - Leadership
Acting - Leadership	2042-43	100%	Acting - Leadership	2043-44	100%	Acting - Leadership	2044-45	100%	Acting - Leadership
Acting - Leadership	2045-46	100%	Acting - Leadership	2046-47	100%	Acting - Leadership	2047-48	100%	Acting - Leadership
Acting - Leadership	2048-49	100%	Acting - Leadership	2049-50	100%	Acting - Leadership	2050-51	100%	Acting - Leadership
Acting - Leadership	2051-52	100%	Acting - Leadership	2052-53	100%	Acting - Leadership	2053-54	100%	Acting - Leadership
Acting - Leadership	2054-55	100%	Acting - Leadership	2055-56	100%	Acting - Leadership	2056-57	100%	Acting - Leadership
Acting - Leadership	2057-58	100%	Acting - Leadership	2058-59	100%	Acting - Leadership	2059-60	100%	Acting - Leadership
Acting - Leadership	2060-61	100%	Acting - Leadership	2061-62	100%	Acting - Leadership	2062-63	100%	Acting - Leadership
Acting - Leadership	2063-64	100%	Acting - Leadership	2064-65	100%	Acting - Leadership	2065-66	100%	Acting - Leadership
Acting - Leadership	2066-67	100%	Acting - Leadership	2067-68	100%	Acting - Leadership	2068-69	100%	Acting - Leadership
Acting - Leadership	2069-70	100%	Acting - Leadership	2070-71	100%	Acting - Leadership	2071-72	100%	Acting - Leadership
Acting - Leadership	2072-73	100%	Acting - Leadership	2073-74	100%	Acting - Leadership	2074-75	100%	Acting - Leadership
Acting - Leadership	2075-76	100%	Acting - Leadership	2076-77	100%	Acting - Leadership	2077-78	100%	Acting - Leadership
Acting - Leadership	2078-79	100%	Acting - Leadership	2079-80	100%	Acting - Leadership	2080-81	100%	Acting - Leadership
Acting - Leadership	2081-82	100%	Acting - Leadership	2082-83	100%	Acting - Leadership	2083-84	100%	Acting - Leadership
Acting - Leadership	2084-85	100%	Acting - Leadership	2085-86	100%	Acting - Leadership	2086-87	100%	Acting - Leadership
Acting - Leadership	2087-88	100%	Acting - Leadership	2088-89	100%	Acting - Leadership	2089-90	100%	Acting - Leadership
Acting - Leadership	2090-91	100%	Acting - Leadership	2091-92	100%	Acting - Leadership	2092-93	100%	Acting - Leadership
Acting - Leadership	2093-94	100%	Acting - Leadership	2094-95	100%	Acting - Leadership	2095-96	100%	Acting - Leadership
Acting - Leadership	2096-97	100%	Acting - Leadership	2097-98	100%	Acting - Leadership	2098-99	100%	Acting - Leadership
Acting - Leadership	2099-00	100%	Acting - Leadership	2100-01	100%	Acting - Leadership	2101-02	100%	Acting - Leadership
Acting - Leadership	2102-03	100%	Acting - Leadership	2103-04	100%	Acting - Leadership	2104-05	100%	Acting - Leadership
Acting - Leadership	2105-06	100%	Acting - Leadership	2106-07	100%	Acting - Leadership	2107-08	100%	Acting - Leadership
Acting - Leadership	2108-09	100%	Acting - Leadership	2109-10	100%	Acting - Leadership	2110-11	100%	Acting - Leadership
Acting - Leadership	2111-12	100%	Acting - Leadership	2112-13	100%	Acting - Leadership	2113-14	100%	Acting - Leadership
Acting - Leadership	2114-15	100%	Acting - Leadership	2115-16	100%	Acting - Leadership	2116-17	100%	Acting - Leadership
Acting - Leadership	2117-								

[illegible]



**SPECIAL PREP NOTES:**



University of NE at Lincoln CANDIDE  
JORDY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP ACTOR COSTUME PIECE BREAKDOWN  
ACTOR: LAUREN HACKENBUELLER CHARACTER: ENSEMBLE PAGE 1  
TOTAL "LOOK COUNT" ACTOR: 8 TOTAL PIECE COUNT: 32

LOOK NUMBER	DESCRIPTION	SP	ACT	PROP	SET	HAIR	MAKE	MAKE
1	CARDIGAN & TIE DYE TOP	1	35					
2	CORSET	1	41					
3	CORSET LACE	2	36	X				
4	ROBE	1	40					
5	POINTE D'ESPE	1	38					
6	POINTE D'ESPE	1	39					
7	POINTE D'ESPE	1	40					
8	POINTE D'ESPE	1	41					
9	POINTE D'ESPE	1	42					
10	POINTE D'ESPE	1	43					
11	POINTE D'ESPE	1	44					
12	POINTE D'ESPE	1	45					
13	POINTE D'ESPE	1	46					
14	POINTE D'ESPE	1	47					
15	POINTE D'ESPE	1	48					
16	POINTE D'ESPE	1	49					
17	POINTE D'ESPE	1	50					
18	POINTE D'ESPE	1	51					
19	POINTE D'ESPE	1	52					
20	POINTE D'ESPE	1	53					
21	POINTE D'ESPE	1	54					
22	POINTE D'ESPE	1	55					
23	POINTE D'ESPE	1	56					
24	POINTE D'ESPE	1	57					
25	POINTE D'ESPE	1	58					
26	POINTE D'ESPE	1	59					
27	POINTE D'ESPE	1	60					
28	POINTE D'ESPE	1	61					
29	POINTE D'ESPE	1	62					
30	POINTE D'ESPE	1	63					
31	POINTE D'ESPE	1	64					
32	POINTE D'ESPE	1	65					

SPECIAL PREPNOTES:

University of NE at Lincoln CANDIDE  
JORDY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP ACTOR COSTUME PIECE BREAKDOWN  
ACTOR: HARPER ANDERSON CHARACTER: ENSEMBLE PAGE 1  
TOTAL "LOOK COUNT" ACTOR: 6 TOTAL PIECE COUNT: 34

LOOK NUMBER	DESCRIPTION	SP	ACT	PROP	SET	HAIR	MAKE	MAKE
1	CARDIGAN & TIE DYE TOP	1	35					
2	CORSET	1	41					
3	CORSET LACE	2	36	X				
4	ROBE	1	40					
5	POINTE D'ESPE	1	38					
6	POINTE D'ESPE	1	39					
7	POINTE D'ESPE	1	40					
8	POINTE D'ESPE	1	41					
9	POINTE D'ESPE	1	42					
10	POINTE D'ESPE	1	43					
11	POINTE D'ESPE	1	44					
12	POINTE D'ESPE	1	45					
13	POINTE D'ESPE	1	46					
14	POINTE D'ESPE	1	47					
15	POINTE D'ESPE	1	48					
16	POINTE D'ESPE	1	49					
17	POINTE D'ESPE	1	50					
18	POINTE D'ESPE	1	51					
19	POINTE D'ESPE	1	52					
20	POINTE D'ESPE	1	53					
21	POINTE D'ESPE	1	54					
22	POINTE D'ESPE	1	55					
23	POINTE D'ESPE	1	56					
24	POINTE D'ESPE	1	57					
25	POINTE D'ESPE	1	58					
26	POINTE D'ESPE	1	59					
27	POINTE D'ESPE	1	60					
28	POINTE D'ESPE	1	61					
29	POINTE D'ESPE	1	62					
30	POINTE D'ESPE	1	63					
31	POINTE D'ESPE	1	64					
32	POINTE D'ESPE	1	65					
33	POINTE D'ESPE	1	66					
34	POINTE D'ESPE	1	67					

SPECIAL PREPNOTES:

University of NE at Lincoln CANDIDE  
JORDY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP ACTOR COSTUME PIECE BREAKDOWN  
ACTOR: KAMRIN CHERCHMAN CHARACTER: ENSEMBLE PAGE 1  
TOTAL "LOOK COUNT" ACTOR: 9 TOTAL PIECE COUNT: 40

LOOK NUMBER	DESCRIPTION	SP	ACT	PROP	SET	HAIR	MAKE	MAKE
1	CARDIGAN & TIE DYE TOP	1	35					
2	CORSET	1	41					
3	CORSET LACE	2	36	X				
4	ROBE	1	40					
5	POINTE D'ESPE	1	38					
6	POINTE D'ESPE	1	39					
7	POINTE D'ESPE	1	40					
8	POINTE D'ESPE	1	41					
9	POINTE D'ESPE	1	42					
10	POINTE D'ESPE	1	43					
11	POINTE D'ESPE	1	44					
12	POINTE D'ESPE	1	45					
13	POINTE D'ESPE	1	46					
14	POINTE D'ESPE	1	47					
15	POINTE D'ESPE	1	48					
16	POINTE D'ESPE	1	49					
17	POINTE D'ESPE	1	50					
18	POINTE D'ESPE	1	51					
19	POINTE D'ESPE	1	52					
20	POINTE D'ESPE	1	53					
21	POINTE D'ESPE	1	54					
22	POINTE D'ESPE	1	55					
23	POINTE D'ESPE	1	56					
24	POINTE D'ESPE	1	57					
25	POINTE D'ESPE	1	58					
26	POINTE D'ESPE	1	59					
27	POINTE D'ESPE	1	60					
28	POINTE D'ESPE	1	61					
29	POINTE D'ESPE	1	62					
30	POINTE D'ESPE	1	63					
31	POINTE D'ESPE	1	64					
32	POINTE D'ESPE	1	65					
33	POINTE D'ESPE	1	66					
34	POINTE D'ESPE	1	67					
35	POINTE D'ESPE	1	68					
36	POINTE D'ESPE	1	69					
37	POINTE D'ESPE	1	70					
38	POINTE D'ESPE	1	71					
39	POINTE D'ESPE	1	72					
40	POINTE D'ESPE	1	73					

SPECIAL PREPNOTES:

University of NE at Lincoln CANDIDE  
JORDY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP ACTOR COSTUME PIECE BREAKDOWN  
ACTOR: JACOBIN CHERCHMAN CHARACTER: ENSEMBLE PAGE 1  
TOTAL "LOOK COUNT" ACTOR: 9 TOTAL PIECE COUNT: 40

LOOK NUMBER	DESCRIPTION	SP	ACT	PROP	SET	HAIR	MAKE	MAKE
1	CARDIGAN & TIE DYE TOP	1	35					
2	CORSET	1	41					
3	CORSET LACE	2	36	X				
4	ROBE	1	40					
5	POINTE D'ESPE	1	38					
6	POINTE D'ESPE	1	39					
7	POINTE D'ESPE	1	40					
8	POINTE D'ESPE	1	41					
9	POINTE D'ESPE	1	42					
10	POINTE D'ESPE	1	43					
11	POINTE D'ESPE	1	44					
12	POINTE D'ESPE	1	45					
13	POINTE D'ESPE	1	46					
14	POINTE D'ESPE	1	47					
15	POINTE D'ESPE	1	48					
16	POINTE D'ESPE	1	49					
17	POINTE D'ESPE	1	50					
18	POINTE D'ESPE	1	51					
19	POINTE D'ESPE	1	52					
20	POINTE D'ESPE	1	53					
21	POINTE D'ESPE	1	54					
22	POINTE D'ESPE	1	55					
23	POINTE D'ESPE	1	56					
24	POINTE D'ESPE	1	57					
25	POINTE D'ESPE	1	58					
26	POINTE D'ESPE	1	59					
27	POINTE D'ESPE	1	60					
28	POINTE D'ESPE	1	61					
29	POINTE D'ESPE	1	62					
30	POINTE D'ESPE	1	63					
31	POINTE D'ESPE	1	64					
32	POINTE D'ESPE	1	65					
33	POINTE D'ESPE	1	66					
34	POINTE D'ESPE	1	67					
35	POINTE D'ESPE	1	68					
36	POINTE D'ESPE	1	69					
37	POINTE D'ESPE	1	70					
38	POINTE D'ESPE	1	71					
39	POINTE D'ESPE	1	72					
40	POINTE D'ESPE	1	73					

SPECIAL PREPNOTES:

University of NE at Lincoln CANDIDE  
JORDY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP ACTOR COSTUME PIECE BREAKDOWN  
ACTOR: DEANNA DAVIS CHARACTER: ENSEMBLE PAGE 1  
TOTAL "LOOK COUNT" ACTOR: 4 TOTAL PIECE COUNT: 41

LOOK NUMBER	DESCRIPTION	SP	ACT	PROP	SET	HAIR	MAKE	MAKE
1	CARDIGAN & TIE DYE TOP	1	35					
2	CORSET	1	41					
3	CORSET LACE	2	36	X				
4	ROBE	1	40					
5	POINTE D'ESPE	1	38					
6	POINTE D'ESPE	1	39					
7	POINTE D'ESPE	1	40					
8	POINTE D'ESPE	1	41					
9	POINTE D'ESPE	1	42					
10	POINTE D'ESPE	1	43					
11	POINTE D'ESPE	1	44					
12	POINTE D'ESPE	1	45					
13	POINTE D'ESPE	1	46					
14	POINTE D'ESPE	1	47					
15	POINTE D'ESPE	1	48					
16	POINTE D'ESPE	1	49					
17	POINTE D'ESPE	1	50					
18	POINTE D'ESPE	1	51					
19	POINTE D'ESPE	1	52					
20	POINTE D'ESPE	1	53					
21	POINTE D'ESPE	1	54					
22	POINTE D'ESPE	1	55					
23	POINTE D'ESPE	1	56					
24	POINTE D'ESPE	1	57					
25	POINTE D'ESPE	1	58					
26	POINTE D'ESPE	1	59					
27	POINTE D'ESPE	1	60					
28	POINTE D'ESPE	1	61					
29	POINTE D'ESPE	1	62					
30	POINTE D'ESPE	1	63					
31	POINTE D'ESPE	1	64					
32	POINTE D'ESPE	1	65					
33	POINTE D'ESPE	1	66					
34	POINTE D'ESPE	1	67					
35	POINTE D'ESPE	1	68					
36	POINTE D'ESPE	1	69					
37	POINTE D'ESPE	1	70					
38	POINTE D'ESPE	1	71					
39	POINTE D'ESPE	1	72					
40	POINTE D'ESPE	1	73					

SPECIAL PREPNOTES:

University of NE at Lincoln CANDIDE  
JORDY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP ACTOR COSTUME PIECE BREAKDOWN  
ACTOR: JEREMIAH DUNN CHARACTER: ENSEMBLE PAGE 1  
TOTAL "LOOK COUNT" ACTOR: 5 TOTAL PIECE COUNT: 31

LOOK NUMBER	DESCRIPTION	TOP	SKIRT	PROP	SET	HAIR	MAKE	MAKE
1	CARDIGAN & TIE DYE TOP	1	35					
2	CORSET	1	41					
3	CORSET LACE	2	36	X				
	SKIRT	1	42	X				
4	FANTASY LACE TOP	1	37					
5	JEWEL LACE TOP	1	43	X				X
6	TOP & LACE	1	44	X				
7	SKIRT	1	45	X				
8	SKIRT & TOP	1	46	X				X
9	TOP & LACE	1	47	X				
10	TOP & LACE	1	48	X				
11	TOP & LACE	1	49	X				
12	TOP & LACE	1	50	X				
13	TOP & LACE	1	51	X				
14	TOP & LACE	1	52	X				
15	TOP & LACE	1	53	X				
16	TOP & LACE	1	54	X				
17	TOP & LACE	1	55	X				
18	TOP & LACE	1	56	X				
19	TOP & LACE	1	57	X				
20	TOP & LACE	1	58	X				
21	TOP & LACE	1	59	X				
22	TOP & LACE	1	60	X				
23	TOP & LACE	1	61	X				
24	TOP & LACE	1	62	X				
25	TOP & LACE	1	63	X				
26	TOP & LACE	1	64	X				
27	TOP & LACE	1	65	X				
28	TOP & LACE	1	66	X				
29	TOP & LACE	1	67	X				
30	TOP & LACE	1	68	X				
31	TOP & LACE	1	69	X				
32	TOP & LACE	1	70	X				
33	TOP & LACE	1	71	X				
34	TOP & LACE	1	72	X				
35	TOP & LACE	1	73	X				
36	TOP & LACE	1	74	X				
37	TOP & LACE	1	75	X				
38	TOP & LACE	1	76	X				
39	TOP & LACE	1	77	X				
40	TOP & LACE	1	78	X				
41	TOP & LACE	1	79	X				
42	TOP & LACE	1	80	X				
43	TOP & LACE	1	81	X				
44	TOP & LACE	1	82	X				
45	TOP & LACE	1	83	X				
46	TOP & LACE	1	84	X				
47	TOP & LACE	1	85	X				
48	TOP & LACE	1	86	X				
49	TOP & LACE	1	87	X				
50	TOP & LACE	1	88	X				
51	TOP & LACE	1	89	X				
52	TOP & LACE	1	90	X				
53	TOP & LACE	1	91	X				
54	TOP & LACE	1	92	X				
55	TOP & LACE	1	93	X				
56	TOP & LACE	1	94	X				
57	TOP & LACE	1	95	X				
58	TOP & LACE	1	96	X				
59	TOP & LACE	1	97	X				
60	TOP & LACE	1	98	X				
61	TOP & LACE	1	99	X				
62	TOP & LACE	1	100	X				









## University of NE at Lincoln CANDIDE

UNIVERSITY OF NEBRASKA	CANDIDE
JONNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP	ACTOR COSTUME PIECE BREAKDOWN

**ACTOR:** CHRISTIAN CARDONA **CHARACTER:** ENSEMBLE **PAGE:** 1

TOTAL "LOOK COUNT" ACTOR: 9	TOTAL REEVE COUNT: 50
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NAME	TEAM	POSITION	YR	AGE	HT	WT	WINGSPAN	WINGSPAN/HT	WINGSPAN/WT	WINGSPAN/AGE	WINGSPAN/HT/WT	WINGSPAN/HT/WT/AGE
1	1	TEAM	2003	5	5A							
		JERRY FAGER		5	5A	5	5	5	5	5	5	5
		STEVEN FOST		5	5A	5	5	5	5	5	5	5
		BRECK LEMER		1	2B							
		WILLIS		1	2.5	5	5	5	5	5	5	5
		QUITT		1	4E							
		CHRISTOPHER		1	5	5	5	5	5	5	5	5
1	1	TEAM	2004	1	4E							
		THOMAS CRAY		1	4E							
		WILLIS		1	4E							
1	1	TEAM	2005	1	4E							
		WILLIS		1	14	5	5	5	5	5	5	5
		WILLIS		1	14	5	5	5	5	5	5	5
1	1	TEAM	2006	1	4E							
		WILLIS		1	14	5	5	5	5	5	5	5
		WILLIS		1	14	5	5	5	5	5	5	5
1	1	TEAM	2007	1	4E							
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
1	1	TEAM	2008	1	4E							
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
1	1	TEAM	2009	1	4E							
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
1	1	TEAM	2010	1	4E							
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
1	1	TEAM	2011	1	4E							
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5
		WILLIS		1	4E	5	5	5	5	5	5	5

**SPECIAL PREPNOTES:**

## University of NE at Lincoln CANDIDE

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP	ACTOR COSTUME PIECE BREAKDOWN
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ACTOR : DAVID MICHAEL FOX	CHARACTER: ENSEMBLE	PAGE
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TOTAL "LOOK COUNT"/ACTOR:	5	TOTAL RECE COUNT:	36
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ROOM NUMBER	DESCRIPTION	QTY	UNIT	WEEK	REV	DATE	AMOUNT	CURR	DATE	REMARKS
2000	BLACK SOAP	2	EA							
	STATION INDEX	2	EA	X						X
	SHIRT CLOTH	1	DOZ							
	SHIRT	1	DOZ							X
	SHIRT CLOTH	1	DOZ							X
	SHIRT	1	DOZ							X
	SHIRT CLOTH	1	DOZ							X
	SHIRT	1	DOZ							X
	SHIRT CLOTH	1	DOZ							X
	SHIRT	1	DOZ							X
2000	SHIRT CLOTH	1	DOZ							X
	SHIRT	1	DOZ							X
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	SHIRT CLOTH	1	DOZ							X
	SHIRT	1	DOZ							X
2000	SHIRT CLOTH	1	DOZ							X
	SHIRT	1	DOZ							X
	SHIRT CLOTH	1	DOZ							X
	SHIRT	1	DOZ							X
	SHIRT CLOTH	1	DOZ							X
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	SHIRT	1	DOZ							X
2000	SHIRT CLOTH	1	DOZ							X
	SHIRT	1	DOZ							X
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	SHIRT CLOTH	1	DOZ							X
	SHIRT	1	DOZ							X
2000	SHIRT CLOTH	1	DOZ							X
	SHIRT	1	DOZ							X
	SHIRT CLOTH	1	DOZ							X
	SHIRT	1	DOZ							X
	SHIRT CLOTH	1	DOZ							X
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	SHIRT	1	DOZ							X
	SHIRT CLOTH	1	DOZ							X
	SHIRT	1	DOZ							X
2000	SHIRT CLOTH	1	DOZ							X
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	SHIRT CLOTH	1	DOZ							X
	SHIRT	1	DOZ							X
	SHIRT CLOTH	1	DOZ							X
	SHIRT	1	DOZ							X
2000	SHIRT CLOTH	1	DOZ					</		

**SPECIAL PREPNOTES:**

## UNIVERSITY OF NEBRASKA LINCOLN CAMPUS

JOHNNY CARLSON SCHOOL OF THEATRE AND FILM COSTUME SHOP    ACTOR COSTUME PIECE BREAKDOWN

ACTOR	CHARACTER	PAGE
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TOTAL "LOOK COUNT" FACTOR: 5	TOTAL REE COUNT: 44
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[illegible]

SPECIAL PREPNOTES

## University of NE at Lincoln CANDIDE

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP	ACTOR COSTUME PIECE BREAKDOWNS
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ACTOR: JAY COLWELL CHARACTER: ENSEMBLE PAGE: 1

TOTAL LOOK COUNT FACTOR: 9	TOTAL RECE COUNT: 48
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Player	Team	Age	Height	Weight	Position	Points	Rebounds	Assists	Steals	Blocks
1. J. HARRIS	TEAM USA	23	6' 10"	205	PG	1	1	1	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
2. J. HARRIS	TEAM USA	23	6' 10"	205	PG	1	1	1	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
3. J. HARRIS	TEAM USA	23	6' 10"	205	PG	1	1	1	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
4. J. HARRIS	TEAM USA	23	6' 10"	205	PG	1	1	1	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
5. J. HARRIS	TEAM USA	23	6' 10"	205	PG	1	1	1	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
6. J. HARRIS	TEAM USA	23	6' 10"	205	PG	1	1	1	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
7. J. HARRIS	TEAM USA	23	6' 10"	205	PG	1	1	1	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
8. J. HARRIS	TEAM USA	23	6' 10"	205	PG	1	1	1	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0
	TEAM USA	2	5'	130	PG	0	0	0	0	0

SPECIAL PREPNOTES

## University of NE at Lincoln CANDIDE

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP      ACTOR COSTUME PIECE BREAKDOWN

**ACTOR:** MATT C.                      **CHARACTER:** ENSEMBLE                      **PAGE:**

TOTAL "LOOK COUNT" ACTOR: 10	TOTAL REEVE COUNT: 44
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LOG#	TIME	DESCRIPTION	DR	HR	WED	THU	FRI	SAT	SUN	TOTAL
1	0000	START LOG								
1	0000	TRUCK IN			X	X				2
1	0000	HAZ					X			1
1	0000	HAZ CH1					X			1
1	0000	HAZ					X			1
1	0000	HAZ CH2					X			1
1	0000	HAZ CH3					X			1
1	0000	HAZ CH4					X			1
1	0000	HAZ CH5					X			1
1	0000	HAZ CH6					X			1
1	0000	HAZ CH7					X			1
1	0000	HAZ CH8					X			1
1	0000	HAZ CH9					X			1
1	0000	HAZ CH10					X			1
1	0000	HAZ CH11					X			1
1	0000	HAZ CH12					X			1
1	0000	HAZ CH13					X			1
1	0000	HAZ CH14					X			1
1	0000	HAZ CH15					X			1
1	0000	HAZ CH16					X			1
1	0000	HAZ CH17					X			1
1	0000	HAZ CH18					X			1
1	0000	HAZ CH19					X			1
1	0000	HAZ CH20					X			1
1	0000	HAZ CH21					X			1
1	0000	HAZ CH22					X			1
1	0000	HAZ CH23					X			1
1	0000	HAZ CH24					X			1
1	0000	HAZ CH25					X			1
1	0000	HAZ CH26					X			1
1	0000	HAZ CH27					X			1
1	0000	HAZ CH28					X			1
1	0000	HAZ CH29					X			1
1	0000	HAZ CH30					X			1
1	0000	HAZ CH31					X			1
1	0000	HAZ CH32					X			1
1	0000	HAZ CH33					X			1
1	0000	HAZ CH34					X			1
1	0000	HAZ CH35					X			1
1	0000	HAZ CH36					X			1
1	0000	HAZ CH37					X			1
1	0000	HAZ CH38					X			1
1	0000	HAZ CH39					X			1
1	0000	HAZ CH40					X			1
1	0000	HAZ CH41					X			1
1	0000	HAZ CH42					X			1
1	0000	HAZ CH43					X			1
1	0000	HAZ CH44					X			1
1	0000	HAZ CH45					X			1
1	0000	HAZ CH46					X			1
1	0000	HAZ CH47					X			1
1	0000	HAZ CH48								

**SPECIAL PREPNOTES:**

## UNIVERSITY OF NEBRASKA-LINCOLN CAMPUS

JORDON CARSON SCHOOL OF THEATRE AND FILM COSTUME DESIGN     ACTOR COSTUME PIECE BREAKDOWN

**ACTOR:** JARED HISCOCK                      **ACTER:** ENSEMBLE                      **PAGE:** 1

TOTAL "LOOK COUNT" ACTOR: 1	TOTAL RECE COUNT: 37
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BOOK NUMBER	DESCRIPTION	STRT	END	STRT	END	STRT	END	STRT	END
1	TRUCK STOP	2	3	X					
2	WINE PLANT	1							
3	STATIONERY	2	3		X				
4	WHEELS	1							X
5	GLASS	1	3						
6	WREST	1							
7	STATIONERY	1							
8	WINE	1					X		
9	WREST	1							X
10	BOOK STOP	1							
11	BOOK	1							
12	WINE	1							
13	STATIONERY	1							
14	BOOK STOP	1							
15	WINE	1							
16	STATIONERY	1							
17	BOOK STOP	1							
18	WINE	1							
19	STATIONERY	1							
20	BOOK STOP	1							
21	WINE	1							
22	STATIONERY	1							
23	BOOK STOP	1							
24	WINE	1							
25	STATIONERY	1							
26	BOOK STOP	1							
27	WINE	1							
28	STATIONERY	1							
29	BOOK STOP	1							
30	WINE	1							
31	STATIONERY	1							
32	BOOK STOP	1							
33	WINE	1							
34	STATIONERY	1							
35	BOOK STOP	1							
36	WINE	1							
37	STATIONERY	1							
38	BOOK STOP	1							
39	WINE	1							
40	STATIONERY	1							
41	BOOK STOP	1							
42	WINE	1							
43	STATIONERY	1							
44	BOOK STOP	1							
45	WINE	1							
46	STATIONERY	1							
47	BOOK STOP	1							
48	WINE	1							
49	STATIONERY	1							
50	BOOK STOP	1							
51	WINE	1							
52	STATIONERY	1							
53	BOOK STOP	1							
54	WINE	1							
55	STATIONERY	1							
56	BOOK STOP	1							
57	WINE	1							
58	STATIONERY	1							
59	BOOK STOP	1							
60	WINE	1							
61	STATIONERY	1							
62	BOOK STOP	1							
63	WINE	1							
64	STATIONERY	1							
65	BOOK STOP	1							
66	WINE	1							
67	STATIONERY	1							
68	BOOK STOP	1							
69	WINE	1							
70	STATIONERY	1							
71	BOOK STOP	1							
72	WINE	1							
73	STATIONERY	1							
74	BOOK STOP	1							
75	WINE	1							
76	STATIONERY	1							
77	BOOK STOP	1							
78	WINE	1							
79	STATIONERY	1							
80	BOOK STOP	1							
81	WINE	1							
82	STATIONERY	1							
83	BOOK STOP	1							
84	WINE	1							
85	STATIONERY	1							
86	BOOK STOP	1							
87	WINE	1							
88	STATIONERY	1							
89	BOOK STOP	1							
90	WINE	1							
91	STATIONERY	1							
92	BOOK STOP	1							
93	WINE	1							
94	STATIONERY	1							
95	BOOK STOP	1							
96	WINE	1							
97	STATIONERY	1							
98	BOOK STOP	1							
99	WINE	1							
100	STATIONERY	1							

SPECIAL PREPNOTES

[illegible]

**SPECIAL PREPNOTES:**

University of NE at Lincoln										CANDID	
JOHNNY CASH SCHOOL OF THEATRE AND FILM COSTUME SHOP										ACTOR COSTUME PIECE REASON	
ACTOR: SHAUN ENGRAMMA										CHARACTER: ENSEMBLE	
TOTAL 'LOOK COUNT' ACTOR: 8										TOTAL PIECE COUNT: 46	
LOOK NUMBER	LOOK NAME	SW	WH	BL	TR	BR	GR	OR	PR	OT	
1. KATE	FACE PIE	2	35								
	HAIR PIECE	1	35	N	N	N					
	STITCH PIECE	2	35	N							
	ARMOR CLO.	1	35								
	SHOES	1	35								
	CLOTHES	1	41								
2. B. SULLIVAN	FACEPI	1	35								
	HAIRPI	1	35								
	ARMOR	1	35								
	SHOES	1	35								
3. SULLIVAN	FACEPI	1	41								
	HAIRPI	1	41								
	ARMOR	1	41								
	SHOES	1	41								
4. ENGRAMMA	FACEPI	1	41								
	HAIRPI	1	41								
	ARMOR	1	41								
	SHOES	1	41								
5. PATTEN	FACEPI	1	41								
	HAIRPI	1	41								
	ARMOR	1	41								
	SHOES	1	41								
6. PATTEN	FACEPI	1	41								
	HAIRPI	1	41								
	ARMOR	1	41								
	SHOES	1	41								
7. SULLIVAN	FACEPI	1	41								
	HAIRPI	1	41								
	ARMOR	1	41								
	SHOES	1	41								
8. SULLIVAN	FACEPI	1	41								
	HAIRPI	1	41								
	ARMOR	1	41								
	SHOES	1	41								
9. SULLIVAN	FACEPI	1	41								
	HAIRPI	1	41								
	ARMOR	1	41								
	SHOES	1	41								
10. SULLIVAN	FACEPI	1	41								
	HAIRPI	1	41								
	ARMOR	1	41								
	SHOES	1	41								

**SPECIAL PREPNOTES**

UNIVERSITY OF NEBRASKA LINCOLN				CANDIDE			
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP				ACTOR COSTUME FEE BREAKDOWN			
ACTOR - COSTUME PER		CHARACTER - ENSEMBLE		PAGE 1			
TOTAL LOOK COUNT		ACTOR - 9		TOTAL RECK COUNT: 48			
LOOK NUMBER	LOOK DESCRIPTION	DAY	RECK	RECK	RECK	RECK	RECK
1	BLACK COAT TIE DYE PANTS WEDGECORDED	1	26				
2	WEDGECORDED TIE DYE PANTS GIRTS	2	26				
3	GRITS	1	17				
4	GRITS	1	17				
5	GRITS PUMPKIN BIRD	1	24				
6	GRITS PUMPKIN BIRD	1	24				
7	GRITS PUMPKIN BIRD	1	24				
8	GRITS PUMPKIN BIRD	1	24				
9	GRITS PUMPKIN BIRD	1	24				
10	GRITS PUMPKIN BIRD	1	24				
11	GRITS PUMPKIN BIRD	1	24				
12	GRITS PUMPKIN BIRD	1	24				
13	GRITS PUMPKIN BIRD	1	24				
14	GRITS PUMPKIN BIRD	1	24				
15	GRITS PUMPKIN BIRD	1	24				
16	GRITS PUMPKIN BIRD	1	24				
17	GRITS PUMPKIN BIRD	1	24				
18	GRITS PUMPKIN BIRD	1	24				
19	GRITS PUMPKIN BIRD	1	24				
20	GRITS PUMPKIN BIRD	1	24				
21	GRITS PUMPKIN BIRD	1	24				
22	GRITS PUMPKIN BIRD	1	24				
23	GRITS PUMPKIN BIRD	1	24				
24	GRITS PUMPKIN BIRD	1	24				
25	GRITS PUMPKIN BIRD	1	24				
26	GRITS PUMPKIN BIRD	1	24				
27	GRITS PUMPKIN BIRD	1	24				
28	GRITS PUMPKIN BIRD	1	24				
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32	GRITS PUMPKIN BIRD	1	24				
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34	GRITS PUMPKIN BIRD	1	24				
35	GRITS PUMPKIN BIRD	1	24				
36	GRITS PUMPKIN BIRD	1	24				
37	GRITS PUMPKIN BIRD	1	24				
38	GRITS PUMPKIN BIRD	1	24				
39	GRITS PUMPKIN BIRD	1	24				
40	GRITS PUMPKIN BIRD	1	24				
41	GRITS PUMPKIN BIRD	1	24				
42	GRITS PUMPKIN BIRD	1	24				
43	GRITS PUMPKIN BIRD	1	24				
44	GRITS PUMPKIN BIRD	1	24				
45	GRITS PUMPKIN BIRD	1	24				
46	GRITS PUMPKIN BIRD	1	24				
47	GRITS PUMPKIN BIRD	1	24				
48	GRITS PUMPKIN BIRD	1	24				

**SPECIAL PREPNOTES:**

[illegible]

**SPECIAL PREPNOTES:**

University of NE at Lincoln						CANDIDE			
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COMEDY SHOW						ACTOR CONTINUE PICE RESEARCH			
ACTOR: TAYLOR MADDEN						CHARACTER: ENSEMBLE			
TOTAL "LOOK-CONT" ACTOR: 10						TOTAL RECK-COUNT: 61			
LOOK-VALUE	RECK-CTE-NO	SPN	REF	BECK-NO	RECK-NO	RECK-NO	LOOK-NO	RECK-NO	RECK-NO
1. BARE	TAYLOR MADDEN	1	50						
	LYNN FARR	1	51						
	FRANK FINE	2	5						
	WILLIAMS	1	52						
	SMITH	1	53						
	GRIFF	1	54						
	REVEREND	1	55						
	WILSON	1	56						
	WILSON	1	57						
1. MARY	JACKSON	1	27						
	JACKSON	1	28						
	GILBERT	1	29						
	WONG	1	33						
	WONG	1	34						
	GILBERT	1	35						
1. A. MARY	JACKSON	1	27						
	WONG	1	33						
	GILBERT	1	34						
	WONG	1	35						
	WONG	1	36						
1. MARY	JACKSON	1	27						
	WONG	1	33						
	GILBERT	1	34						
	WONG	1	35						
	WONG	1	36						
1. MARY	JACKSON	1	27						
	WONG	1	33						
	GILBERT	1	34						
	WONG	1	35						
	WONG	1	36						
1. MARY	JACKSON	1	27						
	WONG	1	33						
	GILBERT	1	34						
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	WONG	1	36						
1. MARY	JACKSON	1	27						
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1. MARY	JACKSON	1	27						
	WONG	1	33						
	GILBERT	1	34						
	WONG	1	35						
	WONG	1	36						
1. MARY	JACKSON	1	27						
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	WONG	1	33						
	GILBERT	1	34						
	WONG	1	35						

SPECIAL PREPNOTES

UNITED STATES OF AMERICA										CANDIDE									
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME DESIGN										ACTOR COSTUME PIECE BREAKDOWN									
ACTOR: RYAN RABENKIN										CHARACTER: ENSEMBLE									
TOTAL "LOOK-COUNT" ACTOR: 10										TOTAL PIECE COUNT: 61									
LOOK NUMBER	SCENE REF #	QTY	W	L	BL	BLK	TR	SKIN	HAIR	HAIR	HAIR	HAIR	HAIR	HAIR	HAIR				
1	LOOK 1	2	5																
	LOOK 2	1	5																
	LOOK 3	2	5																
	LOOK 4	1	12																
	LOOK 5	1	40																
	LOOK 6	1	12																
	LOOK 7	1	40																
	LOOK 8	1	40																
	LOOK 9	1	12																
	LOOK 10	1	12																
2	LOOK 11	1	12																
	LOOK 12	1	12																
	LOOK 13	1	12																
	LOOK 14	1	12																
	LOOK 15	1	12																
	LOOK 16	1	12																
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	LOOK 19	1	12																
	LOOK 20	1	12																
3	LOOK 21	1	12																
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	LOOK 48	1	12																
	LOOK 49	1	12																
	LOOK 50	1	12																

**SPECIAL PREPNOTES**





**APPENDIX 4J*****INITIAL SWATCH SHEETS***

















## APPENDIX 4K

## DRAPER SWATCH PAGES

FINAL

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC/CHARACTER SHEET




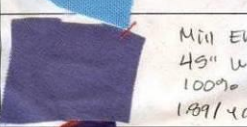

ACTOR: Adam Fieldson  
CHARACTER: Candide  
COSTUME (ACT/SCENE): Westphalia / working coat

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 in stock	repair coat (body)	1 yd
 See other sheet in stock	1st coat cuff & collar	
 Hancock 60/yd	trim coat	10 yd
 See other sheet	2nd vest	
 in stock	2nd vest lining	
 in stock	Final coat trim	2 yd

FINAL



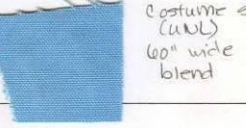
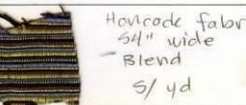
University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC/CHARACTER SHEET

ACTOR: Adam Fieldson  
CHARACTER: Candide  
COSTUME (ACT/SCENE): Westphalia

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 SR Harris 60" wide or to 9.99/yd blend	waistcoat front	5 yd
 "	waistcoat back & breeches	"
 in stock 60" wide cotton blend	breeches flat lining	2 yd
 Mill End 45" wide 100% cotton 1.89/yd	waistcoat & front fall facing flat lining	6 yd
 in stock blend	waistcoat lining	2 yd




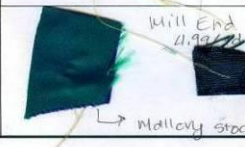
University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC/CHARACTER SHEET

ACTOR: Adam Fieldson  
CHARACTER: Candide  
COSTUME (ACT/SCENE): Westphalia

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 Mill End 1.89/yd 100% cotton 45" wide	vest flat-lining/interlining	2 yd
 "	"	4 yd
 costume stock (WOL) 60" wide blend	pants flat lining	1 1/2 yd
	inter-lining? trim?	
 Hancock fabrics 54" wide Blend 5/yd	2nd pants option/trim or jacket option	2 1/4 yd

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC/CHARACTER SHEET (DRAPER PAGES)






ACTOR: Brian Jeffers  
CHARACTER: Governor  
COSTUME (ACT/SCENE): Buenos Aires

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 Mallory Stock 100% poly 45" wide 9.99/yd	coat & breeches	7 yd
 Mallory Stock 100% poly 45" wide 9.99/yd	cape trim option	2 yd
 Mallory Stock 100% poly 54" wide 7.99/yd	cape trim option	2 yd
 Mill End 4.99/yd 45" wide	cape body	6 yd

→ Mallory Stock - 2 yd (ish)





University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC CHARACTER SHEET

ACTOR: Brian Tethers  
CHARACTER: Governor  
COSTUME (ACT/SCENE): New world

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 Hoblay Lobby 45" wide blend \$10.12/4d	collar	1yd
 In stock	neck scarf	1yd
 In stock	lace cuffs (shirt)	1yd
 In stock	cuff trim (shirt)	3yd
 In stock/Hancock 1.20/4d	cuff trim (coat)	12yd
- instock	collar flat lining	1yd





University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC CHARACTER SHEET

ACTOR: VanTales  
CHARACTER: Citizens  
COSTUME (ACT/SCENE): El Dorado

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 uvquid liners 54" wide 100% poly 5/4d	tunics, tabards, capes, etc	150yd
 45" wide stock vinyl/pvc	belts, gauntlet binding	4yd
 Hancock 4/4d	belts neckwear trim	12yd 6yd 10yd
 Hancock 12.99 ea. (bags)	neckwear belts gauntlets	6 total





University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
CANDIDE FABRIC CHARACTER SHEET (DRAPER PAGES)

ACTOR: Nathaniel Sullivan  
CHARACTER: Martin  
COSTUME (ACT/SCENE): Quinn

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 Hancock 54" wide 5/4d blend	waistcoat option	2 1/2yd
 Hancock 54" wide 5/4d blend	waistcoat option (see cocoambo)	2 1/2yd
 Mill End 45" wide 100% cotton 1.59/4d	vest flat lining	4yd
 "	coat flat lining (if built)	5yd

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
CANDIDE FABRIC CHARACTER SHEET (DRAPER PAGES)

ACTOR: Bryan Howard  
CHARACTER: Quambo  
COSTUME (ACT/SCENE): Quambo

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 Mill End 54" wide silk blend 9.99/4d	waistcoat option	2yd
 Mill End 6.99/4d 54" wide blend	jacket lining	6yd
 * find something in this color range	Jacket	1 1/2yd
 In stock SR Harris 8.99/4d 6" wide 100% cotton	vest lining collar & cuff trim	3yd 1 1/2yd



University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC/CHARACTER SHEET

ACTOR: \_\_\_\_\_  
CHARACTER: \_\_\_\_\_  
COSTUME (ACT/SCENE): \_\_\_\_\_

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
	sailor pants	8yd
	"	2 1/2 yd
	"	2yd
	"	2.5yd
	"	2.5yd

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC/CHARACTER SHEET

ACTOR: MEN  
CHARACTER: venetian citizens  
COSTUME (ACT/SCENE): Venice

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
	capes	6yd
	"	7yd
	"	8yd
	"	12yd
	capetries	100yd

Final  
University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
CANDICE FABRIC/CHARACTER SHEET (DRAPER PAGES)

ACTOR: Neville  
CHARACTER: lady venetians  
COSTUME (ACT/SCENE): lady venice capes

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
	capes	6yd
	"	6yd
	"	6yd
	"	6yd
	"	3yd

FINAL  
University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC/CHARACTER SHEET







ACTOR: Ryan Babsteynak  
CHARACTER: Bavon  
COSTUME (ACT/SCENE): west phalia

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
	vest front cuff contrast	2 1/2 yd
	vest (conting) body flat lining	4yd
	Vest Back	2yd
	vest inner lining	2 1/2 yd + pieces
	odd'l jacket trim	

FINAL

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC/CHARACTER SHEET


ACTOR: Ryan Babstjyolk  
CHARACTER: Bacon  
COSTUME (ACT/SCENE): Westphalia

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 Donation 45" wide unknown content	cuff/sleeve contrast to add to jacket	4yd
 Mill End 45" wide 100% cotton 1.89/4d	flat lining (cuffs)	4yd
 in stock	cuff lace	2 1/2 yd
	collar fabric/ jabot base	
	jabot lace	
	faux shirt front fabric	

\* FINAL


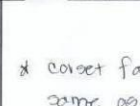
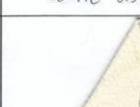

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC/CHARACTER SHEET

ACTOR: Nolan Henkle  
CHARACTER: Maximilian  
COSTUME (ACT/SCENE): in Westphalia

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 SR Harris orig 19.99/4d 54" wide	vest front  breeches	5yd
 Mill End 100% cotton 45" wide 1.89/4d	breeches flat lining	6yd
 Mill End 100% cotton 45" wide 1.89/4d	waistcoat flat lining	4yd
 in stock 45" wide blend	vest inter lining	1 1/2 yd
 in stock 45" wide blend	vest back lining	1yd
 in stock	lace jacket trim (galleons)	6yd


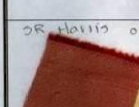


University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC/CHARACTER SHEET

ACTOR: Nolan Henkle  
CHARACTER: Maximilian  
COSTUME (ACT/SCENE): under garments






FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 Joanings \$5/4d poly blend 60" wide	Maximilian panta lions	2yd
 corset fabric will be same as AnneGonde		
		
		






University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
CANDIDE FABRIC/CHARACTER SHEET (DRAPER PAGES)






ACTOR: Sam Hartley  
CHARACTER: Pangloss  
COSTUME (ACT/SCENE): Westphalia





FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 SR Harris orig 40/4d 54" wide 100% silk	Pangloss banyan trim	1 2/3 yd
 SR Harris orig 40/4d 54" wide 100% silk	banyan body	4yd
 SR Harris 3/4d blend	hat/ banyan trim	3.5yd
 SR Harris 5/4d	Waistcoat options Molloy stock	3yd



University of NE at Lincoln			
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP			
FABRIC/CHARACTER SHEET			
ACTOR: <u>Sam Hartley</u>			
CHARACTER: <u>Pangloss</u>			
COSTUME (ACT/SCENE): <u>wood/plains</u>			
FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT	
 Mill End 45" wide 100% cotton 1.89/ yd	Banyan flat lining	4yd	
 Mill End 45" wide 100% cotton .99/ yd	vest / banyan flat lining	6yd	
 in stock	waistcoat		
	hat binding/ lining		
 Hancock 19.99/ yd 54" wide blend	breaches possibility	would need 2 yd + hat	
drawst * may need lining			

University of NE at Lincoln JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP CANDIDE FABRIC/CHARACTER SHEET (DRAFTER PAGES)			
ACTOR: <u>Kendall Reimer</u>			
CHARACTER: <u>Candide</u>			
COSTUME (ACT/SCENE): <u>Glitter * Be Gray Brown + New World</u>			
FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT	
 SR Harris orig 14.99/yd 45" wide silk blend	dress body + skirt + trim detail	11 yd	
 SR Harris orig 60/yd 45" wide 100% silk	undershirt (both)	3yd + 2yd	
 Hancock 5/yd 100% silk 45" wide	contrast trim	1 1/2 yd	
 Mill End 3.99/yd 45" wide 19/yd		1 1/2 yd	
 SR Harris 100% silk 45" wide 10/yd	fichu- new world	2yd	




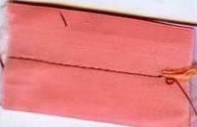
University of NE at Lincoln JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP FABRIC/CHARACTER SHEET			
ACTOR: <u>Kendall Reimer</u>			
CHARACTER: <u>Candide</u>			
COSTUME (ACT/SCENE): <u>Glitters Be Gray / New World</u>			
FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT	
 SR Harris 42" wide 100% silk orig 60/yd	undershirt + undershirt vulvic stomaches 2 1/2	4 yd	
 Mill End 100% cotton 43" wide 1.89/yd	undershirt lining	6 yd	
 Hancock Fabrics 45" wide 9.99/yd 100% poly	bodice, skirt poof pantier skirt	9 7/8 yd	
 Hancock 60" wide 100% poly 5/yd	skirt 1 under lining skirt 2 under lining	6 yd	
 Mill End 45" wide 100% cotton 1.89/yd	skirt flat - (1) lining skirt (1) interface	6 yd	

University of NE at Lincoln JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP CANDIDE FABRIC/CHARACTER SHEET (DRAFTER PAGES)			
ACTOR: <u>Kendall Reimer</u>			
CHARACTER: <u>Candide</u>			
COSTUME (ACT/SCENE): <u>New World / Glitters Be Gray</u>			
FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT	
 In stock poly	6" BG trim	6 yd	
 Hancock 60" wide 100% poly 5/yd	6" BG skirt under- lining	6 yd	
 In stock 54" wide 100% silk	6" BG off-sets/ decoration	1 yd	
 In stock 60" wide blend	Bodice flat lining + stomacher facing	2 yd	

FINAL

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
CANDIDE FABRIC CHARACTER SHEET (DRAPER PAGES)







ACTOR: Kendall Reimer  
CHARACTER: Cinequante  
COSTUME (ACT/SCENE): Quitters or Gay & New World

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 In stock 45" wide Poly (100%)	"pie" decorations G & B/G	3 yd
 Hancock 45" wide 100% poly 9.99/yd (piping in stock)	bodice piping	3 yd
 cheap trims.com \$15/roll 100% polyester Hancock 5.99/spool househair in stock	stomacher decoration	50 yd
	"	50 yd

FINAL

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC CHARACTER SHEET



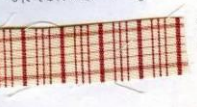

ACTOR: Kendall Reimer  
CHARACTER: Cinequante  
COSTUME (ACT/SCENE): Quitters or Gay

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 in stock 60" wide cotton blend	Bodice flat lining	2 1/2 yd
 Janice stock 45" wide 100% poly	stomacher "swoops" add trim fabric	6 yd
 Malloy stock 100% poly	trim fabric	1 yd 6 pieces
 In stock 60" wide 100% cotton	stomacher flat lining	1 yd
 Mill End 45" wide 100% cotton 1.89/yd	Ruffle under lining	6 yd
 Malloy stock 45" wide 100% poly	stomacher - 7/4d under layer	4 yd

FINAL

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
CANDIDE FABRIC CHARACTER SHEET (DRAPER PAGES)








ACTOR: Kendall Reimer  
CHARACTER: Cinequante  
COSTUME (ACT/SCENE): Westphalia

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 SR Harris 54" wide blend avg 14.99/yd	dress body + bows	6 yd
 SR Harris 3/4d blend	dress body trim	10 yd
 SR Harris avg 19.99/yd 54" wide blend	under- skirt	3 yd
 Malloy stock avg 7/4d 60" wide blend	dress body overlay	5 yd

FINAL

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC CHARACTER SHEET






ACTOR: Kendall Reimer  
CHARACTER: Cinequante  
COSTUME (ACT/SCENE): Westphalia

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 in stock	dress bodice + over-skirt	2 yd
 Joanne Fabrics \$12.99/yd 60" wide 100% polyester	under skirt	6 yd
 Malloy fabric	bows/contrast	
	stomacher	
	bodice trim	
	lace cuffs	
	chemise - transition out of Westphalia	



University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC CHARACTER SHEET

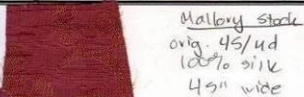
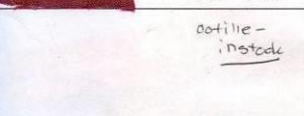
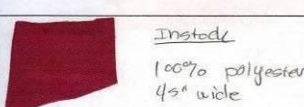
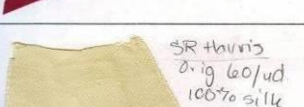
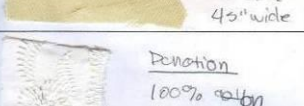
ACTOR: Kendall Belmer  
CHARACTER: Cinderella  
COSTUME (ACT/SCENE): undergarments

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 My stock 45" wide 100% cotton	bloomers	1 1/2 yd
 Hancock 45" wide 100% cotton	chemise	4 yd
 Hancock 45" wide blend?	panier cover	4 yd
 my stock	corset options	
 stock	"	(1 yd) (2 yd) (1 yd) (5 yd)

→ 6yd Hancock fabric


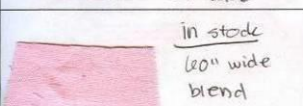


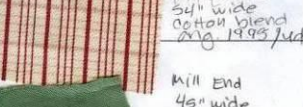

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC CHARACTER SHEET

ACTOR: Kendall Belmer  
CHARACTER: Cinderella  
COSTUME (ACT/SCENE): undergarments

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 Malory stock avg. 45" wide 100% silk 45" wide	corset body	2 1/2 yd
 instock - inside	corset under lining	2 1/2 yd
 instock 100% polyester 45" wide	binding (bias)	2 yd
 SR Harris avg. 60" wide 100% silk 45" wide	corset lusat	1/2 yd
 Penation 100% cotton 45" wide	petticoat trim	6 yd

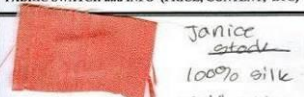
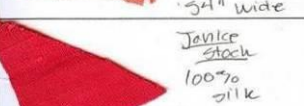
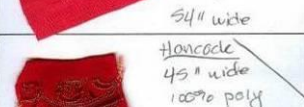



University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC CHARACTER SHEET

ACTOR: Tamie Braden  
CHARACTER: Paquette  
COSTUME (ACT/SCENE): Act I / Westphalia

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 Malory's stock 54" wide	polonaise bodices, poof	3 1/2 yd
 in stock 60" wide blend	flat lining - bodice	4 yd
 Mill End 100% cotton 45" wide 1.89 / yd	skirt wool lining	6 yd
 SR Harris 54" wide cotton blend avg. 14.99 / yd	contrast fabric / ruffle	
 Mill End 45" wide 100% cotton 1.89 / yd	under skirt ruffle	5 yd
	trim / bodice	
	arm flounce	6 yd





University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC CHARACTER SHEET

ACTOR: Anne Gray  
CHARACTER: Baroness  
COSTUME (ACT/SCENE): Westphalia

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 Janice stock 100% silk 54" wide	Baroness dress back	4 yd
 Janice stock 100% silk 54" wide	Baroness dress trim	2 yd
 Hancock 45" wide 100% poly 12.99 / yd	Possible trim / rouching	6 yd
		
		
		



University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
CANDIDE FABRIC CHARACTER SHEET (DRAPER PAGES)

ACTOR: Hannah Klueth  
CHARACTER: Old Lady  
COSTUME (ACT/SCENE): Base costume / Paris waltz

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
Mill End textiles 7.99/yd 54" wide blend 	jacket body	3yd
SR Harris 54" wide orig. 19.99/yd blend 	hipcoat	2 1/2 yd
Toanne's 54" wide 100% cotton 7.99/yd 	flip shawl facing * buy me	
Mill End textiles 45" wide 100% cotton 5.99/yd  - distress	skirt + skirt cuff -	6 yd





University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC CHARACTER SHEET

ACTOR: Hannah Klueth  
CHARACTER: Old woman  
COSTUME (ACT/SCENE): Base costume

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
	petticoat	1 yds
	hankie	\$1.79/yd







University of NE at Lincoln **FINAL**  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
CANDIDE FABRIC CHARACTER SHEET (DRAPER PAGES)

ACTOR: Hannah Klueth  
CHARACTER: Old Lady  
COSTUME (ACT/SCENE): (Always)

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
Toanne's 9/yd blend 60" wide 	both flip shawls	4yd
In stock 100% cotton 45" wide 	hurler lining	2yd
Mill End textiles 45" wide 100% polyester 	Spanish lining	2yd
 bodice trim (see other sheets)		

University of NE at Lincoln **Final**  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC CHARACTER SHEET

ACTOR: Javah Warner  
CHARACTER: Mrs. Vanderlander  
COSTUME (ACT/SCENE): Swing





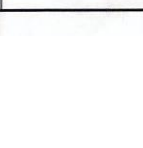
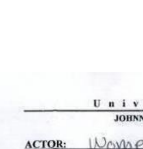
FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
Mill End or 9.99/yd 100% cotton 45" wide 	border on dress + fiche	3yd
Toanne \$4.99/yd acetate 60" wide 	skirt lining	5yd
Toanne Fabrics 54" wide orig 16.99/yd 	dress body	7yd
	under- skirt	
 fiche	flat lining	
 Hankie soft/yd trim		10 yd



FINAL





University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
CANDIDE FABRIC/CHARACTER SHEET

ACTOR: Bryan Howard  
CHARACTER: Columbo  
COSTUME (ACT/SCENE): Entire show

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 Hancock Fabrics #3/4d blend/54" wide	waistcoat	4yd
 Hancock Fabrics #3/4d blend/54" wide	waistcoat lining	4yd
 Hancock Fabrics #3/4d blend/54" wide	coat + waistcoat flat lining	7yd
 Hancock Fabrics #7/4d blend 54" wide	jacket/coat body	7yd
 Hancock Fabrics #6/4d 54" wide blend	collar/cuffs/facing-coat	1 1/2yd
 Mill End Textiles #99/4d 54" wide blend	coat lining	7yd




University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
CANDIDE FABRIC/CHARACTER SHEET (DRAPER PAGES)

ACTOR: Various  
CHARACTER: W  
COSTUME (ACT/SCENE): undershirts

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 Hancock Fabrics #3/4d blend/54" wide	under-sweat	4yd
 Hancock Fabrics #45" wide 100% cotton	Jenny Smith or Laurentt	4yd
 Hancock Fabrics #3/4d blend/54" wide	Michael Washington	4yd
 Hancock Fabrics #45" wide 100% cotton	Donation silk blend	4yd

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
CANDIDE FABRIC/CHARACTER SHEET





ACTOR: Women  
CHARACTER: Dutch  
COSTUME (ACT/SCENE): Holland / Surinam

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 Hancock Fabrics #3/4d 54" wide	apron or skirt	4yd
 Hancock Fabrics #3/4d 54" wide	apron or shawl	3yd
 Hancock Fabrics #3/4d 54" wide	apron	2yd

Final




University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
CANDIDE FABRIC/CHARACTER SHEET (DRAPER PAGES)

ACTOR: Harvey Anderson / Emily Solo  
CHARACTER: White  
COSTUME (ACT/SCENE): Holland

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 Hancock Fabrics #3/4d 54" wide	fabricated for something else	
 Hancock Fabrics #3/4d 54" wide	-in stock	
 Hancock Fabrics #3/4d 54" wide	undershirt - Emily Solo	4yd
 Hancock Fabrics #3/4d 54" wide	bodice trim	5yd



University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
CANDIDE FABRIC CHARACTER SHEET (DRAPER PAGES)

ACTOR: Lawrence H.  
CHARACTER: Navigator  
COSTUME (ACT/SCENE): El Dorado "Magic Apron"

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
	in stock body of apron	3 yd
	in stock ruffle & flat lining	9 yd
	in stock other lining	3 yd





University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
CANDIDE FABRIC CHARACTER SHEET (DRAPER PAGES)

ACTOR: Wito J  
CHARACTER: Wito J  
COSTUME (ACT/SCENE): Venice

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
	various sources, • Cheap trims • Hancock • in stock • Joanns • my stock	
	Ryan R - in stock	





University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
CANDIDE FABRIC CHARACTER SHEET (DRAPER PAGES)

ACTOR: David Rubio  
CHARACTER: Grand Inquisitor  
COSTUME (ACT/SCENE): Auto Da Fe

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
	represent Bower Pastock	
	Hancock 50¢/yd	cape, robe trim 10 yd
	my stock	robe trim / mitre 2 yd
	NY Trim 1¢/yd NYC (Janice)	mitre trim 2 yd

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
CANDIDE FABRIC CHARACTER SHEET (DRAPER PAGES)








ACTOR: Jay Odwell / Timmy Patrick Madden  
CHARACTER: Inquisitors  
COSTUME (ACT/SCENE): Auto Da Fe

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
	in stock 32" wide	cape body 3 yd
	Donation 45" wide 100% silk	cape lining 8 yd
	Hancock 90¢/yd	cape trim 10 yd
	Mallory's stock 45"/yd 12.99/yd	cape trim 10 yd








University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC CHARACTER SHEET

ACTOR: Various  
CHARACTER: Citizens of Lisbon  
COSTUME (ACT/SCENE): "Flip shawls"

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 Donation 60" wide blen	flip shawls	4yd
 Donation 60" wide	"	2yd
 <u>Woolley</u> <u>stock</u>	"	4yd
 Donation 60" wide	"	4yd
 Hancock \$3.00/yd 60" wide blend	"	2yd
 Hancock \$3/yd 54" wide blend	"	2yd
 <u>Tenn</u> 40" wide 100% cotton \$4/yd lining	"	10yd







University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC CHARACTER SHEET

ACTOR: Various  
CHARACTER: Various  
COSTUME (ACT/SCENE): SHAWLS

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 In stock 48" wide 100% cotton	Shawl	3yd
 donation	"	3yd
 donation	"	6yd
 donation	"	4yd
 Hancock 48" wide blend \$3/yd	"	5yd









University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC CHARACTER SHEET

ACTOR: Various  
CHARACTER: Various  
COSTUME (ACT/SCENE): APRONS

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 <u>Tenn</u> 100% cotton 48" wide 5/yd	apron	3yd
 Hancock 100% cotton 54" wide 5/yd	"	3yd
 Hancock blend 54" wide 7/yd	"	3yd
 Donation	"	3yd
 Donation	"	6yd
 Donation	"	6yd

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC CHARACTER SHEET






ACTOR: Various  
CHARACTER: Various  
COSTUME (ACT/SCENE): Neckwrchiefs

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 In stock	Neckwrchiefs	6yd
 In stock	"	2yd
 donation	"	4yd
 donation	"	2yd
 donation	"	6yd
 Hancock	"	2yd
 donation	"	4yd
 In stock	"	1 1/2 yd

FINAL

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC CHARACTER SHEET






ACTOR: Various  
CHARACTER: Ensemble / servants  
COSTUME (ACT/SCENE): MOB CAPS

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 donation 60" wide 100% cotton	mob caps	3yd
 "	"	2yd
 "	"	4yd
 "	"	3yd
 Hancock 45" wide 100% cotton 2.89/yd	"	2yd

FINAL

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC CHARACTER SHEET




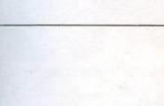
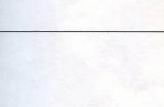
ACTOR: Various  
CHARACTER: Various  
COSTUME (ACT/SCENE): FICHUS

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 donation 100% cotton 60" wide	fichu	4yd
 In stock 100% cotton 45" wide	"	2yd
 donation 60" wide	"	7yd
 donation 100% cotton 45" wide	"	3yd
 Hancock 45" wide 100% cotton 2.89/yd	"	2yd

FINAL

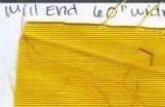
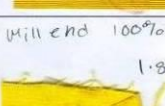



University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
FABRIC CHARACTER SHEET

ACTOR: Early Quaker victims  
CHARACTER: "  
COSTUME (ACT/SCENE): L. Blong

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 In stock e/ matching garments (can add blue dye) - 100% cotton + supplemental donated materials		
		
		
		
		

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP  
CANDIDE FABRIC CHARACTER SHEET / DRAPER PAGES

ACTOR: Sam Hartley, Adam Fieldson, Thomas Boyle  
CHARACTER: victims  
COSTUME (ACT/SCENE): Auto-Da-Fe

FABRIC SWATCH and INFO (PRICE, CONTENT, ETC)	USE	AMOUNT
 Will End 60" wide 99/yd blend	tabbard	5yd
 Will End 100% cotton 45" wide 1.89/yd	tabbard flat lining	6yd?
		
		
		



## APPENDIX 4L

## RENTAL DOCUMENTS

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

RENTAL INQUIRY SCHEMATICS

PRODUCTION: CANDIDE  
SCENE: WESTPHALIA (1-4)  
UPDATED: 11/29/12  
18<sup>TH</sup> CENTURY FASHION PALETTE  
PAGE 1

ACTOR #	ACTOR NAME	CHARACTER	ITEM DESCRIPTION	SIZE INFORMATION AT A GLANCE
1	James Chalmers	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
2	James Gray	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
3	Stephen Wendenbury	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
4	James Dwyer	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)

## RESOURCE IMAGES/RENDERINGS:



University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

RENTAL INQUIRY SCHEMATICS

PRODUCTION: CANDIDE  
SCENE: AT WAR ACT (1-8)  
UPDATED: 11/29/12  
18<sup>TH</sup> CENTURY MILITARY UNIFORMS  
PAGE 2

ACTOR #	ACTOR NAME	CHARACTER	ITEM DESCRIPTION	SIZE INFORMATION AT A GLANCE
1	James Chalmers	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
2	James Gray	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
3	Stephen Wendenbury	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
4	James Dwyer	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
5	David Michael Fox	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
6	James Chalmers	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
7	James Gray	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
8	Stephen Wendenbury	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
9	James Dwyer	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
10	David Michael Fox	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
11	James Chalmers	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
12	James Gray	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
13	Stephen Wendenbury	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
14	James Dwyer	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
15	David Michael Fox	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
16	James Chalmers	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
17	James Gray	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
18	Stephen Wendenbury	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
19	James Dwyer	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)
20	David Michael Fox	ARMOURER	18 <sup>TH</sup> CENTURY MILITARY UNIFORM	WEIGHT: 15.5 LBS (7.0 KG)

## RESOURCE IMAGES/RENDERINGS:



## ADDITIONAL NOTES:

- \*A SOLDIER - AMERICAN, B SOLDIER - BARBARIAN
- \*RED, GREEN, GREY OR BROWN COATS IN A SIMILAR STYLE TO NAVY BLUE
- \*MAY BE INTERESTED IN CREAM OR TAN WAISTCOATS IF AVAILABLE

University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

RENTAL INQUIRY SCHEMATICS

PRODUCTION: CANDIDE  
SCENE: ACT ONE  
GENERAL 18<sup>TH</sup> CENTURY FASHION PALETTE  
UPDATED: 11/29/12  
PAGE 3

ACTOR #	ACTOR NAME	CHARACTER	ITEM DESCRIPTION	SIZE INFORMATION AT A GLANCE
1	James Chalmers	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
2	James Gray	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
3	Stephen Wendenbury	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
4	James Dwyer	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
5	David Michael Fox	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
6	James Chalmers	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
7	James Gray	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
8	Stephen Wendenbury	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
9	James Dwyer	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
10	David Michael Fox	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
11	James Chalmers	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
12	James Gray	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
13	Stephen Wendenbury	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
14	James Dwyer	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
15	David Michael Fox	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
16	James Chalmers	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
17	James Gray	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
18	Stephen Wendenbury	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
19	James Dwyer	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
20	David Michael Fox	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)

## RESOURCE IMAGES/RENDERINGS:



University of NE at Lincoln  
JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

RENTAL INQUIRY SCHEMATICS

PRODUCTION: CANDIDE  
SCENE: SPAIN (ACT 1-5)  
UPDATED: 11/29/12  
SPANISH-INSPIRED ROBERTS, SKIRTS AND SHAWLS  
PAGE 4

ACTOR #	ACTOR NAME	CHARACTER	ITEM DESCRIPTION	SIZE INFORMATION AT A GLANCE
1	James Chalmers	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
2	James Gray	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
3	Stephen Wendenbury	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
4	James Dwyer	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
5	David Michael Fox	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
6	James Chalmers	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
7	James Gray	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
8	Stephen Wendenbury	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
9	James Dwyer	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
10	David Michael Fox	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
11	James Chalmers	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
12	James Gray	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
13	Stephen Wendenbury	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
14	James Dwyer	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
15	David Michael Fox	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
16	James Chalmers	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
17	James Gray	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
18	Stephen Wendenbury	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
19	James Dwyer	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)
20	David Michael Fox	ARMOURER	18 <sup>TH</sup> CENTURY ARMOURER'S COAT	WEIGHT: 15.5 LBS (7.0 KG)

## RESOURCE IMAGES/RENDERINGS:



## University of NE at Lincoln

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

## RENTAL INQUIRY SCHEMATICS

PRODUCTION: CANDIDE UPDATED: 11/29/12 PAGE 5  
SCENE: AUTO-DATTE (11-14) RED CLOTH GARMENTS ROBES

ACTOR #	ACTOR NAME	CHARACTER	ITEM DESCRIPTION	SIZE INFORMATION (W x L)
1	Joe Gilmore	PROTESTANT	RED CLOTH ROBE	CHEST: 44 W/AIST: 24
2	Timothy McElroy	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
3	David Baker	PROTESTANT	RED CLOTH ROBE AND ALE	CHEST: 42 W/AIST: 22
4	Walter S. Davis	PROTESTANT	BLACK CLOTH AND RED-LINED CLOTH	CHEST: 42 W/AIST: 22

## RESOURCE IMAGES/RENDERINGS:



## NOTES:

\*DON ISAAC WILL BE WEARING A BELLY  
\*AM INTERESTED IN RED HAT AND WHITE CASCOCKS IF AVAILABLE

## University of NE at Lincoln

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

## RENTAL INQUIRY SCHEMATICS

PRODUCTION: CANDIDE UPDATED: 11/29/12 PAGE 6  
SCENE: PARAGUAY (11-1)

ACTOR #	ACTOR NAME	CHARACTER	ITEM DESCRIPTION	SIZE INFORMATION (W x L)
1	Christian Goodman	PROTESTANT	BLACK CLOTH ROBE	CHEST: 44 W/AIST: 24
2	Joe Gilmore	PROTESTANT	BLACK CLOTH ROBE	CHEST: 44 W/AIST: 24
3	Mike C. Hagg	PROTESTANT	BLACK CLOTH ROBE	CHEST: 42 W/AIST: 22
4	Walter S. Davis	PROTESTANT	BLACK CLOTH ROBE WITH EARS	CHEST: 42 W/AIST: 22
5	Timothy McElroy	PROTESTANT	BLACK CLOTH ROBE	CHEST: 42 W/AIST: 22
6	David Baker	PROTESTANT	BLACK CLOTH ROBE	CHEST: 42 W/AIST: 22
7	Walter S. Davis	PROTESTANT	BLACK CLOTH ROBE	CHEST: 42 W/AIST: 22
8	David Baker	PROTESTANT	BLACK CLOTH ROBE	CHEST: 42 W/AIST: 22
9	David Baker	PROTESTANT	BLACK CLOTH ROBE	CHEST: 42 W/AIST: 22
10	David Baker	PROTESTANT	BLACK CLOTH ROBE	CHEST: 42 W/AIST: 22
11	David Baker	PROTESTANT	BLACK CLOTH ROBE	CHEST: 42 W/AIST: 22
12	David Baker	PROTESTANT	BLACK CLOTH ROBE	CHEST: 42 W/AIST: 22
13	David Baker	PROTESTANT	BLACK CLOTH ROBE	CHEST: 42 W/AIST: 22
14	David Baker	PROTESTANT	BLACK CLOTH ROBE	CHEST: 42 W/AIST: 22
15	David Baker	PROTESTANT	BLACK CLOTH ROBE	CHEST: 42 W/AIST: 22
16	David Baker	PROTESTANT	BLACK CLOTH ROBE	CHEST: 42 W/AIST: 22
17	David Baker	PROTESTANT	BLACK CLOTH ROBE	CHEST: 42 W/AIST: 22
18	David Baker	PROTESTANT	BLACK CLOTH ROBE	CHEST: 42 W/AIST: 22
19	David Baker	PROTESTANT	BLACK CLOTH ROBE	CHEST: 42 W/AIST: 22
20	David Baker	PROTESTANT	BLACK CLOTH ROBE	CHEST: 42 W/AIST: 22

## RESOURCE IMAGES/RENDERINGS:



## University of NE at Lincoln

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

## RENTAL INQUIRY SCHEMATICS

PRODUCTION: CANDIDE UPDATED: 11/29/12 PAGE 7  
SCENE: EL DORADO (11-6) GOLD ROBES, MAGIS AND LARGE ACCESSORIES

ACTOR #	ACTOR NAME	CHARACTER	ITEM DESCRIPTION	SIZE INFORMATION (W x L)
1	Joe Gilmore	PROTESTANT	GOLD ROBE	CHEST: 44 W/AIST: 24
2	Timothy McElroy	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
3	David Baker	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
4	Walter S. Davis	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
5	Timothy McElroy	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
6	David Baker	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
7	Walter S. Davis	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
8	David Baker	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
9	David Baker	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
10	David Baker	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
11	David Baker	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
12	David Baker	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
13	David Baker	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
14	David Baker	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
15	David Baker	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
16	David Baker	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
17	David Baker	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
18	David Baker	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
19	David Baker	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22
20	David Baker	PROTESTANT	GOLD ROBE	CHEST: 42 W/AIST: 22

## RESOURCE IMAGES/RENDERINGS:



## University of NE at Lincoln

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

## RENTAL INQUIRY SCHEMATICS

PRODUCTION: CANDIDE UPDATED: 11/29/12 PAGE 8  
SCENE: VENICE (11-11) COLOR SCHEMES, JEWEL TONES

ACTOR #	ACTOR NAME	CHARACTER	ITEM DESCRIPTION	SIZE INFORMATION (W x L)
1	Joe Gilmore	PROTESTANT	RED CLOTH ROBE	CHEST: 44 W/AIST: 24
2	Timothy McElroy	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
3	David Baker	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
4	Walter S. Davis	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
5	Timothy McElroy	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
6	David Baker	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
7	Walter S. Davis	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
8	David Baker	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
9	David Baker	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
10	David Baker	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
11	David Baker	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
12	David Baker	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
13	David Baker	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
14	David Baker	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
15	David Baker	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
16	David Baker	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
17	David Baker	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
18	David Baker	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
19	David Baker	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22
20	David Baker	PROTESTANT	RED CLOTH ROBE	CHEST: 42 W/AIST: 22

## RESOURCE IMAGES/RENDERINGS:









## APPENDIX 4 M

## ACTOR PICTORAL SHIFT SHEETS





Citizen  
Look 1

Look 3

add shawl to  
Look 1

victim  
Look 2  
add piece  
of fabric

Mrs. V.  
Look 4

Mrs. V.  
Look 5

stay the same

### SARA WARNER



Citizen  
Look 1



Citizen  
Look 3

add shawl

patron  
Look 4

\* two  
options  
provided

victim  
Look 2  
add earthquake fabric



Teacher  
Look 6

\* wear  
under-  
skirt  
under

passeng.  
Look 7

vention  
Look 8

add  
cape  
mask  
hat



teacher  
Look 10

slum  
Look 9

\* wear  
teacher  
looker  
neath

passenger-  
Look 2  
if not enough time-  
wear spaid  
if enough time-  
yellow coveralls

### JAMIE UNGER



bird girl  
Look 1



"whore"  
Look 3

victim  
Look 2  
(look 3  
w/ earthquake  
shawl)



El Dorado  
Look 5

from  
unwashed under skirt if

passenger  
Look 4

add shawl  
to  
Look 3



passeng.  
Look 6



slum  
Look 8

under dress  
look 9

vention  
Look 7

add shawl,  
cape, mask,  
hat



brag girl  
Look 9

### EMILY SOLO



WIFE  
LOOK 1  
= w/ apron  
+ make  
oop

CITIZEN  
LOOK 2  
= wear  
undershirt  
for Look 7

Passenger  
LOOK 2  
= wear  
undershirt  
for Look 7

Venetian  
LOOK 8  
= add  
mask,  
cape,  
hat

WIFE  
LOOK 10  
= add  
undershirt  
for Look 7

victim  
LOOK 7  
+ fabric  
- string  
apron  
+ hat

CITIZEN  
LOOK 3  
= add  
ficheu

patron  
LOOK 4  
= add Spanish  
skirt as  
undershirt +  
mantilla skirt

slum  
LOOK 9  
= underdress  
wife  
costume

JENNY SMITH



LOOK 1  
= w/ apron

LOOK 2  
= no apron  
+ earthy  
fabric

LOOK 3  
= add  
shawl

LOOK 4

LOOK 5

LOOK 6

LOOK 7

LOOK 4  
= will be  
a hat

JAMIE PRUDEN - PAQUETTE



LOOK 1  
B daughter

passenger  
LOOK 2

passenger  
LOOK 3

passenger  
LOOK 4

passenger  
LOOK 5

CITIZEN  
LOOK 2  
= add shawl

El dorado  
LOOK 4  
= hair down  
if possible

slum  
LOOK 6  
= underdress  
El dorado

DEANNA PINA



BRETTE P. - wear the whole time



Greta  
Look 1  
wear  
mob  
cap  
+ apron

citizen  
Look 2 → Look 3  
no apron

spanish  
Look 4  
+ add  
shawl  
↓  
Look 5  
wear same

Look 6  
+ shawl  
↓  
Look 7  
same

Look 8  
+ wear over  
blue  
dress -  
grain down  
if needed

MEGHAN MODROVSKY

Look 9  
actor

Look 1  
Naviator

Look 2  
victim  
+ add  
EQ  
fabric



Look 4  
portion  
- 2 options  
on look -  
if necessary -  
wear as pass.

Look 3  
citizen  
+ add  
shawl



Look 5  
pass.



Look 6  
+ con  
under-  
dress  
discreet  
elicit

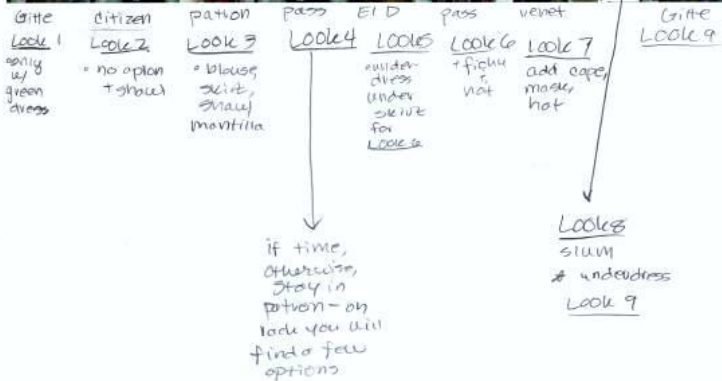
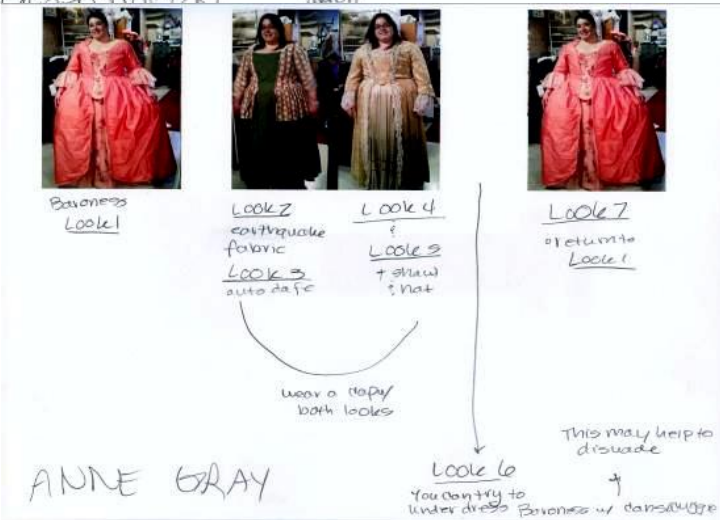
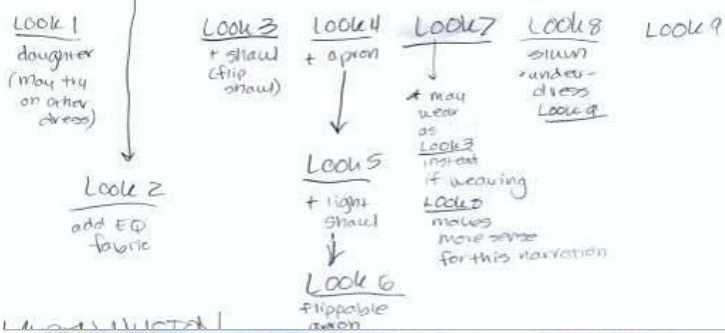


Look 7



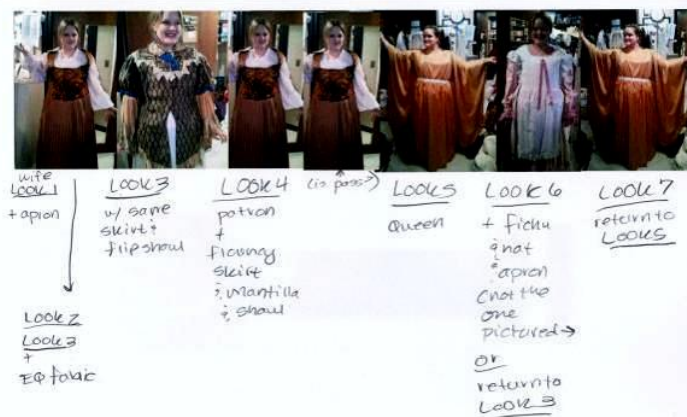
Look 8  
return  
to  
Look 4

KAYLA KLAMMER.

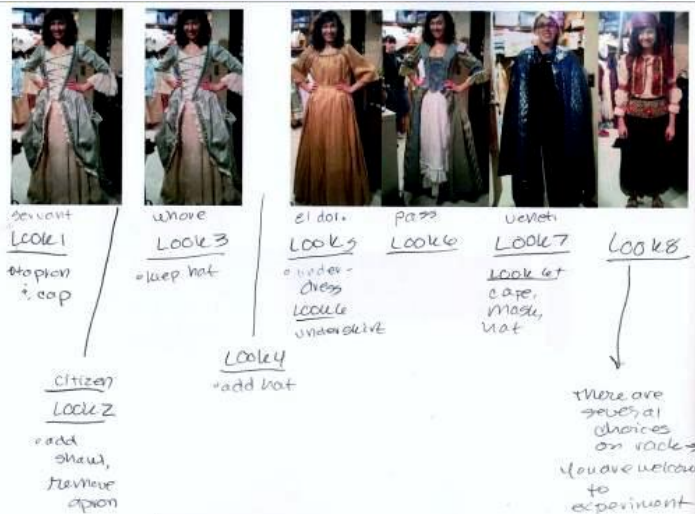




BECCA DUNCAN

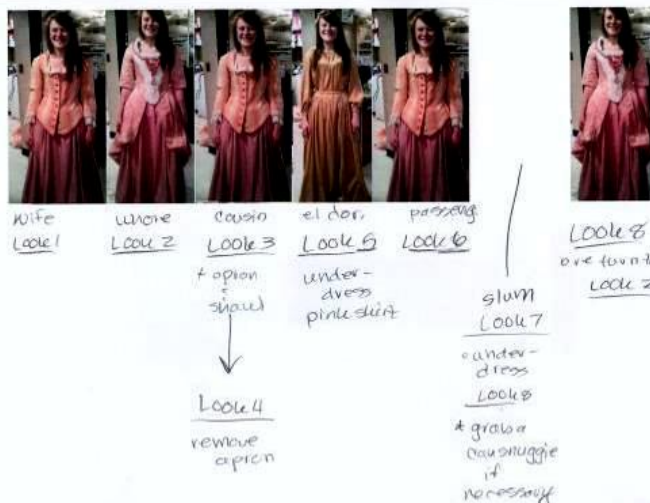


DEANNA DAVIS

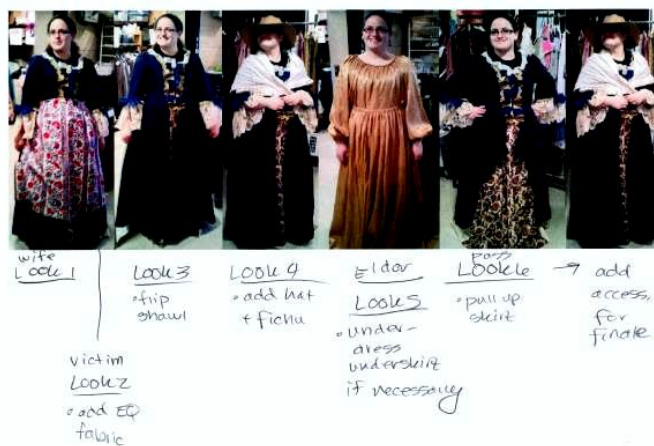


KAMERIN CHURCHMAN





## HARPER ANDERSON

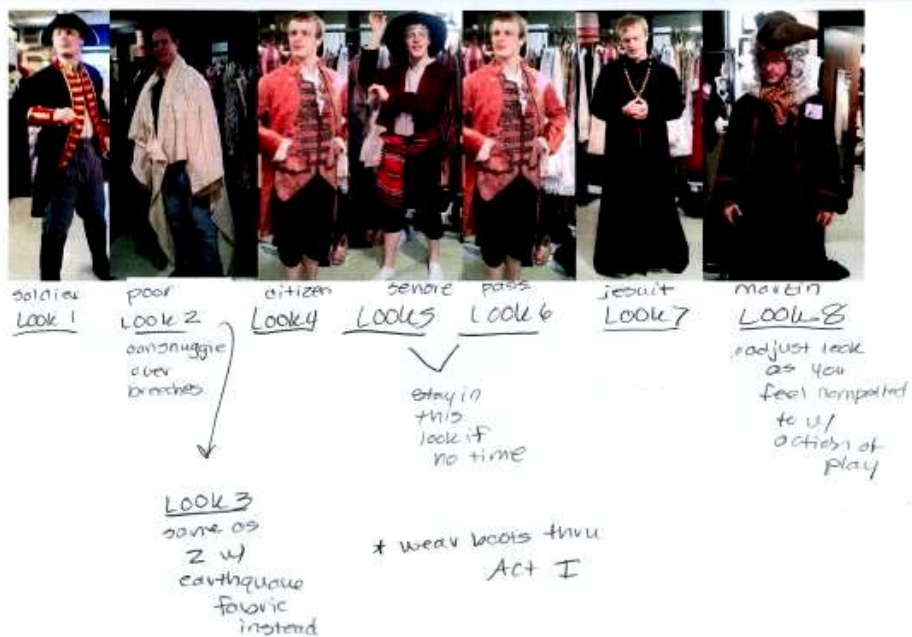
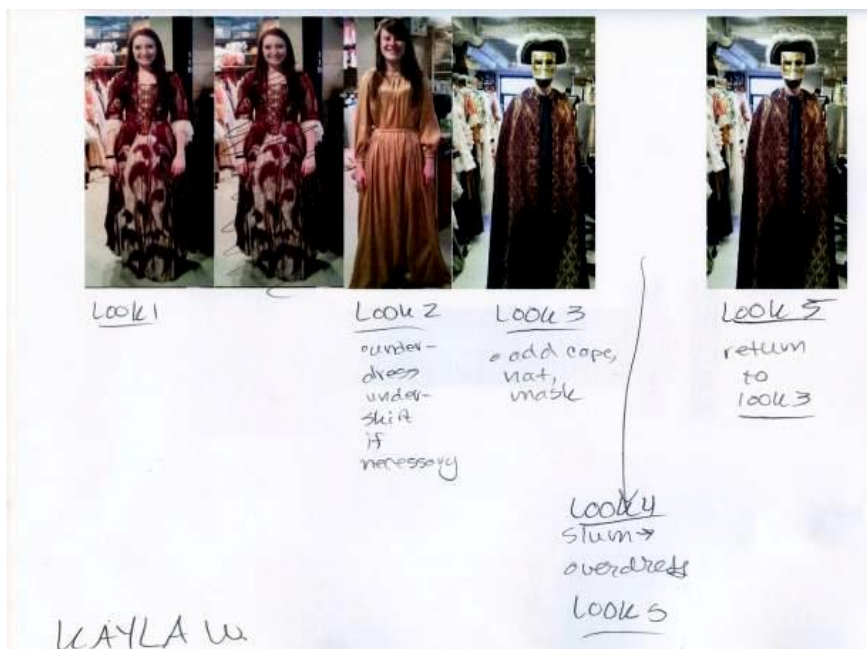


## LAUREN HACKENILLER

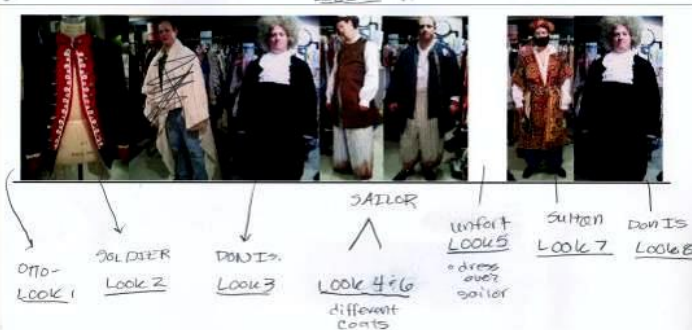
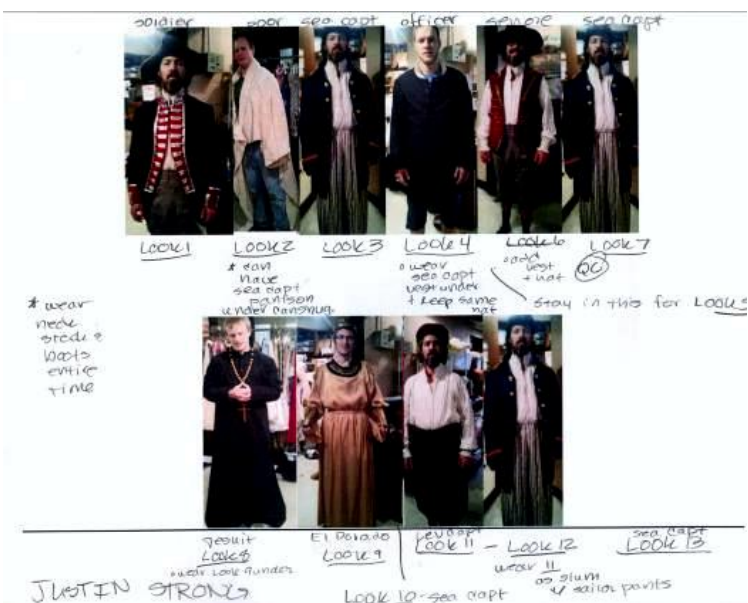


\* there is  
a new  
world hat  
Z shawls  
(one for turkey)  
a mantilla &  
turkey hat  
for you  
you are welcome  
to  
make  
dressing  
character  
choices.

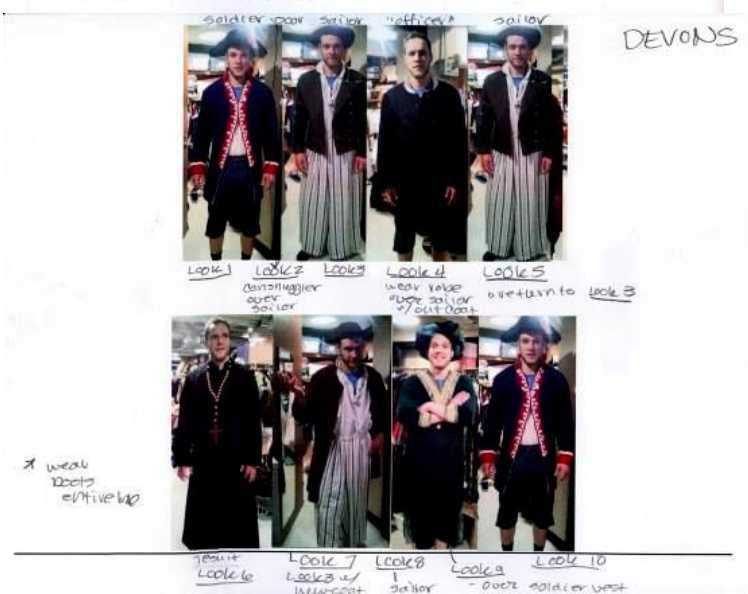
HANNAH



Nathan Sullivan



TRIP SNYDER











- Look 1  
westphalia
- Look 2  
\* keep nice wig -  
- add  
- barretta  
- close  
- change to other b/w stockings  
- remove shoe laces
- Look 3  
under Look 2  
\* wear under all looks
- Look 4  
- add  
- ombred  
- shirt  
- pants  
- stockings  
- distressed shoes  
- messy wig  
- jacket  
- neckshow

NOLAN HENKLE - MAXIMILLIAN



- Look 1  
westph.  
\*
- Look 2  
- mask  
- gloves  
- scarf  
- coat  
- headwrap  
- messy wig  
- keep  
- shirt  
- pants  
from Look 1
- Look 3  
\* get from Ana baptist  
- add  
- vest  
- coat  
- hat  
- glasses  
- Metal nose  
- scarf
- Look 4  
- remove coat  
- add  
- party hat  
- towelband
- Look 5  
\* Look 2 w/out mask, etc  
- add  
- red ombre scarf  
- ombred shirt  
- ombred pants

↓  
can remove pieces if you like towards end

GAM HARTLEY - PANGLOSS

MATT CLEGG



- Look 1  
- coat  
- hat
- Look 2  
\* add  
- consnugie
- Look 3  
- add  
- sold hat
- Look 4  
- pants

\* Dorian is just a different hat than the one you'll see for Look 1; Look 4; Look 5; in between  
\* wear boots entire time



\* this copied badly - apologies

- Look 5  
- robe  
- dress  
- beanie
- Look 6  
- citizen  
- wear under look 5
- Look 7  
\* return to Look 5
- Look 8  
- add  
- oops  
- nina  
- hat
- Look 9  
- add  
- consnugie  
- it no more
- Look 10  
- return to Look 5



king sailor NA+B citizen captain

Look 1  
- coat  
- vest  
- 2 cravats

Look 2  
- add - vest  
- waistlet  
- vest  
- pants  
- hat

Look 3  
- add - coat, vest  
- neckwear  
sailor

Look 4  
- keep - neckwear

Look 5  
- keep - neckwear  
- vest  
- add - coat  
- sash  
- hat

DAVID MICHAEL FOX

king sailor

Look 6  
- coat  
- hat  
- scarf

Look 7  
- can be under-dressed (same as Look 3)

Look 8  
- return to Look 1

\* wear boots entire time

soldier citizen ing. rassem. trait vacation look

Look 1  
- coat  
- hat

Look 2  
- this is brown now

Look 3  
- add - beanie  
- cape  
- cross  
- jesuit robe

Look 4  
- return to Look 2

Look 5-6  
- add - robe  
- cross  
- can under-dress "passing" if needed

Look 7  
- add - cape  
- mask  
- hat

Look 8  
- return to Look 3

Look 9  
- add - consuegite  
- in a consuegite or earthquake present change is too quick

JAY COLWELL

CHRISTIAN CARDONA

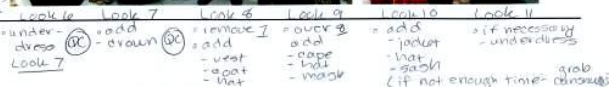



\* Look 8 - if time, already be in stock - grab fabric off stage

ACT I



ACT II






Look 1: remove - soldier coat, etc. add - jacket - pants - kerchief - hat - vest (remain in this & add Cononuggie)  
 Look 2: add - breeches - shirt - boots - sash - hat - party hat  
 Look 3: add - coat - vest - hat - base  
 Look 4: add - coat - vest - hat - base  
 Look 5: add - under-dress - vest - over-dress - robe - hat - sash  
 Look 6: as on actor, it may be unnecessary to change at all (Shadow Play)  
 Look 7: if anything, strip to base + add dirty vest  
 Look 8: add - coat - hat  
 Look 9: add - coat - hat  
 Look 10: add - coat - hat


\* will wear boots the entire time

**THOMAS BOYLE**



Look 1: poor - shirt - breeches - ragged vest  
 Look 2: Look 1 + Cononuggie  
 Look 3: add - vest - hat - coat  
 Look 4: add - fringe - hat - bolero - waist - sash  
 Look 5: add - neckwear - wig - vest - coat - necklace  
 Look 6: return to (3)  
 Look 7: add - cape - hat - made  
 Look 8: return to look 5

### BRIAN JEFFERS



Look 1: Ryan R. to remove coat on stage  
 Look 2: exile  
 Look 3: ditch Look 3 off stage; put on new coat after and offers you a job  
 Look 4: old pinet w. tear away shirt - wear suspend down  
 Look 5: "house cape"  
 Look 6: Old Lady will give you loose shirt + new vest + final coat  
 Look 7: Thomas Boyle will give you a jacket + hat  
 Look 8: Thomas Boyle will give you a jacket + hat  
 Look 9-10: discard use pieces as you please  
 Look 11: If time, new vest  
 Look 12: If time, new vest  
 Look 13: If time, new vest  
 Look 14: If time, new vest

**ADAM FIELDSON**

**APPENDIX 4N*****CREW ORIENTATION DOCUMENTS*****University of NE at Lincoln****JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP****BASIC WARDROBE PROCEDURES****ORIENTATION**

- \_\_\_ **LOOK THROUGH WARDROBE CHECK-IN/OUT AND ASSIGN TASKS TO CREW MEMBERS**
- \_\_\_ **MOVE COSTUMES (if necessary).**
- \_\_\_ **SET UP DRESSING ROOMS (DESIGNATE AREAS FOR LAUNDRY AND PERSONAL BELONGINGS).**

**PAPERWORK TO BE COMPLETED (RETURN TO COSTUME SHOP AFTER STRIKE OR AS NEEDED):**

- \_\_\_ **COSTUME CHECK-IN/CHECK-OUT**
- \_\_\_ **COSTUME NEEDS LIST**
- \_\_\_ **WARDROBE KIT INVENTORY**
- \_\_\_ **STRIKE PROCEDURES**

**BEFORE THE SHOW****GETTING READY**

- \_\_\_ **SET UP COSTUME NEEDS LIST AND DRESSING ROOMS**
- \_\_\_ **CHECK SUPPLIES AND READY THE WARDROBE KIT.**
- \_\_\_ **CHECK-IN ALL SHOW COSTUMES.**
- \_\_\_ **MAKE-UP AND HAIR (Actors may need assistance).**

**DURING THE SHOW****BACKSTAGE**

- \_\_\_ **Check the actors before they go on stage, ensuring that they are wearing their costumes correctly.**
- \_\_\_ **Communicate with actors to find out if they have any specific changing needs. Pre-Set costumes for fast changes.**
- \_\_\_ **Production Needs (SEPARATE LIST TO BE PROVIDED).**
- \_\_\_ **If you are not needed for a long period of time, you may stay in the GREEN ROOM OR DRESSING ROOM. Do not hang out backstage unless you are needed, as you may be directly in the path of travel.**

**AFTER THE SHOW****CLEANING**

- \_\_\_ **Vacuum or sweep all floors.**
- \_\_\_ **Make sure that countertops and mirrors are wiped down.**
- \_\_\_ **Double check to see that all trash has been picked up.**

**LAUNDRY (general information)**

- \_\_\_ **Iron.**
- \_\_\_ **Fabricate costumes and Lycol shoes.**
- \_\_\_ **Stain Removal- use soap and water. Hang wet costumes on the bar located above the iron.**
- \_\_\_ **Items in need of cleaning should be placed in the basket near the sink. The shop will wash them in the morning.**
- \_\_\_ **Actors will pin socks together with elastic laces.**
- \_\_\_ **Make sure that actors have placed their costumes on hangers correctly, and shoes are placed in baskets.**
- \_\_\_ **Begin a load of laundry immediately after the show begins.**
- \_\_\_ **Check the load of laundry periodically to see if it needs changing.**
- \_\_\_ **Put nylons and tights in a separate lingerie bag.**
- \_\_\_ **Follow special instructions on Check-In/Out sheets.**

**SEWING (Perform any small repairs (refer to Costume Needs List) before Call or at the end of the night).****OTHER ITEMS**

- \_\_\_ **Check backstage for stray costume pieces.**
- \_\_\_ **Check-out costumes.**
- \_\_\_ **Look at Costume Needs List, place list and items on conference table (Costume Shop) or Call Board.**
- \_\_\_ **Turn off all lights.**

**LEAVE ACTOR NOTES IN MAKE-UP AREA. DO NOT HESITATE TO REMIND THEM HOW TO HANG CLOTHES.**



**APPENDIX 40****ACTOR ORIENTATION DOCUMENTS**

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**U n i v e r s i t y   o f   N E   a t   L i n c o l n**  
**JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP**

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**PRODUCTION INFORMATION FOR ACTORS**

**COSTUME SHOP PHONE NUMBER: 402-472-18618**

**PLEASE PLACE DIRTY RAGS, TOWELS AND COSTUME PIECES IN NEED OF LAUNDERING IN A DESIGNATED BASKET EACH NIGHT.**

**NOTE:** Due to the nature of the production, limit washing of garments to a minimum, in order to preserve the distressing each piece has been subjected to. If socks are in need of washing, pin together with a same label- they have been provided in each Ditty Bag.

**IF YOU HAVE A COSTUME MALFUNCTION, PLEASE LOG IT**, in detail, on the “**COSTUME NEEDS LIST**” or **INFORM A MEMBER OF WARDROBE CREW**. If an issue is not communicated, it may not be resolved.

**COSTUME PIECES MUST BE HUNG CORRECTLY AT THE END OF THE EVENING.** SHOES should be placed on the floor or other appropriately designated area. Place all other costume pieces in ditty bags. Make-up supplies can be kept in dressing rooms. To ensure that they remain safe, place your supplies on the shelves above Make-Up Stations

**CLEAN RAGS/TOWELS ARE LOCATED IN A DESIGNATED TOTE.**

**NOISE LEVELS SHOULD REMAIN AT A MINIMUM.**

**PLEASE REFRAIN FROM EATING OR DRINKING IN DRESSING ROOMS.** You may eat in designated areas only.

**EATING, SMOKING AND DRINKING** (non-clear liquids) are **NOT PERMITTED** while in **COSTUME**. If you must eat, please change.

**PLEASE REFRAIN FROM USING EQUIPMENT AND SUPPLIES WITHOUT PERMISSION.**

**PERSONAL BELONGINGS SHOULD NOT BE LEFT UNATTENDED.**

Store in **DRESSING ROOMS** or utilize the storage lockers in the Hallway (providing your own lock).

**IF YOU NEED ASSISTANCE GETTING INTO YOUR COSTUME, ASK, DO NOT ATTEMPT TO DO IT YOURSELF!**

**FIRST AID KIT IS LOCATED ABOVE THE SINK OR WITH STAGE MANAGEMENT. ALL INJURIES, EVEN MINOR, SHOULD BE REPORTED PROMPTLY TO STAGE MANAGEMENT.**

**APPENDIX FOR CHAPTER 5****CONTENTS:**

APPENDIX 5A *PRODUCTION PHOTOS*

APPENDIX 5B *BUDGET AND COSTUME COUNT DOCUMENTS*

**APPENDIX 5A*****PRODUCTION PHOTOS******WESTPHALIA: ACT I, SCENES 1-3***

*Photo Courtesy of Doug Smith*



*Photo Courtesy of Mallory Maria Prucha*





*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*

*AT WAR: ACT I, SCENES 4-5*



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Mallory Maria Prucha*



*Photo Courtesy of Mallory Maria Prucha*



*Photo Courtesy of Clay VanWinkle*



*HOLLAND: ACT I, SCENES 6-8*



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Mallory Maria Prucha*



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*





*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*

*LISBON EARTHQUAKE: ACT I SCENE 9*



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Clay VanWinkle*

***THE RAPE OF CUNEGONDE: ACT I, SCENE 9***



*Photo Courtesy of Doug Smith*

***GLITTER AND BE GAY: ACT I, SCENE 10-11***



*Photo Courtesy of Doug Smith*





*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*

***AUTO-DA-FE: ACT I, SCENES 12-14***



*Photo Courtesy of Mallory Maria Prucha*



*Photo Courtesy of Clay VanWinkle*



*Photo Courtesy of Doug Smith*





*Photo Courtesy of Clay VanWinkle*



*Photo Courtesy of Mallory Maria Prucha*



*Photo Courtesy of Doug Smith*

***THE HOME OF THE GRAND INQUISITOR: ACT I, SCENE 14***



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Mallory Maria Prucha*





*Photo Courtesy of Doug Smith*

***SPAIN: ACT I, SCENES 15-16***



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*





*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*

***VOYAGE TO THE NEW WORLD: ACT I, SCENE 17***



*Photo Courtesy of Doug*



*Photo Courtesy of Clay VanWinkle*



***GOVERNOR OF BUENOS AIRES: ACT II, SCENES 1-2***



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*



***JESUITS OF PARAGUAY: ACT II, SCENE 3***



*Photo Courtesy of Doug Smith*

***EL DORADO: ACT II, SCENES 4-6***



*Photo Courtesy of Mallory Maria Prucha*



*Photos Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Mallory Maria Prucha*



*SURINAM: ACT II, SCENES 7-8*



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*



*VENICE: ACT II, SCENES 10-13*



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*

*SLAVE SHIP: ACT II, SCENE 13*



*Photo Courtesy of Mallory Maria Prucha*



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Clay VanWinkle*



*CONSTANTINOPLE: ACT II, SCENES 14-16*



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*





*Photo Courtesy of Doug Smith*



*Photo Courtesy of Doug Smith*



*Photo Courtesy of Mallory Maria Prucha*

***FINALE***

*Photo Courtesy of Clay VanWinkle*



*Photo Courtesy of Mallory Maria Prucha*

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*PUBLICITY PHOTOS*

*Photos Courtesy of the Lincoln Journal Star*





*Photo Courtesy of Mallory Maria Prucha*



*Photo Courtesy of Mallory Maria Prucha*

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*INDIVIDUAL COSTUME SHOTS*

*(PHOTOS COURTESY OF DOUG SMITH)*



*MAXIMILLIAN IN WESTPHALIA*





*PAQUETTE LOOKS 1 and 2*





*BARON OF WESTPHALIA*



PANGLOSS IN WESTPHALIA





*CANDIDE IN WESTPHALIA AND ACT II*





*CUNEGONDE IN GLITTER AND BE GAY*



*OLD LADY*





*CACAMBO*





*GOVERNOR OF BUENOS AIRES*



*MRSS. VANDERDENDUR*





*MARTIN*





*SEA CAPTAIN*



*A WIT OF VENICE*





*MAXIMILLIAN AND PANGLOSS AS SLAVES*





*MAXIMILLIAN AND CUNEGONDE IN UNDERGARMENTS*

**APPENDIX 5B** **BUDGET AND OTHER COUNT DOCUMENTS**  
**U n i v e r s i t y o f N E - L I N C O L N**

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**NAME: MALLORY PRUCHA** **COSTUME DESIGNER**

**UNL CANDIDE TIME CARD Costume Shop 7/30-10/27**

Date	In	Out	Description of Duties	Total
07/15-07/30			Initial Research	45
07/30-8/3			Initial Research	45
8/6-8/10			Initial Research	45
8/13-16			Initial Research	40
8/17			Production Meeting	2
8/18-8/24			Research	35
8/27-8/31			Research	25
8/27-8/31			Story Boarding	25
9/5			Production Meeting	2
9/6-9/10			Research	15
9/15-9/18			Sketching	15
9/19			Production Meeting	2
9/19-9/26			Sketching	35
9/26			Meeting with Director	2
9/27-10/3			Painting	45
10/3			Meeting with Director	2
10/3-10/13			Painting	60
10/14-10-17			Painting	60
10/17			Production Meeting	2
10/18-10/21			Finishing Drawings	34
10/24			Production Meeting	2
10/25-27			Research, Paperwork, Online, Shopping	25
10/25-27			"Real World Shopping"	13
10/25-27			Additional Paperwork	5
			<b>SUBTOTAL HOURS</b>	<b>581</b>
			<b>TOTAL RESEARCH IMAGES</b>	<b>350</b>
			<b>TOTAL SKETCHES</b>	<b>84</b>
			<b>TOTAL RENDERINGS</b>	<b>60</b>
			<b>TOTAL BINDERS STARTED (Admin)</b>	<b>7</b>

U n i v e r s i t y   o f   N E -   L I N C O L N

NAME: MALLORY PRUCHA

COSTUME DESIGNER

**UNL CANDIDE TIME CARD Costume Shop 10/28-11/27**

<b>Date</b>	<b>In</b>	<b>Out</b>	<b>Description of Duties</b>	<b>Total</b>
10/28-11/3			Shop Hours	4
10/28-11/3			Research/ Online Shopping	12
10/28-11/3			Paperwork	5
10/28-11/3			“Real World Shopping”	15
10/28-11/3			Meeting with Other Designers	1
11/4-11/6			Research/Paperwork	5
11/4-11/6			Shop Hours	2
11/5			Travel to Kansas City	11
11/5			Production Meeting	1
11/6-10			Research/Paperwork/Online Shopping	15
11/9			Virtual Appearance at Cast Meeting	1
11/11-11/17			Shop Hours (Pulling)	4
11/11-11/17			Paperwork	8
11/11-11/17			Online Research and Shopping	15
11/18-11/24			Online Research and Shopping	8
11/18-11/24			Paperwork	65
11/18-11/24			Shop Hours	5
11/18-11/24			Shopping	11
11/25			Paperwork	18
11/26-27			Shop Hours	4
11/26-27			Paperwork	4
11/26-27			Shopping	3
11/27			Trip to Offsite Storage	2
			<b>SUBTOTAL HOURS</b>	<b>219</b>
			<b>AVERAGE HOURS PER WEEK (OCT/NOV)</b>	<b>54.5</b>
			<b>TOTAL HOURS TO DATE</b>	<b>800</b>
			<b>TOTAL RESEARCH IMAGES</b>	<b>550</b>
			<b>TOTAL SKETCHES</b>	<b>84</b>
			<b>TOTAL RENDERINGS</b>	<b>60</b>
			<b>TOTAL BINDERS STARTED (Admin)</b>	<b>9</b>
			<b>TOTAL PAGES OF PAPERWORK</b>	<b>198</b>
			<b>TOTAL REALWORLD VENDORS VISITED</b>	<b>39</b>



U n i v e r s i t y   o f   N E -   L I N C O L N

NAME: MALLORY PRUCHA

COSTUME DESIGNER

**UNL CANDIDE TIME CARD Costume Shop 11/28-1/2**

Date	In	Out	Description of Duties	Total
11/28-11/29			Shop Hours/Paperwork	16
11/30-12/1			Shopping Trip to Minneapolis and in Lincoln	40
12/2			Shop Hours- Organize Fabric and Swatching	10
12/3-12/6			Shop Hours, Pulling, Build and Fittings	22
12/4			Meeting with Wig Designer	2
12/6			Production Meeting	1
12/3-12/6			Paperwork and Online Shopping	9
12/7			Trip to Omaha for Fabric Shopping/Donations	6
12/7			Pulling at UNO	2
12/7			Shopping in Lincoln	2
12/8- 12/9			Paperwork and Online Shopping	8
12/10-12/14			Shop Hours, Pulling, Fittings/Building	26
12/12			Meeting with Director	2
12/11			Redrawing Poster Image	5
12/10-12/14			Paperwork and Organizing/Emails	5
12/10-13			Fabric Shopping	7
12/15			Organizing, Budget Report	5
12/16-21			Build, Shop Hours, Pulling, Fitting	44
12/16-21			Shopping (online and in town)	15
12/16-21			Paperwork	18
12/22-12/29			Build, Shop Hours	45
12/22-29			Paperwork	15
12/30-31			Build	19
1/2			Build	6
1/2			Paperwork	4
			<b>SUBTOTAL HOURS</b>	<b>334</b>
			<b>AVERAGE HOURS PER WEEK (NOV/DEC)</b>	<b>69.5</b>
			<b>TOTAL HOURS TO DATE</b>	<b>1134</b>
			<b>TOTAL RESEARCH IMAGES</b>	<b>700</b>
			<b>TOTAL SKETCHES</b>	<b>84</b>
			<b>TOTAL RENDERINGS</b>	<b>60</b>
			<b>TOTAL BINDERS STARTED (Admin)</b>	<b>10</b>
			<b>TOTAL PAGES OF PAPERWORK</b>	<b>312</b>
			<b>TOTAL REALWORLD VENDORS VISITED</b>	<b>67</b>
			<b>VALUE OF DONATIONS COLLECTED</b>	<b>1000.00</b>

**U n i v e r s i t y   o f   N E -   L I N C O L N**

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**NAME: MALLORY PRUCHA**

**COSTUME DESIGNER**

**UNL CANDIDE TIME CARD Costume Shop 1/3-2/1**

<b>Date</b>	<b>In</b>	<b>Out</b>	<b>Description of Duties</b>	<b>Total</b>
1/3-1/5			Fittings, Shop Hours, Build	34
1/3-1/5			Paperwork, Ordering, Research	12
1/6-12			Fittings	10
1/6-12			Build	40
1/6-12			Paperwork, Online Ordering	12
1/6-12			Shopping (in Town)	4
1/13-19			Fittings	12
1/13-19			Build	50
1/13/19			Trip to Omaha	10
1/13-19			Meeting with Wig Designer	1
1/17			Meeting with Reporter	2
1/13-19			Paperwork, Online Ordering	12
1/13-19			Production Meeting	1
1/13-19			In-town Shopping	15
1/20- 25			Build	67
1/20-25			Paperwork, Research, Online Ordering	15
1/20-25			Production Meeting, Props Meeting	3
1/20-25			In-town Shopping	6
1/20-25			Fittings	10
1/20-25			Thesis Writing and Documenting	6
1/26			Publicity Photos and Prep	5
1/26-2/1			Fittings	15
1/26-2/1			In-Town Shopping	10
1/26-2/1			Online Shopping	10
1/26-2/1			Meetings	5
1/26-2/1			Paperwork, Costume Tracking	18
1/26-2/1			Make-up Designs	15
1/26-2/1			Build	67
10/28-1/29			Thesis Writing and Documenting	50
			<b>SUBTOTAL HOURS</b>	<b>517</b>
			<b>AVERAGE HOURS PER WEEK (JAN)</b>	<b>92</b>
			<b>TOTAL HOURS TO DATE</b>	<b>1651</b>
			<b>TOTAL RESEARCH IMAGES</b>	<b>844</b>
			<b>TOTAL SKETCHES</b>	<b>84</b>
			<b>TOTAL RENDERINGS</b>	<b>60</b>
			<b>TOTAL BINDERS STARTED (Admin)</b>	<b>12</b>
			<b>TOTAL PAGES OF PAPERWORK</b>	<b>522</b>
			<b>TOTAL REALWORLD VENDORS VISITED</b>	<b>93</b>
			<b>VALUE OF DONATIONS COLLECTED</b>	<b>1400.00</b>

U n i v e r s i t y   o f   N E -   L I N C O L N

NAME: MALLORY PRUCHA

COSTUME DESIGNER

**UNL CANDIDE TIME CARD Costume Shop 2/2-2/26**

Date	In	Out	Description of Duties	Total
2/7			Publicity Photos Prep	4
2/2-2/9			Fittings	18
2/2-2/9			In-Town Shopping	2
2/2-2/9			Online Shopping	15
2/2-2/9			Meetings	4
2/2-2/9			Paperwork, Costume Tracking	19
2/2-2/9			Make-up Designs	10
2/2-2/9			Build	68
2/10-2/16			Fittings	14
2/10-2/16			In-Town Shopping	5
2/10-2/16			Online Shopping	15
2/10-2/16			Meetings	4
2/10-2/16			Paperwork	15
2/10-2/16			Make-Up Designs	15
2/10-2/16			Build	65
2/10-2/16			Crew Training	2
2/10-2/16			Rentals	2
2/17-2/23			Build	25
2/17-2/23			Technical Rehearsals	25
2/17-2/23			Performance Babysitting	8
2/17-2/23			Performance Maintenance	11
2/17-2/23			Paperwork	5
2/24-26			Strike	5
2/24-26			Performance Maintenance	5
2/24-26			Post-Strike	5
			<b>SUBTOTAL HOURS</b>	<b>366</b>
			<b>AVERAGE HOURS PER WEEK (FEB)</b>	<b>98</b>
			<b>TOTAL HOURS TO DATE</b>	<b>2017</b>
			<i><b>TOTAL RESEARCH IMAGES</b></i>	<i><b>859</b></i>
			<i><b>TOTAL SKETCHES</b></i>	<i><b>84</b></i>
			<i><b>TOTAL RENDERINGS</b></i>	<i><b>60</b></i>
			<i><b>TOTAL BINDERS STARTED (Admin)</b></i>	<i><b>13</b></i>
			<i><b>TOTAL PAGES OF PAPERWORK</b></i>	<i><b>622</b></i>
			<i><b>TOTAL REALWORLD VENDORS VISITED</b></i>	<i><b>93</b></i>
			<i><b>VALUE OF DONATIONS COLLECTED</b></i>	<i><b>1000.00</b></i>



**U n i v e r s i t y   o f   N E   a t   L i n c o l n**

**JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHO**

**CANDIDE BUDGET LOG FORM**

**DATE: 12/15/12**

<b>DATE</b>	<b>VENDOR</b>	<b>PURPOSE</b>	<b>AMOUNT</b>	<b>AGENT</b>	<b>SUBTOTAL</b>	<b>METHO D</b>
10/23	HANCOCK	FABRIC	128.03	M		P
10/23	JOANNS	FABRIC	160.51	M	288.54	P
10/28	HANCOCK	FABRIC	183.34	M	471.88	P
10/28	FEDEX	ADMIN	40.18	M	512.06	R
11/2	HANCOCK	FABRIC	109.01	M	621.07	P
9//17	JOANNS	FABRIC	14.42	M	635.49	P
9/20	FEDEX	ADMIN	32.73	M	668.22	R
11/20	FEDEX	ADMIN	42.00	M	710.22	R
10/13	FEDEX	ADMIN	46.68	M	756.90	R
11/19	RUBY BEGONIAS	CRAFT	16.05	M	772.95	R
11/19	JOANNS	FABRIC	84.15	M	857.10	P
11/19	HANCOCK	FABRIC	84.97	M	942.07	P
11/21	TUESDAY MORNING	CLOTHING	23.97	M	966.04	P
11/20	HOBBY LOBBY	CRAFTS	72.19	M	1038.23	R
11/21	GOODWILL	CLOTHING	19.22	M	1057.45	R
11/21	GOODWILL	CLOTHING	12.77	M	1070.22	R
11/21	DOLLAR TREE	BUILD	58.00	M	1128.22	P
11/27	HANCOCK	FABRIC	106.74	M	1234.96	P
11/27	JOANNS	FABRIC	32.74	M	1267.70	P
11/26	FEDEX	BUILD	18.00	J	1285.70	A
11/26	JOANNS	PROPS	14.42	M		P
11/27	FEDEX	COPIES	88.00	M	1373.70	R
	<b>COSTUME TOTAL</b>				<b>1373.70</b>	
	<b>PROPS TOTAL</b>				<b>14.42</b>	
	<b>MAKE-UP TOTAL</b>				<b>0.00</b>	
	<b>COSTUME BUDGET REMAINGING</b>				<b>11626.30</b>	

**U n i v e r s i t y   o f   N E   a t   L i n c o l n**

**JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHO**

**CANDIDE BUDGET LOG FORM**

**DATE: 1/3/13**

DATE	VENDOR	PURPOSE	AMOUNT	AGENT	SUBTOTAL	METHO D
11/29	<b>COSTUME TOTAL</b>				<b>1373.70</b>	
	<b>REMAINGING</b>				<b>11626.30</b>	
12/2	HANCOCK	FABRIC	63.32	M	1437.02	P
12/1	SR HARRIS	FABRIC	383.18	M	1820.20	P
12/2	SR HARRIS	FABRIC	273.24	M	2093.44	P
12/2	MILL END TEXTILES	FABRIC	131.80	M	2225.24	P
12/2	MILL END TEXTILES	FABRIC	195.37	M	2420.61	P
12/7	HANCOCK	FABRIC	77.04	M	2497.65	P
12/7	HANCOCK	FABRIC	56.10	M	2553.75	P
12/13	JOANNS	FABRIC	180.48	M	2734.23	P
12/5	KINKOS	COPIES	24.69	M	2758.92	R
12/6	JOANNS	FABRIC	11.24	M	2770.16	R
12/5	MARTI GRAS OUTLET	MASKS	169.07	M	2939.23	R
12/5	PAYPAL	PROPS	32.87	M	2939.13	R
12/15	HOBBY LOBBY	FABRIC	77.45	M	3016.58	R
12/21	URQUID LINEN	SWATCHES	5.50	M	3022.08	R
12/26	URQUID LINEN	FABRIC	781.26	M	3803.34	R
12/27	HOBBY LOBBY	DÉCOR	65.18	M	3868.52	R
12/27	HOBBY LOBBY	PROPS	22.46	M	3868.52	R
12/30	JOANNS	FABRIC	191.55	M	4060.07	R
12/30	HANCOCK	FABRIC	94.37	M	4154.44	P
12/26	HANCOCK	FABRIC	112.29	M	4266.73	P
12/31	JOANNS	FABRIC	21.38	M	4288.11	P
12/27	CHEAPTRIMS	TRIM	249.62	M	4537.73	R
12/27	THEATREHOUSE	HATS	516.42	M	5054.15	R
12/27	BUCK WHOLESALE	HATS	67.00	M	5121.15	R
12/31	JOANNS	FABRICS	41.38	M	5162.53	P
1/9	PAYPAL	NECKLACE	17.45	M	5179.98	R
1/12	PAYPAL	FABRIC	174.93	M	5359.91	R
1/16	HANCOCK	FABRIC	114.99	M	5474.90	P
1/16	JOANNS	JEWELRY	13.00	M	5487.90	P
1/17	KINKOS	COPIES/MU	72.44	M		R
	<b>IN KIND DONATION</b>				<b>1000.00</b>	
	<b>COSTUME TOTAL</b>				<b>5487.90</b>	
	<b>PROPS TOTAL</b>				<b>69.75</b>	
	<b>MAKE-UP TOTAL</b>				<b>72.44</b>	
	<b>BUDGET REMAINGING</b>				<b>7512.10</b>	

DATE	VENDOR	PURPOSE	AMOUNT	AGENT	SUBTOTAL	METHOD
1/20	CM ALMAY UNIFORMS	ROBES	1139.45	M	6627.35	R
1/7	JOANNS	PROPS	35.04	M		R
1/17	CHAROLETTE RUSSE	JEWELRY	33.38	M	6660.73	R
1/15	THEATRICAL SERVICES	MUSLIN	361.54	A	7922.27	A
1/18	HANCOCK FABRICS	FABRIC	147.84	M	7170.11	P
1/19	HOBBY LOBBY	CRAFTS	44.70	M	7214.81	R
1/21	DOLLAR TREE	ADMIN	29.00	M	7288.51	P
1/21	HANCOCK	FABRICS	113.38	M	7401.89	P
1/26	DUSTIN FRANCAVILLA	WIGS	1000.00	M		R
1/28	THEATRE HOUSE	HATS	218.35	M	7620.24	R
1/28	PAY PAL	SKIRTS, ET	260.45	M	7880.69	R
1/31	UNO	RENTAL	150.00	M	8030.69	R
1/31	CREIGHTON	RENTAL	60.00	M	8090.69	R
2/1	HANCOCK	FABRIC	55.36	M	8146.05	P
2/1	JOANNS	FABRIC	16.12	M	8162.17	R
2/4	WALGREENS	JEWELRY	40.25	M	8202.42	R
1/30	DUSTIN FRANCAVILLA	HAIR	100.00	M		R
2/4	COSTUMES4LES	ACCESSOR	852.94	M	8755.36	R
2/5	WALGREENS	EARRINGS	38.38	M	8801.50	R
2/16	HOBBY LOBBY	TRIM	42.10	M	8843.6	R
2/17	JOANNS	FABRIC	43.46	M	8887.06	P
2/18	WALMART	WARDROBE	202.91	M	9089.97	P
2/14	HANCOCK	FABRIC	133.97	M	9223.94	P
2/20	SALLY BEAUTY	HAIR	83.94	J		P
2/19	WALGREENS	HAIR	35.48	A		P
2/20	WALMART	TIGHTS	64.74	J	9288.68	R
2/19	DOWNTOWN BOOT	SHOE	15.00	J	9303.68	R
2/13	MJ TRIM	TRIM	176.58	J	9480.26	R
2/14	NYC FABRIC	FABRIC	129.77	J	9610.03	R
2/18	FRINGE AND TASSEL	MAKE-UP	80.52	M		P
2/20	FEDEX KINKOS	COPIES	63.51	M	9673.54	R
2/20	FEDEX KINKOS	COPIES-MU	72.44	M		R
2/17	OFFICE DEPOT	TAGS	14.97	M	9688.51	R
2/5	TRIMS	TRIM	39.00	J	9727.51	R
	IN KIND DONATION				1400.00	
	COSTUME TOTAL				9727.51	
	PROPS TOTAL				104.79	
	MAKE-UP TOTAL				1672.38	
	REMAINING				3272.49	



**U n i v e r s i t y   o f   N E   a t   L i n c o l n**

**JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHO  
CANDIDE BUDGET LOG FORM**

**DATE: 3/25/13**

DATE	VENDOR	Receipt	PURPOSE	AMOUNT	SUBTOTAL	METHOD
3/5	FRINGE AND TASSEL		RENTAL	261.00	9988.51	B
3/15	KEY CLEANERS		DRY CLEAN	1887.50	11876.01	B
	<i>IN KIND DONATION</i>				2400.00	
	<b>COSTUME TOTAL</b>				11876.01	
	<b>PROPS TOTAL</b>				104.79	
	<b>MAKE-UP TOTAL</b>				1672.38	
	<b>BUDGET REMAINING</b>				1123.99	
	<b>TOTAL COSTUME LOOKS</b>				346	
	<b>AVERAGE PRICE/ LOOK (W/ CURRENT SPENT)</b>		\		34.32	
	<b>AVERAGE COST/LOOK (W/ FULL BUDGET AMOUNT SPENT)</b>				37.52	
	<b>AVERAGE PRICE/LOOK W/ESTIMATED LABOR</b>			(8000)	57.46	
	<b>AVERAGE QUOTED RENTAL PRICE/ FEMALE LOOK W/OUT SHOES AND HATS</b>				120.00	
	<b>AVERAGE QUOTED RENTAL PRICE/ MALE LOOK W/OUT SHOES AND HATS</b>				90.00	
	<b>VALUE OF DONATED LABOR FOR PUBLICITY MATERIALS</b>				200.00	
	<b>NUMBER OF HOURS PUT IN BY MALLORY BEYOND CREDIT HOUR REQUIREMENT AND SHOP HOURS</b>				1357	
	<b>CALCULATED VALUE OF MALLORY'S WAGE- PRETAX W/OUT IN KIND DONATION OF MATERIAL GOODS FACTORED</b>				1.34/HR	
	<b>DONATED GOODS- MALLORY</b>		NEXT SHEET		1151.93	

**U n i v e r s i t y   o f   N E   a t   L i n c o l n**

**JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHO  
VALUE OF GOODS DONATED BY MALLORY PRUCHA      DATE: 3/25/13**

<b>VENDOR</b>	<b>ITEM</b>	<b>PURPOSE</b>	<b>VALUE</b>	<b>TOTAL</b>
<b>OFFICE DEPOT</b>	INK CARTRIDGES	<i>PRINTING</i>	<i>31.99</i>	
<b>OFFICE DEPOT</b>	INK CARTRIDGES	<i>PRINTING</i>	<i>31.99</i>	
<b>NEEBO</b>	6 PADS WATERCOLOR PAPER	<i>RENDERINGS</i>	<i>68.34</i>	
<b>NEEBO</b>	7 WATERCOLOR BRUSHES	<i>RENDERINGS</i>	<i>22.34</i>	
<b>NEEBO</b>	31 DRAWING PENCILS	<i>RENDERINGS</i>	<i>52.39</i>	
<b>NEEBO</b>	6 INK PENS	<i>RENDERINGS</i>	<i>14.34</i>	
<b>HOBBY LOBBY</b>	6 PACKAGES XL CLEAR SHEET PROTECTORS	<i>RENDERINGS</i>	<i>41.94</i>	
<b>GORDMAN'S</b>	4 SETS CUFF BRACELETS	<i>EL DORADO</i>	<i>12.00</i>	
<b>OFFICE DEPOT</b>	4 BOXES SHEET PROTECTORS	<i>BINDERS</i>	<i>74.96</i>	
<b>OFFICE DEPOT</b>	4 PACKAGES TABS	<i>BINDERS</i>	<i>27.96</i>	
<b>OFFICE DEPOT</b>	2 PACKAGES PAPER	<i>BINDERS</i>	<i>10.00</i>	
<b>OFFICE DEPOT</b>	6 DURABLE BINDERS	<i>BINDERS</i>	<i>31.74</i>	
<b>OFFICE DEPPOT</b>	2 PACKAGES POST-ITS	<i>ORGANZING</i>	<i>10.00</i>	
<b>OFFICE DEPOT</b>	3 PACKAGES CLICKY PENCILS	<i>SHOP</i>	<i>11.97</i>	
<b>GRANDE MINNEAPOLIS</b>	HOTEL STAY	<i>SHOPPING</i>	<i>169.00</i>	
<b>VARIOUS</b>	GAS	<i>IN TOWN SHOPPING AND TRIPS TO OMAHA</i>	<i>140.00</i>	
<b>SELF</b>	FABRIC	<i>COSTUMES</i>	<i>300.00</i>	
<b>SELF- PRIVATE STOCK</b>	COSTUME RENTAL	<i>COSTUMES</i>	<i>60.00</i>	
<b>SELF</b>	3 TUBES RUB'N'BUFF	<i>EL DORADO</i>	<i>14.97</i>	
<b>SELF</b>	TRIM	<i>COSTUMES</i>	<i>26.00</i>	
<b>TOTAL DONATION</b>				<b>1151.93</b>

# University of NE at Lincoln C A N D I D E

JOHNNY CARSON SCHOOL OF THEATRE AND FILM COSTUME SHOP

## COSTUME COUNT AND PIECE ESTIMATE PER CHARACTER

ACTOR	CHARACTER	COSTUME COUNT	COSTUME PIECE ESTIMATE	COSTUME COUNT	COSTUME PIECE ESTIMATE	ACTOR	CHARACTER	COSTUME COUNT	COSTUME PIECE ESTIMATE	COSTUME COUNT	COSTUME PIECE ESTIMATE
1	Kendall Reimer	10	67	10	67	1	Adam Hedson	14	44	14	27
2	Kayla Wilkins	14	101	15	92	2	Brian Jeffers	8	61	8	49
3	Hamah Kurth	6	44	6	32	3	Thomas Boyle	10	47	10	50
4	Laura Hackman Miller	11	76	12	72	4	Christian Cardona	9	50	11	51
5	Harper Anderson	6	34	9	44	5	Jay Colwell	9	48	9	40
6	Kameron Churchman	9	45	8	47	6	David Michael Fox	5	36	8	49
7	Kourtin Churchman	9	40	7	46	7	Matt Clegg	10	44	12	46
8	Deanna Davis	6	42	7	47	8	Sam Hartley	5	44	5	44
9	Rebecca Duncan	5	32	6	34	9	Jared Hiscock	7	37	9	49
10	Angela Gilbert	5	44	9	57	10	Nolan Henkle	5	56	4	50
11	Anna Grey	6	44	7	42	11	Bryan Howard	7	40	7	42
12	Lauren Huston	7	30	9	47	12	Shade Ingraham	8	46	11	65
13	Kayla Klammer	8	42	8	44	13	Timothy Madden	10	61	13	61
14	Meghan Mondrovsky	7	46	9	40	14	Cody Meyer	9	45	10	55
15	Brette Peterson	2	23	1	8	15	Ryan Rabejgnek	10	61	11	71
16	Deanna Pina	6	41	7	49	16	David Rubio	9	61	12	62
17	Jamie Pundak	9	61	7	54	17	Devon Schwanec	8	42	10	45
18	Emily Solo	8	47	9	54	18	Trip Snyder	6	50	8	48
19	Jenny Smith	9	49	10	47	19	Justin Stroug	10	54	13	58
20	Jamie Unger	9	51	10	61	20	Nathaniel Sullivan	9	52	9	46
21	Sara Warner	5	43	5	48						
22	Rachael Washington	7	47	8	49						
	<b>TOTAL</b>	154	1049	179	1081		<b>TOTAL</b>	168	979	194	1008

TOTAL COSTUME LOOKS: 322/373 LOOKS

TOTAL COSTUME PIECES: 2013/2089 PIECES

FINAL COUNT DOES NOT INCLUDE HANKIE'S AND FANS

AVERAGE COST PER COSTUME LOOK: \$40.36/\$32.01

AVERAGE COST PER COSTUME PIECE: \$6.45/\$5.74