

COSTUME PLOT

BOB WALLACE – *A Note on Bob: Bob Wallace is not a casual man. He is rather staid and traditional and a born businessman and leader, and therefore his dress should always be slightly formal.*

ACT I

- Scene 1 – Battle fatigues and a Santa hat.
- Scene 2 – Costume suit for Ed Sullivan performance.
- Scene 3 – Begins in costume suit, but changes into suit for going out / travel A, with coat and hat.
- Scene 4 – Suit A, with coat and hat.
- Scene 5 – Same as above.
- Scene 6 – Same as above.
- Scene 7 – Casual suit B.
- Scene 8 – Same as above, perhaps with a sweater.
- Scene 10 – Costume for first act finale, "Blue Skies."

ACT II

- Scene 1 – Casual rehearsal suit C.
- Scene 3 – Same as above.
- Scene 4 – Elegant evening suit / tuxedo.
- Scene 5 – Same as above.
- Scene 6 – Travel suit with coat and hat.
- Scene 7 – Partial dress uniform, overdressed with bathrobe.
Dress uniform of an Army Captain.
Red costume for finale.

PHIL DAVIS – *A Note on Phil: Phil is a fun-loving, energetic guy, and his dress should reflect this. While he is an adult and dresses like one, his outfits can be much more loose and relaxed than Bob's more formal attire.*

ACT I

- Scene 1 – Battle fatigues and a red Santa hat.
- Scene 2 – Costume suit (matching Bob's) for Ed Sullivan performance.
- Scene 3 – Begins in costume suit, but changes into going out suit/ travel suit A, with coat and hat.
- Scene 4 – Going out / travel suit A, with coat and hat. Must have dance shoes on.
- Scene 5 – Same as above, but with regular shoes.
- Scene 6 – Same as above.
- Scene 7 – Casual rehearsal outfit A.
- Scene 10 – Casual rehearsal outfit B.

ACT II

- Scene 1 – Costume for "I Love a Piano," with tap shoes.
- Scene 3 – Casual rehearsal outfit C (can be A).
- Scene 6 – Casual outfit D (can be B).
- Scene 7 – Same as above, or partial dress uniform overdressed with bathrobe.
Dress uniform of an Army PFC.
Red costume for final number.

BETTY HAYNES – *A Note on Betty: Betty, while young, is sophisticated. She therefore, like Bob, should never appear too casual—there is always a classic elegance and formality to her dress.*

ACT I

- Scene 3 – Dressing gown, perhaps overdressing costume for "Sisters."
- Scene 4 – Costume for "Sisters," Cocktail dress.

Scene 10 – Casual dress C.

ACT II

Scene 1 – Casual dress D. (can be A or B)

Scene 2 – Casual dress D.

Scene 6 – Casual dress E. (can be A, B, or C)

Evening dress for Finale.

SUSAN WAVERLY – *A Note on Susie: Susie may be the youngest character in the show, but she has a wisdom and intelligence that is much older than her years. Her dress should be that of a serious, tomboyish young girl, with the exception of her self-made costume in Act II, which can be a source of great comedy.*

ACT I

Scene 6 – Casual outfit A.

Scene 7 – Casual outfit B.

Scene 8 – Sleepwear, including a robe and slippers.

Scene 10 – Casual Outfit C.

ACT II

Scene 1 – Self-made costume, the more ridiculous the better (while still looking like something that could be made by a nine-year-old: it is best if the costume is pieces added on to a normal schoolgirl outfit underneath.)

Scene 2 – Casual outfit D. (outfit from previous scene, with additions removed)

Scene 3 – Casual outfit D.

Scene 6 – Casual outfit E.

Scene 7 – Formal dress for finale.

RALPH SHELDRAKE – *A Note on Sheldrake: Sheldrake is a brash, mile-a-minute joker who nonetheless gets things done. His dress should be professional, but perhaps a little loud or even lacking taste.*

ACT I

Scene 1 – Battle Fatigues.

Scene 2 – Professional suit A.

Scene 9 – Professional suit B.

ACT II

Scene 4 – Formal Evening Suit

Scene 7 – Dress uniform of an Army Corporal.

RITA AND RHODA – *A Note on Rita and Rhoda: Rita and Rhoda are consummate showgirls, whose appearances are part of their work. Their outfits, even robes, should be flashy. Their clothes should be tighter, their skirts shorter, their heels higher than everyone else's. At the same time, they are professionals, and shouldn't look as though they belong on a street corner instead of onstage.*

ACT I

Scene 2 – "Oxydol" boxes, with room for plenty of leg, Costumes for "Let Yourself Go."

Scene 3 – Short dressing gowns, shoes from previous costume.

Scene 7 – Casual / travel outfits.

Scene 10 – Skimpy or see-through Christmas tree outfits, Costumes for "Blue Skies."

ACT II

Scene 1 – Costumes for "I Love A Piano," Flashy costumes (not from an existing number, and nothing we've seen before).

Scene 7 – Costumes for finale (can be different from other ensemble women).

EZEKIEL FOSTER – *A Note on Ezekiel: Ezekiel is a true Northeasterner, and should be dressed like it— all practical, tough clothing, such as plaid flannel. He is also the first to predict the change in weather, and should dress accordingly for the second-to-last scene.*

ACT I

Scene 7 – Casual outfit A.

Scene 10 – Casual outfit B.

ACT II

Scene 1 – Casual outfit C. (can be A)

Scene 3 – Casual outfit C.

Scene 6 – Casual outfit D, with winter hat and coat or vest.

MIKE – *A Note on Mike: Mike, as Stage Manager, is the leader of the chorus kids. He can be cast as their age or older, so his dress will change based on this—an older man will not dress the same as the chorus kids, a younger man should appear similar. In any case, Mike is almost never seen without a whistle around his neck and his trusty clipboard—he may be hysterical much of the time, but he is good at his job and will always get the show into shape.*

ACT I

Scene 7 – Casual / travel outfit.

Scene 10 – Casual outfit A.

ACT II

Scene 1 – Casual outfit B.

Scene 3 – Casual outfit B.

Scene 7 – Casual outfit C.

TESSIE –

ACT I

Scene 3 – Professional outfit.

ED SULLIVAN ANNOUNCER –

ACT I

Scene 2 – Tuxedo.

JIMMY –

ACT I

Scene 4 – Flashy suit.

CIGARETTE GIRL –

ACT I

Scene 4 – Short uniform, with small hat. Must also have large tray filled with candy and cigarettes.

TRAIN CONDUCTOR –

ACT I

Scene 5 – Conductor's uniform.

ENSEMBLE —

ACT I

Scene 2 — Costumes for “Happy Holidays/Let Yourself Go”

Keep in mind that these are the outfits of the chorus for two big stars on the most popular television show of its day. The outfits should be energetic and bright—the chorus should look like a stylish unit.

Scene 4 — Club-going attire for Jimmy’s.

In this case, some of the ensemble will be appearing as patrons of Jimmy’s, a rather seedy club. They should be dressed to go out, but in nothing too formal or elegant.

Scene 5/6 — Winter-wear for the train.

In this scene, the entire ensemble will appear as train passengers. As everyone is going to Vermont and very happy about it, they should all be wearing colorful winter garb: hats, gloves, scarves, etc. This is especially necessary for the first passengers—the comedy lies in it being very obvious that they are not going to Miami.

Scene 7 — Casual travel/rehearsal gear for arrival at the Inn.

Now the ensemble gets to appear as the chorus, but in their street clothes. As such, their clothes should be young and fun, and believable as something they could be rehearsing in.

Scene 9 — Rehearsal clothes / “Blue Skies” costumes.

For the beginning of the scene, the ensemble members that appear should be in their casual rehearsal attire. However, as the number progresses, more and more they should be obviously getting dressed for “Blue Skies”—various ensemble members should walk through in partial costume—with dressing gowns, without coats, fixing shoes, etc. This way, when the number finally comes together with everyone in costume and in place, the contrast with the previous chaos is especially striking. As for “Blue Skies,” it is the most stylized number in the show. These costumes should be “modern,” sleek, cool.

ACT II

Scene 1 — “I Love a Piano” costumes.

For this number, it is likely that most of the attention will be on the tap dancing. Thus, the costumes can, and should, stay rather simple. Since the number is about pianos, some variation of black and white is a good idea.

Scene 3 — Female Ensemble — rehearsal gear.

In this scene, some female ensemble members should be milling about, to serve as an onstage audience for Bob and Phil’s rendition of ‘Sisters.’ They should look as though they’re in the middle of a rehearsal, and that the show is soon—some costume pieces, such as petticoats, should be worn.

Scene 4 — Elegant evening wear — the Regency Room.

Here some of the ensemble must appear as patrons of the Regency Room and Betty’s audience. The Regency Room is the pinnacle of elegance, and this must be reflected in the clothing: glamorous evening gowns for the women and sleek suits or tuxedos for the men.

Scene 7 — Casual backstage attire/finale costumes.

This scene must look as though it takes place half an hour before a show, which it does. The ensemble should be wearing partial finale costumes, overdressed with dressing gowns. For the finale, the costumes should be wintry, festive, warm and wonderful.