COSTUME DESIGN AND EXECUTION FOR

URINETOWN

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A PROJECT IN LIEU OF THESIS PRESENTED TO THE COLLEGE OF FINE ARTS OF THE UNIVERSITY OF FLORIDA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF MASTER OF FINE ARTS

UNIVERSITY OF FLORIDA
MAY 2013
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I submit this project in lieu of thesis as a Master of Fine Arts candidate. This report serves as an exploration of the costume design process for Urinetown by Greg Kotis and Mark Hollmann as produced by the School of Theatre and Dance at The University of Florida of Gainesville. Directed by Dr. Charlie Mitchell, the production occurred in the Constans Theatre in October of 2012.

The conceptualization for this production’s costume design took place over three design conferences, as well as numerous weekly individual meetings between designer and director, and conversations between designers. This process began in March 2012 and concluded in September 2012. By using cultural references from musical theatre and pop culture, historical references from the 1940’s, and stylistic choices drawn from epic theatre, a unique world was created for this production of Urinetown. An account of the creation and procurement of the costumes is included and documents the transformation and realization of the design as it went through production. Finally a critical analysis of the personal process of the designer, highlighting both successes and opportunities to improve concludes the report.
Chapter One

Introduction

Greg Kotis and Mark Hollmann’s Urinetown was produced as the yearly musical theatre production by The University of Florida’s School of Theatre and Dance. Directed by Charlie Mitchell, our production ran in the Constans Theatre from October 12th through October 21st, 2012. My responsibility was to design the costumes for our production as my project in lieu of thesis. The design team on this project included Scenic Designer Anne Tulley and Lighting Designer Tim Reed.

Creating a costume design for a musical of any scale has its many challenges and our production of Urinetown was no exception. I was encouraged from the very beginning to think about creating without worrying about the limits of budget and manpower. I wanted to create a cohesive design from my point of view and not be influenced by previous productions. The design period for this production contained three formal design meetings scheduled at the end of the spring semester. This made it imperative to settle upon a design in a short time, then step away from it, and pick up where we left off months later at the beginning of school. This schedule was challenging and through the process many iterations of my design were conceived, then reworked as the design concept evolved over time.
Chapter Two

Play Synopsis and Past Productions

*Urinetown* is a play that simultaneously celebrates and satires the American musical by paying critical homage to the previous musicals that shaped the genre. By highlighting the conventions that those plays created, pointing out their well-loved flaws in a comical way and effectively turning the play inside out so that the audience can see its inner workings, *Urinetown* re-imagines the genre of the American musical. The play tackles the subject of corporate control in the government, as well as the limiting power of sumptuary laws and the power of a sternly enforced regime: it illustrates the relationship between the rich and the poor and emphasizes the great divide between their lifestyles. *Urinetown* suggests that if we don’t learn from our mistakes, we are doomed to continue digging our own graves.

At the opening of the show, the audience is welcomed to *Urinetown* by the narrator Officer Lockstock, who tells us that the public amenities are owned by the biggest corporation in the land, the Urine Good Corporation, or UGC for short. The UGC has a monopoly on these facilities, which are the only facilities in which one may urinate legally, but for a price. Officer Lockstock and Little Sally, the narrators of the show, explain that this is all due to a drought that depleted the water supply of their world to almost nothing. If one is caught urinating anywhere other than in a public amenity, the penalty is exile to a mysterious place called Urinetown. Enter our working class hero, Bobby Strong, an assistant custodian at the filthiest urinal in town, public amenity
number 9. When Bobby’s father, Joseph Strong, cannot afford his morning turn at the urinal and asks if he can go freely “just this once”, Ms. Pennywise, the head custodian, tells him that “It’s a Privilege to Pee.” Then, in an act of defiance, Mr. Strong decides he can no longer live this way and relieves himself there on the street. He is taken directly away to Urinetown (the place) by Officers Lockstock and Barrel for his crime. The poor watch all of this and to avoid a similar fate, are more than prepared to pay whatever they have.

Next we meet the President of the Urine Good Company, Caldwell B. Cladwell and Hope Cladwell, our heroine and daughter of Cladwell, who has just arrived for her first day at work. Cladwell has Mr. McQueen, his assistant, bring in the rest of his staff and in a musical number that is reminiscent of an old MGM movie, they sing the praises of Mr. Cladwell and enjoy the benefits of being a part of his team. Hope chimes in also, showing pride in having a father that is so wonderful.

Later Lockstock and Barrel discuss the terrors of going to Urinetown. In a childlike manner, they sing “The Cop Song” which playfully illustrates the journey to Urinetown through several anecdotes of previous criminal's incarcerations. They are joined by other cops during this playground song turned funeral dirge, which highlights the cruelty and horror of being sent to Urinetown. As the song ends, Hope rushes down the street from a long day at the office while Bobby Strong enters and we see that he is no stranger to Lockstock and Barrel. Bobby hints that he has a troubled heart from the events earlier that day with his father. Hope tells him “Follow your heart” in a song and together they find that they both are looking for the same things; happiness, water and love.

Lockstock and Little Sally comment on this scene in transition. Sally is curious about the
specifics of Urinetown. Lockstock says that the mystery of Urinetown is what makes it powerful and that they cannot just reveal that “there is no Urinetown, we just kill people!”

The next day at the amenity, Bobby begins an uprising against the tyranny of the UGC and Ms. Pennywise. During "Look at the Sky," Bobby stands up to Pennywise by showing her that his heart is more important than corporate greed. Inspired by Bobby, the poor overtake the amenity in revolt. At the offices of the UGC, Ms. Pennywise, Lockstock and Barrel come to warn Cladwell, with whom Pennywise appears to have a history. Mr. Cladwell explains to Hope through song that one must always crush those beneath them in order to get ahead. The song “Don’t be the Bunny” playfully highlights the cruel side of Mr. Cladwell and his outlook on life through several hilarious allegories involving a bunny and the various ways that a man with power can crush the people that get in his way.

In the Act One finale, the poor rebels are rallying against the oppression of the UGC in a number that refers to the musical Les Miserables. The poor rebels sing of their plight and urge for freedom today, while the UGC contends that they must be prepared for the needs of tomorrow. During this interlude, Bobby discovers that Hope is the heir to the UGC Empire and tells her that she must either be with him or against him. Hope cannot fight against her father and refuses to join the revolution. At Bobby’s command, the poor kidnap Hope to use as a bargaining chip and escape.

In Act Two, we see the poor rebels hiding in the sewers in a secret hideout where they are anxious to get their revenge on the UGC as evidenced by the song “Snuff that Girl”. Perhaps they aren’t the good guys after all because “feeling good means doing
bad!” If they don’t take their chance now and spill Hope’s “Cladwell juice,” the cops will soon be there and their moment of vindication will be lost.

Just when it looks bleakest for Hope, Bobby and his mother finally make their way to the secret hideout where Bobby appeals to the morality of the rebels by engaging them in a gospel number, “Run Freedom Run.” As the number ends, Ms. Pennywise finds their secret hideout and delivers a message from Cladwell. If Bobby comes to the UGC office to negotiate, he will be unharmed. Bobby and the rebellion decide that he will go, but as insurance for his safe return, they will keep Hope. If he never returns, she will be killed. As Hope is left alone with the rebels, she sings the reprise of “Follow your Heart.”

At the UGC offices, Cladwell offers Bobby a suitcase full of cash to call off the rebellion. Bobby refuses this, saying that the people must “pee free”, and is arrested by Lockstock and Barrel. From different locations, Senator Fipp, Hope and Pennywise sing “Why did I listen to that man” which displays Fipp’s guilt in selling out the people by accepting bribes from Cladwell, Hope’s regret for falling for Bobby, and Pennywise’s remorse for following Cladwell blindly. Bobby also regrets his choice of listening to his heart. The song highlights the climax of the show. Bobby is taken to the roof of the UGC building by Officers Lockstock and Barrel, where he is thrown over the edge to his death, revealing the true nature of being sent to Urinetown.

After Little Sally returns to the secret hideout in the sewers and recounts Bobby's death in the song “Tell her I Love her”, the poor release Hope and march on the offices of the UGC singing “We’re Not Sorry.” The poor engage in a killing spree that takes out Officer Barrel, Senator Fipp, Ms. Millennium, and several UGC Executives before Hope orders her father be sent to Urinetown and he is killed. Hope takes over for her father and
removes the fees on public urination. She sings of her vision of the future in the rousing number “I See A River.” The poor rejoice in their new-found freedom, which only lasts long enough for the water to dry up, killing everyone. Little Sally comments on this, saying that "this isn’t a very happy ending, so why was the music so happy?" Lockstock comments that people generally don’t like being told that their lifestyle is unsustainable and the audience is bid farewell by the cast.

**ORIGINAL PRODUCTION**

In Greg Kotis’s introduction to the script of *Urinetown*, he discusses both the process for creating the play as well as the choice to enter it into the New York Fringe Festival. The inception of *Urinetown* began after a financially strenuous trip that Kotis took to a theatre festival in Transylvania with The Neo-Futurists from Chicago. After their run, Kotis decided he would take an excursion to Paris on the way back, with only a meager $300 to support him for two weeks. His money ran out quickly and, while waiting for his flight back to America, he found that he could survive sleeping in public parks and eating cheaply. Despite his frugality, the public toilets in Paris showed him no mercy, as they are pay-per-use. This injustice to his bladder is what inspired him to write this story of stifled liberty and necessary bodily functions. The idea of a corporate monopoly controlling the bladders of the masses, and eventually the world, formed in his mind. Thus the premise of *Urinetown* was born.

With the seed of the story in mind and a basic plot structure, Kotis collaborated with his friend Mark Hollmann to create *Urinetown* over the next three years. Kotis describes their creation as “a freak of a musical, a Frankenstein’s monster, best kept in the basement.” This is an apt description because of the use of plot points that go against
many of the unspoken rules of creating a popular musical. For instance, a hero that dies at the climax and a heroine that becomes a patricidal murderer are not characters often found in musical comedies. A show with a message that strays from the “love conquers all” model of many musicals did not seem producible. However, the response the creators received from friends pushed them to send it out to different production companies. After being turned down from all inquiries, the creators decided to enter it into The New York Fringe Festival in August of 1999. Playwright David Auburn was taken with the play and soon it was optioned to be performed Off Broadway at The American Theatre for Actors, where it ran from May to June of 2001. Then it opened September 20th of 2001 in Henry Miller’s Theatre on Broadway, after a slight delay due to the tragedy of September 11th, and ran until January of 2004.

What really sets Urinetown apart from other American musicals is its satirical style and its constant references to itself and the expected conventions of musical theatre. Anne Beggs discusses how Urinetown parodies the American musical while also paying homage to it in her article in Theatre Journal. She lays out how almost every number in Urinetown can be likened in style, and sometimes in content, to numbers from musicals of the “golden era” of musical theatre from the 40’s, 50’s and beyond. “I See A River” shares thematic resonance with numbers like “You’ll Never Walk Alone” from Carousel, while “Snuff the Girl” references “Cool” from Westside Story. As Beggs points out, even the characters are archetypes from the American musical. Boy meets girl, they fall in love despite oppression from girl’s fun-ruining father. What is different in Urinetown is that the stakes are higher and more twisted. Instead of daddy dearest just being a kill joy, he is a corrupt murderer. The leading man is killed by the villain, who is in return killed by his
ingénue daughter. She then takes Daddy's place and ends up being just as bad as he was while taking the opposite path. Because we are lampooning the musicals of the 40's and 50's, it references characters and icons that have connections to the birth of musical theatre.
Chapter Three

Design Conferences

Before the first design conference took place, I felt it was important for me to meet with director Dr. Charlie Mitchell to discuss his view of Urinetown. In our first conversations about the play, Charlie expressed his feelings that the concept of the play should not become too complicated. He felt that we should portray the characters as recognizable icons that everyone could relate to in a real way. It should drive home the message of the play that highlights the vast chasm between the lives of the “haves” and “have-nots.” We wanted to send the audience home thinking about how the play reflects our world in its current climate of disparity between the rich and poor. Corporations already run our world and this could happen to us if we don’t change our ways.

We also discussed where exactly the world of the play would take place. We agreed that it would be a world that was not unlike our own, but would reflect a future after the apocalypse of a crippling drought. To accomplish this, he encouraged me to develop my ideas about a world flavored by the 1940’s and agreed that the action of the play could be likened to the real world event of the Second World War. He also encouraged me to investigate the musicals of the “golden era” of Broadway and to even look to musical and comedy films of the same time period. We also discussed more modern films, such as Gattaca and Blade Runner, which took place in the future, but had a 1940’s feel to them. The result was a world that, instead of progressing, had decayed.

I also met with Anne Tulley, scenic designer, and Tim Reed, lighting designer, to discuss the play. We all had similar thoughts on the importance of creating a corporation
that would control a future world through its monopoly on water. We discussed how corporations often have a mascot or an emblem that makes them easier to relate to in a positive way. For instance, McDonalds uses a happy clown to sell happy meals to children and the golden arches as a symbol that is easily recognizable by adults. Anne, Tim and I brainstormed on what that symbol could be for the UGC of Urinetown. What we came up with was a cartoonlike character, representative of a yellow drop of urine, with a smiley face that we affectionately named “Drippy”. We even decided he would have a high-pitched Mickey Mouse voice and could be used for public service announcements about water conservation and paying to urinate in the world of Urinetown. A simplified version of Drippy, as a drop with the initials UGC emblazoned across it, could be used as a logo (see Appendix A, Figure 26 and 27). Anne would continue refining this idea later on and I would incorporate elements of it into the costume design. The humor of the play had infected us and would drive us in the creation of our designs for the production.

For the first design meeting, I created a PowerPoint presentation of research with a slide for each character. The feedback from the director indicated that my instincts were good at this point, but they still needed development. For instance, many of the background characters of the poor rebellion needed more detailed development; who were they, and how did they fit into the world of Urinetown? Originally Tiny Tom was inspired by the music artist, Tiny Tim and Billy Boy Bill was inspired by the exaggerated "drug addicts" in Reefer Madness. Neither of these characters had much textual coverage in the script, so it was hard to find images that were appropriate. They were being
developed solely on their names. These ideas would evolve through the process as I found more inspiration in the script.

One character that began differently in concept was Senator Fipp. Due to some of the dialogue between Fipp and Hope, in which he warns her that he was once a "a good girl" like her, I thought there might be an opportunity to style Fipp as a woman and perhaps even take the opportunity to poke fun at modern celebrity politicians like Sarah Palin. This instinctual choice didn't quite work out with the rest of the concept and was too specific. The characters needed to be more of an amalgam of personalities that take iconic qualities of their archetype and exaggerate them. Also, Fipp makes some passes at Hope in the script and Charlie and I weren't quite prepared to paint Fipp as a lesbian.

Between design meetings, I met with Charlie again to discuss more ways to fill in the blanks for characters that lacked references in the script. One thing we discussed was the notion that many of the character's names were ironic nicknames. I should not only let the dark humor of the play inspire me, but also try and think of occupations these characters held in the world of Urinetown and how they could be designed with this in mind.

For design meeting two, I prepared rough sketches for each of the characters. I used a drawing style that was based in caricature, exaggerating specific features of these characters to give them the over-the-top look that they needed. I also did more research on 1940's fashion that I could incorporate into my designs. I chose images from advertisements of the time, Sears catalogs of the 40's and Forties Fashion: From Siren Suits to the New Look (see Appendix B). Overall, these were well received, but I was still lacking in inspiration.
The character I struggled most with was Ms. Pennywise. I tried to create a look for her inspired by characters such as Ms. Hannigan in Annie (see Appendix B Figure 6), specifically the film version with Carol Burnette, and the mother from Gypsy. What proved difficult was creating a look that was businesslike, as she is technically a part of the UGC, but also read as poor since she is also part of that world. Originally, I imagined her more in the world of the poor. It made sense to me that she should be vile and disgusting like her amenity, but even more despicable because she has betrayed the poor. The sketches I created for her did not seem cohesive. The other members of the UGC were definitely dressed in 1940's inspired business attire and Ms. Pennywise needed to follow suit, but her costume needed to reflect her struggle and her place in the UGC.

All of the versions of the sketches of Pennywise seemed too focused on the sleazy nature of her character (see Appendix A Figure 21-23). Through my discussion with my mentors, I discovered that she needed to be more of a menacing authority figure. Up until now, my focus on Pennywise had been on her vile betrayal of the poor which I felt made her a visual part of their world. However, if she was more in line with looks of the UGC, then she would have the authority to be menacing to the poor and therefore command their payment for the use of the amenity. I came to the conclusion that she needed to be part of the UGC, but a more neglected version of them as if she had once been reputable, but had fallen from grace (see Appendix A, Figure 23). Pennywise became more defined after I rendered her as she would have been when she was in good graces with the UGC and then rendered the distressed and disheveled version of that look.

In order to meet my deadline for the third and final design meeting a week later, I decided to take the sketches I had created and put color on them using pencil and marker.
This was a quick way to start seeing these in color, but I knew that they needed more development. I showed the sketches to Professor Stacey Galloway, one of my design mentors, and we talked through some of the things that still needed development. I was encouraged to look at the group as a whole to make sure the separation of groups within *Urinetown* was clear and that there was sufficient specificity to the characters within the groups. For instance, I knew that my sketch of Dr. Billeux did not fit into the world (see Appendix A Figure 26) because he was more stylized and more villainous than the others of the UGC. So far I had a jumble of political, pop culture, and WWII references that really needed refining.

For the final design meeting, I showed the color versions of my sketches, which were sufficient in sharing my ideas on color palette. The yellow and blue world I created for the UGC conformed to the scenic design's color scheme and unified the UGC with their offices. The set of the UGC offices would be an institutional blue with yellow highlights, where the UGC logo would be displayed. The lighting designer encouraged me to be careful not to go too dark as it would be difficult to make them stand out. The blue-green I chose for Hope might become problematic under the yellow lighting that would be in various scenes of the show (see Appendix A Figure 3). We discussed the possibilities of sky blue rather than aqua as a better option. The poor's color palette encompassed many different hues of dirty grays and muddy earth tones to harmonize with the dark brown and grey world of the amenity. Tim expressed a concern about green tones under the yellow light, so we decided we would experiment together in the light lab in order to make choices that matched the aesthetic we were creating.
Because of a shortened design process, which included three meetings instead of the usual four, it seemed apparent that much of our adjustments would happen at the beginning of the fall semester. Over the summer, I met with Charlie to finalize the design so that we could move forward at the beginning of the fall semester. Charlie pushed me to simplify the characters that were too over the top, but I was most confident about those exaggerated characters.

When I met with my mentors, Stacey Galloway and Robin McGee, before the fall semester began, we addressed the issues I was having with my design. They encouraged me to push the exaggeration of the characters by distilling the essence of these characters and design the costumes to be the epitome of what those people would wear. To make them seem more believable, I should create back-stories for each character about what their daily lives entail. At that point, the workers of the UGC were simply office people that had a slight 1940's feel to them. If they were truly the villains, then I should find a way of communicating that through their clothing. All the characters needed to be on the same level of realism, whether that be unrealistic or not. I was also encouraged by Robin to create a color palette board showing the two separate color worlds of the UGC and the poor. This board was created using swatches of fabric that represented the color, texture and prints that could appear in the world we were creating.

In my next round of renderings, I applied this advice in several ways. I used my palette board as a roadmap for deciding colors for their looks. I experimented with proportion, line, and silhouette to communicate the status of each character. I chose a more graphic style of rendering to create the cartoonish feel of the over-the-top characters.
and, through instruction from Robin McGee, refined my pencil, marker and ink technique (see Appendix A).
Chapter Four
Design Concept & Character Analysis

DESIGN CONCEPT

The first important piece of the puzzle in designing our production of Urinetown was to create the world in which these characters live. The play was set in a future that could be our own, yet it was hard to ignore elements of the play that lend itself to something that has happened in our past. The themes of poverty and oppression had resonance with events in history. Charlie Mitchell and I were in agreement from the very beginning of the process, that while being set in the future, the world was somehow flavored by the past. I saw Urinetown as a twisted version of our own world, but in a future that has decayed rather than progressed. After all, if water is virtually nonexistent in the play, all progressive efforts would focus on finding ways to create water, a necessity of life. It was hard to find clarification in the script for details about the world that were not directly related to the subject matter of the show, because part of its style is to avoid those specifics. Lockstock's answer to Little Sally's observation about the drought not affecting things such as hydraulics, hydration, irrigation and laundry is that “In order to keep the audience happier, it's best not to dwell on these details.”

In Urinetown, characters are ruled by a menacing and corrupt group that acts like it has their best interests in mind, yet, for no reason, other than abiding by the laws of nature, they are treated as criminals and are punished by being taken away to a place that sounds like a prison where they are actually killed. These people have no other choice in the matter; they are born into this poverty, which is truly the root of their crimes. The lies,
the cruelty, the aspects of genocide all are reminiscent of the Second World War and the
cries of the Nazi party. The style of much of the music in *Urinetown* also harkens back
to the 1940’s. Many of its musical numbers, as discussed before, are direct references to
the golden era of the American musical of the 40’s and 50’s, the post WWII era. These
similarities led me to the choice of incorporating stylistic reference to both the Nazi party
and the 1940’s.

The highly stylized and exaggerated characters also had to be addressed. The
villainous Cladwell shows little sign of humanity. The heroine Hope is innocent and
oblivious, to the point that it causes the downfall of the human race. The poor are so poor
that they can’t even afford to urinate. The Narrators are so aware of the story that they
make comments about its structure and their own roles as cogs in its machine; part of the
comedy of this particular type of satire is that the characters are so iconic and
exaggerated that they realize their own reference within the play. Not only must the
character be recognizable as an archetype or icon, something about them must be
exaggerated to the point of absurdity.

One of the largest influences on the style of *Urinetown* can be found in the epic
theatre of Bertolt Brecht. In *Theatre For Learning*, Epic Theatre is described by Brecht
as didactic; it seeks to enlighten its audiences and to incite change in society (26). The
political parody that Kotis and Hollmann employ in *Urinetown* encourages the audience
to question the similarities between the world of the play and our own. *Urinetown* uses
alienation; the absurd premise of the show allows the audience to distance themselves
from sentimentality and focus on the message of the show. Brecht wrote about this tactic
extensively and discusses it in detail in his essay *On Chinese Acting*. The characters
often eliminate the "fourth wall" in both epic theatre and in *Urinetown*. We have characters referencing the play, addressing the audience and even narrators whose main purpose is to create, through dialogue and song, those Brechtian "bookends" that tell us what each scene is about so we can focus on the action and what it means. For instance on page 38 of the script, the interlude between Lockstock and Sally tells the audience indirectly that *Urinetown* is a death sentence, but that this fact would be revealed in Act Two through a musical number. Then it tells us what the next scene is about in much the same way that the placards in Epic Theatre lay out the purpose of a scene as discussed in the introduction to *The Brecht Sourcebook* (martin2). Instead of wondering what will happen next in the play, we question why we are being presented with this particular situation. Brecht also explored the idea of "gestus", which is described as a singular action that reflects the essence of the character and their social resonance. The characters of *Urinetown* are the essence of their archetype, you know who they are when you see them, whether they are the evil industrialist, the bimbo secretary, or the unlikely hero. In much the same way that an actor may use gestus as a technique to communicate who they are to the audience, the costumes needed make the character recognizable at first glance.

**CHARACTER ANALYSIS**

In addition to the iconic nature of these archetypal characters living in a story that lends itself to the 1940’s, there are also two socioeconomic classes represented. The rich have every advantage due to their association with the UGC, while the poor are at the greatest disadvantage due to the control of the water supply by the UGC. These two categories of characters must be diametrically opposed, yet the worlds that they live in are influenced by the same set of circumstances.
THE UGC

Cladwell, Millennium, Fipp, McQueen, Billeaux, The Cops, Lockstock and Barrell,
Secretary, UGC Executives

This is the evil corporation that rules the world of Urinetown in the much same way the Nazi regime controlled Germany in World War II. They are privileged, therefore they should be shiny, clean and new. Their lives do not revolve around finding a way to urinate, but revolve around working for the company that keeps them from being poor. Charlie and I decided that the UGC should wear a "corporate uniform" to show their urge to conform. Yellow and blue became a symbol of their conformity, fealty, and alliance with the UGC. Their clothes reflect the totalitarian power that they hold through the exaggerated lines and silhouette of their design. They wear the emblem of the UGC like a brand, because it is the company that keeps the order in their lives and keeps them from financial ruin. Cladwell, Senator Fipp, Mr. McQueen, Ms. Millennium and Dr. Billeux are the only characters in the UGC with actual names. Their personalities are unique, but still conform to the UGC. The nameless executives are the yes-men and faceless cogs in the machine of the UGC. Every member of the UGC fears the head, Cladwell, therefore they are willing to do anything for him and constantly laud him, as seen in the songs "Don't Be the Bunny" and "Mr. Cladwell". Costumes needed to reflect this focus on order and industrialism, as well as reflect the brand of the UGC.

To communicate these ideas in the clothing of the UGC, I determined that the line of their costumes needed to be angular and orderly, with oversized proportions that would make them menacing. I chose a palette of yellow and blue; yellow to communicate
danger and to reference urine, blue to conform to the traditional colors of business attire.
I chose fabrics and garments with plaid and stripes to show structure and strength.

**Mr. Cladwell** (see Appendix A, Figure 15)

Mr. Caldwell B. Cladwell is the ultimate villain in *Urinetown*. He lines his pockets and those of his cronies with money made from the oppression of the people. Money is truly all he cares about, as is evident when he must chose between the corporate fee hikes and the life of his daughter, Hope. He is slick and dapper; a godlike man, or at least he likes to think so, as is illustrated in the song “Mr. Cladwell”. He does not care about the plight of the poor and thinks that the less fortunate should be degraded and destroyed if necessary, as we can see in “Don’t Be the Bunny”. His main motivation is to keep control over the people through the public amenities and to continue his financial growth by any means necessary. One can surmise that he wasn’t always this way, but over time has become the unscrupulous businessman he is today. We know that he once had a love affair with Ms. Pennywise and we know that he cares for his daughter enough to give her a future, even if she must work her way up the corporate ladder to get there. However, any of these human qualities are overshadowed by his malevolence as the dictator-like CEO of a company that oppresses the people.

To create Mr. Cladwell’s look, I began by looking at images of everyday businessmen from the advertisements of the 1940’s (see Appendix B, Figure 1-4). A navy blue, double-breasted, yellow pinstripe suit was selected for him. The wideness of the collar and shoulders of his double-breasted suit created a sense of power befitting Cladwell. His shoulders and lapel were exaggerated to emphasize his power. He should be representative of powerful businessmen from the 1940's, but as a protagonist he
should also have an air of villainy and evil. To find examples of villains with the exaggerated amount of power that Cladwell holds, I began to look at pictures of great villains from pop culture and discovered a common thread. A certain wideness through the chest and shoulder area creates a menacing look in characters like Lex Luthor from Superman comics, Jafar from Aladin, and Emperor Ming from Flash Gordon. (see Appendix B, Figure 7) This same width and exaggeration can be seen in the jackets and coats of Nazi Uniforms. By combining the idea of power represented through width and exaggeration in proportion in the neck, chest and shoulder area with business suits of the 1940's, I was able to create a look that suggested villainy and power.(see Appendix B, Figure 8)

I chose to coordinate Mr. Cladwell from head to toe, in order to show how important conformity is to his character. His socks, pocket square and dress shirt were bright highlighter yellow, the brightest yellow to be found on stage at any given time. This reinforced his position as leader in a world of yellow and blue followers. Each detail of his outfit, from his pointy, textured dress shoes to his shiny, gold tie tack, were chosen to communicate his wealth, as well as his power. A tie of yellow and blue diamond motif completed his very put-together and coordinated look (see Appendix C, Figure 5).

**Lockstock, Barrel and the Cops** (see Appendix A, Figure 5 & 6)

In Urinetown, the long arm of the law deals pain and death to those who break the public health act which prevents people from peeing anywhere but in a public amenity. I chose to create a look that combines the iconic look of a police officer with elements of Nazi uniforms. I chose tall jackboots combined with navy jodhpurs and uniform coats reminiscent of those worn by Nazi officers seen in Peter Darman’s *Uniforms of World*
War II, as well as other pictures found through the internet (see Appendix B Figure 8-10). Included in this look were also a Sam Brown belt edged in red piping, a police hat with exaggerated proportion, and a bright yellow tie. The contrast between the bright yellow and navy helped create a highlight that pushed the characters into the exaggerated world we created and away from the realism of the Nazi uniforms that inspired them. It was important that the cops had a menacing feeling balanced with a certain amount of humor.

Officers Lockstock and Barrel conformed to the uniform created for the Cops, but also stood out in other ways. Due to their comic nature, I stylized them after comic duos such as Laurel and Hardy or Abbott and Costello. I chose Lockstock to be the tall thin man and, because of his name, Barrell would be the more thick-chested of the two. They had to be as dynamic as these types of comic duos due to their straight man/comic man relationship. Lockstock also had a likeable yet evil quality to him as the narrator of this twistedly dark yet comic tale. I chose to give him a moustache of melodramatic villain proportion to highlight his villainy and his uniqueness from the other cops (see Appendix C, Figure 5).

**Mr. McQueen** (see Appendix A, Figure 16)

Mr. McQueen is not only Cladwell’s right hand man, but he is also a yes man and an opportunist. He plays along with Cladwell and carries out tasks ranging from his humiliating charades during “Don’t Be the Bunny”, to his public relations fiasco of announcing the fee hikes at the public amenities. It may seem that he does these things out of regard for Cladwell, but it is also because he always wants to be on the winning side. When Cladwell’s position is usurped by Hope in the end, McQueen does not waste a second before he begins serving and advising the new woman in charge. In this way, he
represents the sleaziest of corporate weasels. I chose to costume McQueen in a plaid suit jacket and pants in khaki and navy. The color kept him in line with the rest of the UGC, but the pattern was reminiscent of a car salesman, since he is always selling himself to the highest bidder. It also showed a muddling of values; he was not as put together as the rest, and stood apart while still conforming.

**Senator Fipp** (see Appendix A, Figure 17)

Senator Fipp is slightly different than the others in this category since he technically works in government, yet is bought by Cladwell and the UGC. I studied politicians to create his look as the iconic corrupt politician. His suit was the traditional single-breasted two- or three-button suit I observed on most politicians. His accessories, which included his tie and handkerchief, came in patriotic red, white and blue. He was designed to have the ever present flag pin on his lapel that so many politicians wear to profess their commitment to their country.

**Ms. Millennium** (see Appendix A, Figure 18)

Named characters with few lines are common in *Urinetown* and Ms. Millennium is one of these. The only scripted actions are her involvement with the UGC in all of its atrocities and her ill fated and failed escape with Senator Fipp to Rio after the rebellion has taken over. Because of her name, Charlie and I decided that she must be the older woman of the office; with a name like Millennium, she must have a wealth of years behind her. I chose to design her as an aging vixen who now seeks the companionship of younger men in the office. This is apparent when she seduces the young Senator Fipp before their demise. I chose to put her in a skirt suit with a low-cut neckline that was
reminiscent of the glamorous looks of the 40’s, in garish mustard yellow. Her accessories were coordinated and a fanciful toque hat adorned her 1940’s style coiffure.

**Dr. Billeux, Secretary, UGC Executives** (see Appendix A, Figure 19 & 20)

Many other characters are described even less than Millennium in the script. We decided that Dr. Billeaux was the epitome of a mad scientist. Originally, I designed him as a slightly fantastic doctor that was somewhat science fiction-like with a double-breasted lab coat, engineer boots, black rubber gloves and giant goggles (see Appendix A, Figure 25). This ended up being too over the top, even for this show. He needed to fit in with the rest of the UGC, so I looked at more average scientists that wouldn’t overpower the other characters. After looking at various versions of Doctor Frankenstein, including Gene Wilder’s from the Mel Brooks film (see Appendix B, Figure 11), I settled on a more subdued lab coat, glasses that were a nod to goggles, a wild hairstyle, and blue and yellow dress clothes beneath.

The secretary was patterned after the iconic floozy who is interested in getting ahead at the office. I looked at different advertisements from the 1940’s with secretaries involved in them, as well as pinups from the period (see Appendix B, Figure 12). A low-cut yellow blouse and form-fitting blue skirt were selected. High heels and stockings accentuated the length of her legs and the shortness of her skirt. To complete the look, she wore her hair up in a tight bun to show off her neck. Cat glasses added the needed extra flair that would complete her look of a secretary who is ready to take more than dictation.

The UGC executives needed to be the faceless, nameless drones of the office. The lowest men on Cladwell’s staff should blend in to the background without drawing
attention. The male version became a simple blue suit and nondescript tie, while the female version was a skirt suit in blue with a white blouse. These characters had no yellow on them so as to blend in to the background.

**Hope Cladwell** (see Appendix A, Figure 3)

While Hope is part of the world of the UGC, she is also diametrically opposed to their ideology. She is the optimistic and kind-hearted, naïve daughter of a corrupt CEO. She is oblivious to her father’s machinations and wants to believe that even though he has some strange ideas about how to treat people, he still is her father and must have goodness in his heart. When we first see her asking for directions to the UGC headquarters, she is even oblivious to the goings on of the public urinal and the destitution and oppression of its patrons. She is as naïve about love as she is about business. She follows her heart right into being kidnapped and almost murdered for the sins of her father. When she realizes her father does not have her best interests in mind, she is easily convinced to go along with the crowd and lead them in their rebellion.

Hope wore the clothes of a young girl trying to make her happy way in a world that is full of ugliness. For her skirt, I chose a pale blue plaid in a circular cut to harmonize with the other patterns of the UGC costumes and to show that on the outside she was trying to conform to their world. The choice of a circle skirt allowed movement that was flirty and girlish, highlighting her carefree spirit as she danced onstage. I chose a white ruffled blouse with a blue bow at the neck; a school-girlish look that coincides with her recent graduation and her innocent nature. (see Appendix B, Figure 13 and 14).

**Penelope Pennywise** (see Appendix A, Figure 14)
Ms. Pennywise is the head custodian of the filthiest urinal in town. She is just as cheap and sleazy as the amenity for which she cares. She is a part of the UGC, but also a part of the poor. Rather than doing any of the hard work at the amenity, she sees herself as a business woman, the woman in charge and privileged to have this power, which she will abuse as she sees fit. She is unwilling to budge on the regulations of the public health act and will take every penny she can from her clientele. She has Bobby to do all the dirty work and this has made her lazy and greedy.

Pennywise was designed as a washed up member of the UGC. She still wore 1940's inspired business attire with yellow and blue colors, but her clothes, like she and her amenity, have fallen into disrepair. Her jacket no longer fits her well. She has gained weight to the point of it being stretched over her middle, which we created through the use of body padding. The colors were a sickly hue of yellow and the plaid chosen was big and bold, reminiscent of a car salesman. She no longer wore the coordinated skirt which was replaced with an ill fitting, dirty brown skirt and underneath all of this she had on a vile, acid green slip. As we could see her slip and not an appropriate blouse, her slovenly nature was revealed. Her hair was a disheveled style with dubious red coloring and grey roots. Her choice of eye coloring highlighted the acid green seen in her slip. While Pennywise may have been a strumpet in her day, she is now falling apart like her filthy amenity.

**The Poor**

*Hot Blades Harry, Soupy Sue, Tiny Tom, Little Becky Two Shoes, Robby the Stockfish,*

*Billy Boy Bill.*
The Poor represent the other end of the economic spectrum. Every penny the poor earns is spent on the privilege to pee, so they cannot afford anything else. Their clothes needed to be what they could scrounge up, create from trash, and steal from others. Whatever clothes they had would never be able to be washed and would be used until they were falling apart. In some cases, everything they own would be carried with them for convenience, especially if they have to stay close to the public amenity.

The poor's life revolves around urination, on which they spend all of their money. What they have are things they’ve found or stolen and are specifically related to what archetype they represent. They live in an absurd nebulous world where their homes, jobs and families don’t really exist because of the story’s focus on urination. They are dirty homeless vagabonds and transients, uncared for and unwanted. The exception to this is Bobby and his parents, who are cleaner because Bobby works to support them, though they are not far from destitution.

Lines and silhouettes of the poor's costumes were jagged and incongruous jumbles of curvilinear and rectilinear lumpy shapes, stretched beyond their natural confines and worn out. Pieces seemed weighed down, soft and malleable, with layers on top of layers. The size and scale of things seemed deflated and skimpy. I chose colors in a range of dirty and muddy earth tones that were faded versions of things that once were vibrant. The texture of items was rough, dirty and full of wear.

**Bobby Strong** (see Appendix A, Figure 1 and 2)

Our Hero in this tale is everyman Bobby Strong; assistant custodian at the filthiest urinal in town, public amenity number 9. Bobby is haunted by the mistake that he makes in the first scene. He lets his poor aging father be taken away to Urinetown for public
urination. He struggles with this choice, because he could have stood up for human 
decency and championed the rights of the people, even though doing so would have put 
his life in jeopardy. He is literally haunted by his action in that moment, as his father's 
ghost keeps returning to remind him of his selfish cowardice. This is one of the reasons 
why he begins the rebellion. He can no longer ignore his heart, thanks to the advice of his 
love interest Hope. At his heart, Bobby is an idealist and dreamer. He hopes for a day 
when everyone can urinate freely, even if that means becoming a radical to achieve this 
goal. He is also a selfless martyr; he puts his head on the chopping block to save the lives 
and bladders of others by risking going to the UGC and demanding their freedom. He 
transitions from a naive young man whose own cowardice costs him the life of his father, 
to a naive and brave young man who loses his life in trying to protect his cause and the 
lives of others. Either way his youth and naiveté betray him.

Bobby started out the show in his UGC approved uniform, a navy jumpsuit with 
bold yellow stripes and the UGC emblem on its chest. This uniform had seen better days 
and bore the wear, tear and dirt of the labor of a custodian at the filthiest urinal in town. 
This uniform was his shackle connecting him to the UGC. Once he has figured out that 
he must fight against his oppressors, he sheds this skin to reveal another. Underneath, he 
is the working class hero. He wears khaki colored jeans, a green work shirt and 
suspenders. The suspenders were a reference to the original costume for the Jesus 
character in Godspell because Bobby becomes a martyr for the cause and is later deified 
for his actions. The khaki pants were in reference to the typical dress of the working 
masses. Most major retailers and service providers have an army of drones in khaki pants 
at their disposal. The Language of Clothes describes green as a color for activists, which
has roots all the way back to Robin Hood. Once Bobby has shed his UGC coveralls, he
works for the poor and has it out for the rich. Bobby also wore an undershirt, which
originally was to have a superman emblem as another reference to *Godspell*. This idea
was cut because Bobby needed a more "everyman" activist feel, so we chose a fist in red
against a yellow background instead. According to Lincoln Cushing's article *A Brief
History of the "clenched fist" Image* at docspopuli.org, the clenched fist, which is popular
with activist groups today, has been used as an emblem of the downtrodden raging out at
their oppressors by many revolts over the ages and is iconic in nature. It can be linked to
the revolts in Mexico in 1948, as well as proletariat revolts in Russia and France. (see
Appendix B, Figure 15) Bobby wore a ivy style cap and converse sneakers to emphasize
his status as part of the young working class (see Appendix C, Figure 2).

**Little Sally** (see Appendix A, Figure 4)

Upon first look, Little Sally seems to be a poor, waifish child who has an
optimistic outlook on life even in the hardest times. *Looks* can be deceiving, as Little
Sally is much more mature and knowing than the rest of the characters in *Urinetown*. As
a narrator, she points out the absurdity of *Urinetown*. Her observations of the
metaphysical nature of the place Urinetown, and the play itself, are dead on. She asks all
the right questions of Lockstock to help the exposition along and is even aware of the
mechanics of the American musical. Her youthful observations about the nature of the
play, such as its terrible title and contrast of violent action versus its happy musical
quality, help the audience to understand *Urinetown’s* special brand of irony.

In designing Little Sally, I looked at characters from musicals such as *Annie*, for
her tough street wisdom as well as her optimistic outlook, and Eponine from *Les
Miserables for her waifish and spiritual quality. However, the biggest and most recognizable icon used in her creation was Shirley Temple (see Appendix B, Figure 16). Shirley Temple is the epitome of the optimistic little girl in a world of hard times. Her cheery disposition during a time where our country was living through The Great Depression was a great inspiration for the look of Little Sally. An iconic look such as this was a great way to show the contrast between Little Sally’s childlike, waifish demeanor and her mature and knowing inner self.

I designed Little Sally using looks from Shirley Temple’s movies such as her sailor dress from Captain January. I chose this as a direct reference to the central conceit of the show; the optimism of Little Sally could be highlighted by wearing a water themed outfit in a world with no water. The dress was also designed to create the illusion of turning an adult actor into a child character using the empire waist of the dress to hide the curves of an adult. She also wore saddle shoes reminiscent of tap shoes, little frilly white socks to emphasize her childlike demeanor, and an oversized red bow in her hair. I felt that she needed a stuffed toy to highlight her youth, so I designed a doll version of the UGC spokes-character Drippy. In addition, the costume, like all of the poor’s clothing, was dirty and distressed.

Joseph Strong and Josephine Strong (see Appendix A, Figure 7)

Joseph helps drive the action by being carted off to Urinetown in the opening events of the show. He serves as a warning to Bobby and the rest of the poor that the threat of Urinetown is very real. He returns over and over again to haunt Bobby and remind him of his task to free the people’s bladders from the clutches of the UGC. Bobby’s mother Josephine plays less of a part. She is there mostly as part of the large
group of the rebellion, but she also plays a role in escaping the cops after the kidnapping of Hope. Her most memorable moment comes at the end after all the water has dried up when she declaims that "if only she had glass of cool water she could perhaps live another day." This helps to drive home the message of the play to the audience by creating a sentimental plea. To help create these characters, I decided that Bobby’s aged parents were once hard working immigrants who struggled to create a home for their family, but had lost all of their belonging during the drought. I chose looks for Mr. and Mrs. Strong that were layered and were clothes of a working class.

**Hot Blades Harry and Little Becky Two Shoes** (see Appendix A, Figure 8 and 9)

Hot Blades Harry and Little Becky Two Shoes help create the background of the mob of poor through out the show. Their shining moments come in Act Two when the rebellion holds Hope captive and these two are the strongest voice of the mob that wants to kill her. Their duet “*Snuff the Girl*” shows us that Becky and Harry are out for blood, but with style.

Hot Blades Harry's design was driven by his lust for blood. He is paranoid and a little too ready to kill Hope. Harry is that crazy guy on the bus with which you wish you hadn’t made eye contact. He could easily be a homeless war veteran or maybe he killed one for his clothes. His design featured a long trench coat fixed with straps and buckles (somewhat reminiscent of a straight jacket), a backpack to carry whatever he might need with him and lots of knives as his name indicates. In addition to these pieces, he was designed with a tin foil hat to keep the crazy voices in his head at bay and to keep the government from spying on his thoughts.
Little Becky Two Shoes is anything but a goody two shoes as her name might suggest. Her claim that she “didn’t agree to any punishment of her body,” along with her sexy jazz number and lust to snuff out Hope, led me to select an occupation for her as a prostitute. I went through several versions of how to create this look, but in creating the story of her daily life, I decided that she was the type of hooker that hung out at the docks looking for clients. If her clothes were made of things that she found where she worked, then her shirt could be made of fishnet. Also, someone who takes their clothes off in the dark for a living probably loses items on a regular basis, so I decided that at some point she had lost her skirt and created a new one out newspaper.

For the silhouette of these pieces, I decided that the look of a naughty schoolgirl would be an appropriate contrast to Little Sally, who is probably the most innocent character in the play. The name “Little” Becky leads us to compare the two and their discussion on what to do with Hope shows that they are on opposite sides of the spectrum of morality. I chose to give her sexy red heels that had once been her favorite possession, but have gotten as filthy as she has throughout the years. Juvenile Pigtails and a tie made of caution tape from a crime scene would complete the outfit.

Tiny Tom, Robby the Stockfish, Soupy Sue and Billy Boy Bill

(see Appendix A, Figure 10-13)

Some characters do the job of creating a chorus that populates the world of Urinetown and sometimes the only information about them is their name. Tiny Tom, Robby the Stockfish, Soupy Sue and Billy Boy Bill were designed based on the implications of their names and by creating a background story that responds to that name.
Tiny Tom has two lines in the play. “Unless I’ve grown since yesterday” in Scene One, a response that shows he doesn’t quite understand what is going on. When Bobby is quoted as saying that no one is innocent, Tiny Tom is confused once again, wondering if that was directed towards him and claiming that he certainly is innocent. In some ways, he seems like an overgrown child denouncing any part of anything criminal, after he has helped kidnap a girl whose life now hangs in the balance. I chose to create a look for him that suggested he was unaware of his size due to his emotional smallness; an adult trying to fit into children’s clothes. Also, to tie in his self-supposed and false sense of morality, I wanted the costume to refer to the costume of a boy scout. In order to create this illusion of an adult in children's clothing, all of his clothes would be undersized. He wore a tiny ball cap, a dwarfed kerchief around his neck, a small sweater vest stretched over his massive form, a t shirt covered in stains and dirt, a filthy pair of cargo shorts, and a tall pair of striped tube socks, with hiking boots.

Robby the Stockfish has no lines by which to determine his character. His name suggested a stock-character tough guy; a goon, a dock worker, someone who works hard at a job that gets him nowhere. I chose a grey sleeveless work shirt, to show off his muscled arms, layered over a tight a-shirt with jeans and work boots. I wanted to give him tattoos that showed his dislike for the “man”, as well as a black military-style cap to highlight his tough guy image.

Soupy Sue was conceived as a bag lady that had layers of clothing to represent the idea that she was carrying her life with her in as many ways as she possibly can. A skirt made of trash bags and several bags strewn across her would help create her lumpy
silhouette. I chose to give her a bird's nest in her hair to help exaggerate her kookiness, as if she had been feeding the birds in the park so long that they took residence in her hair.

Billy Boy Bill was designed to be a wise guy and a gambler. He wore a distressed dress shirt and pants with a vest and tie, topped off with beat up fedora. I included several good luck charms and gambling paraphernalia as accents to his costume including a card, a lucky rabbit's foot, a four leaf clover and a tie with card motifs on it.
Chapter Five

Production Process

Before beginning the production process, I shared the new renderings with the director and we discussed the design. Charlie was onboard with the changes overall, but had some trepidation over some of the overblown details in the design. Some of the smaller details were cut at his discretion, some for their affect on the overall stage picture, and some for the ways they might limit movement. One concern was that the flashy nature of the tin foil hat on Hot Blades Harry would draw focus. Instead, I chose to give him a hat that would be more inconspicuous and appropriate for a crazy homeless person. Similarly, the design for Soupy Sue needed to be simplified in order to accommodate more active dancing than was previously planned. He also was unsure of the bird's nest in her hair as it didn't serve a purpose and could be distracting. I modified the design to include a hairstyle that would capture the same sense of kookiness. I chose these items as they were small details and the other options seemed as viable.

Throughout the production process for Urinetown, there were many challenges that needed to be overcome. My design was large and detailed, but the shop was not equipped with enough manpower or time to build everything. There were the cop uniforms, the 1940's style business attire, the many garments that would require special fabric choices and all of the exaggerated bodies that would need to be addressed. As costume studio supervisor, Stacey Galloway, discussed with me the possibilities of what could be built by our team and what items would need to be purchased. It was decided that the cop uniforms should be purchased, as their construction would take more time
and manpower than what was available. Many of the characters would require body padding to achieve the exaggerated proportions that were part of my design and would need to be crafted in house. Most of the 1940's business attire would have to be purchased and altered to fit the actors in their padding.

Because we decided to purchase the cop uniforms, they took up a significant part of my budget, which meant the rest of my budget needed to be spent with this in mind. I searched for costumes that would work for such a specific look as a WWII Nazi uniform and found several options for this, but the best option was ordering them from a WWII re-enactment company that was based out of China. This required clarifying all of the specifics of time frame, fabric choice, pattern and fit through a language barrier. Their construction would take almost three weeks to build and ship so we had to act fast in order to make our fitting deadlines. The costumes came within the time frame we needed and we were able to commence fittings and alterations, as well as final trimming.

With the most logistically difficult set of costumes procured, we could now project a better idea of what could be built. Many of the character designs depended on size and proportion that is not possible on a human body, much less the actors that were cast. Pennywise, Barrel, Millennium and Cladwell all required body padding that had to be specially made to allow the rigorous dancing involved in the show. Ms. Millennium's padding also needed to accommodate many changes in and out of the costume, as the actress played dual roles. Tracy Floyd, the draper who created these pieces, and I had many conversations through the process of creating the body suits to ensure their mobility as well as their shape and silhouette. I provided quick line drawings to her to
communicate the silhouette I wanted. Together we researched real bodies with similar shapes to help define how they would need to be constructed in order to allow movement.

Original discussions about the build work load included the possibility of creating a suit for Ms. Millennium, but after coming up with a better look for Ms. Pennywise we chose to instead build a look for her that included body padding and to purchase Ms. Millennium's suit. Since Ms. Millennium is more of a background character, we chose to purchase a suit for her and to build a skirt and jacket from existing commercial patterns for Ms. Pennywise to be constructed by students. Luckily, I was able to choose fabrics from stock and period-inspired commercial patterns in a suit size large enough to accommodate the exaggerated padding that the actress would wear. Robin McGee and I searched diligently for resources to purchase women's suits with 1940's appeal to them, but found it difficult to acquire the sizes necessary to accommodate the body padding.

To achieve Cladwell's look, I needed to create the illusion that he was a menacing figure. We achieved this by padding out the chest and shoulders of a suit that was purchased in a size much larger than his actual size. Creating this exaggerated silhouette proved to be problematic. The pants were easily taken in, but the jacket was difficult to alter due to the amount of volume I wanted in the chest, which tapered down at the waist. The end product was as close as possible to what I wanted. Fitting both Pennywise and Millennium proved difficult also, but their suits were easier to fit due to the adjustment points on women's suits. For Barrel, we ordered a uniform that was in a larger size to accommodate his padding. However, his chest padding pushed his suit out and away from his body because the neck was also much larger causing a gap around the neck. This was a minor problem and wasn't noticeably distracting on stage.
Another challenge was selecting suits for the men of the UGC. They had to work together as a unit and to illustrate the hierarchy of power between the characters. In essence, the color and proportion of Cladwell’s suit needed to communicate more power than that of Senator Fipp’s, and so on down the ladder. They also needed to reference the style and fit of 1940’s suits. I tried to pull as many options as possible, but the specific needs led me to buy more suits than I originally planned. To maintain the villainous silhouette of the UGC, all the suits were fitted with the distinct nip in at the waist, to accentuate the angles of their bodies.

There were several garments in the show that would require very specific fabric choices including skirts for Hope, Becky and Sue. With the help of my mentors and Tracy, we were able to source the fabric for all of these in different places. The fabric for Little Sally’s dress was found at Spoonflower, a website dedicated to custom and uniquely printed fabrics. Skirt fabric with the right color, pattern and hand for Hope was finally found after searching dozens of Internet sites. After looking at samples of newsprint fabric, it was decided that real newspaper should be used to give the skirt a true found-object feel. The newspaper was adhered to muslin to give it stability and to protect it from wear. Soupy Sue’s umbrella skirt was made from the fabric of two golf umbrellas.

Procuring the costume pieces for the poor had its own set of difficulties. Because all of their costume pieces needed to be distressed permanently, pulling all of the items from stock was not possible. Some of the items needed came from our collection of distressed garments and some were found at thrift stores. The most challenging aspect of the clothing for the poor was the distressing. To most effectively use our labor resources, I worked with undergraduate students for the majority of two weeks on the distressing.
To aid in communicating what types of distressing should be done, I created distressing schematics on black and white photocopies of the renderings, which illustrated where and how different types of wear could be created on the costumes. In this way, I could communicate what needed to be done to each piece in a specific manner that was easy to show to anyone. I worked closely with my teams to ensure the types and levels of distressing were achieved appropriately. My goal before first dress rehearsal was to have most of the physical distressing completed and at least one layer of color distressing finished. I knew from previous experiences in the Constans Theatre that the details of even the most distressed item could disappear due to the scale of the space combined with the intensity of the lights. After seeing what details would be visible in the first dress rehearsal, the levels of color and texture in the distressing of the garments could be pushed further, if needed.

The hardest decisions during the production process involved cutting details for various reasons. Dr. Billeux's hair changed from the look originally designed for him, which would have made a specific cultural reference that was not intended on the actor that was cast. Because the actor was African-American, the hairstyle I designed would have looked less like a mad scientist's and more like Don King's. His glasses were inspired by a high fashion pair of spectacles and, unfortunately, I was unable to procure a cheap version. Little Becky Two Shoes' caution tape tie was eliminated due to the crinkly plastic nature of the material and the modesty it added to her neckline. I chose to create Soupy Sue's skirt from an umbrella, instead of the trash bag it was originally to be built from. Not only did it make more sense with the rubber rain boots on her feet, but it was more durable and less distracting than the shiny, plastic nature of a trash bag. The actress
playing Ms. Millennium was also cast as one of the cops for "The Cop Song". In order to simplify the quick change, I eliminated her hat and focused on the style of her wig to aid in communicating her character. Many of these changes occurred at the end of the production process and were submitted to Charlie for approval so he would not be surprised by their absence at first dress.
Chapter Six

Dress Rehearsals

In preparation for dress rehearsal, I met with Stacey Galloway and wardrobe head, Taryn Sumerix. We discussed quick changes and the costume plot that would be used to check in costumes. Also to aid with the realization of hair and makeup, I chose research images for each actor that would help them in styling their hair. For more complicated make up treatments, such as old age, I created make up schematics for the actors and wardrobe crew.

Once the actors were dressed and ready to go, they filtered into the house for a quick meeting before they began the run. Charlie came to me with several concerns including the wig on Ms. Pennywise and the ties on the cops. We discussed creating a more unkempt hairstyle for Ms. Pennywise and possibly reducing the width of the ties and tacking them down to hold them in place. Charlie was concerned that Officer Barrel's padding did not seem natural. Judging how the costumes will look in this situation as they are not in context of the show can be difficult. I assured him I would continue to look at all of these issues in the context of lighting and action.

Overall the run was smooth, but we had a small timing issue with the quick changes in Act One. I addressed this with wardrobe and it was apparent that, with a little more practice and organization of the change, it could be cut down in time. A larger problem was Mr. Cladwell's wig, which was disproportionate to his head and was comical in a distracting way. We attempted to thin it out by removing every third weft of hair from the wig, but it still was too voluminous. I chose to eliminate the wig after
second dress and experimented with the actor's natural hair. His hair was styled to have
some the elements of the hairstyle I designed for the character and to age him by graying
his hair at the temples. He would need a different moustache since the actor's hair was
blonde. Luckily, Tracy Floyd was able to quickly create a moustache that would match
the actor's natural hair.

Because the action extended onto the apron of the stage and upstage onto the set
structure, the old age makeup was problematic. The amount of visible detail varied
depending upon how close they were to the audience. I tried to solve this problem by
instructing the actors and wardrobe crew to create more contrast in the highlights and
shadows and to blend the edges more. This did not completely solve the problem and no
better solution was found.

Because we chose to be conservative in our approach to the distressing of the
clothing, it was not very visible. I worked with Robin over the next two days to add more
high contrast colors and to abrade the fabric in a way that would be more visible. Using a
variety of techniques and products including Design Master spray paint, acrylic paint and
dye, we were able to achieve the appropriate level of distressing.

The wigs also needed some adjustment. Little Sally's wig and hair bow needed to
appear more disheveled without adding volume to the hairstyle and obscuring the actor's
face. I added heavier products to her wig to weigh down its volume, but gave it an
unkempt look and distressed the bow by fraying out the edges and setting it at a less
harmonious angle on the wig. In restyling Ms. Pennywise's wig, I controlled the volume
by tying it back into a small tail at the nape of her neck and then selectively pulled out
sections of hair to create "fly-aways". Grey was added with color spray and styling wax
was used to hold the messy hairstyle in place. While it was not the style that was originally designed, it fit her look of a business woman who had fallen from grace.

Even though Charlie felt the ties on the cop uniforms were distracting, I felt that the exaggerated quality was instrumental in creating the comedic aspect of the characters. We snapped them to the uniforms to control their positions, which seemed to satisfy the director. The previous concern about Barrel’s padding was not evident within the context of the show so no modification was made.

A few other details were modified or eliminated during the dress rehearsal process. I was unable to find a source to purchase Fipp's flag pin, which would have completed his look. Originally, I had planned to paint yellow stripes on Cladwell's suit, but after testing a portion of painted stripes on the inside of the pants cuff and looking at it in the lighting, I found that in the UGC scenes, the stripes faded away and in the amenity scenes they read too green. Many of his other accessories provided the yellow that he needed and his shirt was dyed a bolder yellow to compensate. Soupy Sue’s hair felt incomplete without the bird's nest originally designed. The solution needed to be simple to accommodate for a quick change, so I decided to have her put a small portion of her thick hair up in a messy side ponytail.

With the final dress rehearsal concluded, all of the details were in place for a successful show. I felt confident in the choices I made and felt the production design was cohesive on the whole. Opening night was the culmination of the work of many hands and imaginations. It felt amazing to see it all come together as one well-oiled machine. Not only did I hope to hear the audience laugh from "This is Urinetown" to the final
"Hail Malthus!", but it was my sincerest hope that the message of the show would stay with them long after they left the theatre.
Chapter Seven

Critical Analysis

The process for designing Urinetown for the University of Florida School of Theatre and Dance was as fulfilling as it was educational. In retrospect, I feel that I was able to draw upon the breadth of my experiences as a designer to create a piece of work that exemplified all of the lessons learned from the body of my experiences. Not only did I use those past experiences as an amalgam of knowledge, but I added to and improved my work through this process.

Organization has never been my strongest suit. For this production, it was imperative that I kept on top of paperwork to ensure that even the smallest of details were addressed. I created paperwork to help me budget which allowed me to use the money allotted for the show in an efficient way rather than guessing at whether or not I could afford to solve a problem through creative procurement. I feel that fittings went smoothly due to having organized research and renderings for easy reference. Previous experience had trained my eye to be able to compare proportions and make choices about things like silhouette and hem lengths. I learned that making solid design choices about a set of costumes as a whole can make fitting a group of garments easier. For instance, I made a decision about setting the break of men's pants modestly, based on research images of 1940's suits, and implemented the same type of break consistently for the UGC men's pants, with the exception of Cladwell whose more extensive break set him apart. The fabric swatch collage I created also guided me when making decisions about pulling, dyeing, and purchasing. These are all tools that I will continue to incorporate into my
process to make decision-making easier and more based in the concept of the design. I want to avoid designing on the fly as it creates turmoil and hurts the cohesion of a design.

Pushing my rendering style even after the design was complete truly allowed me to explore my skills as an artist. Under the instruction of Robin McGee, I was able to develop my own unique style. I used a combination of marker and color pencil, combined with fine-point pens to create hatching for shadows. Hard lines defined the characters on the page. To complete the renderings, I used Photoshop to add in backgrounds and titles.

I also learned how to stand up and support design choices with which a director may not agree. If these choices are significant enough to the overall design of the show, then it is worth going to bat for your creation, while still trying to serve the production in a collaborative manner. For instance, just prior to going into dress rehearsals, Charlie expressed a concern that Little Sally's looks may be incongruous the actor’s performance. He was concerned that it would appear too soft and girly for the hardened streetwise aspect of Little Sally's character. I reminded him of the reason we had originally decided on Shirley Temple as inspiration. Her innocent demeanor and childlike visage would contrast against the qualities that he was concerned about in an ironic way, much in the same way that other characterizations, like Little Becky Two Shoes, were the opposite of who their name described. When she appeared on stage, Charlie was pleased with this contrast and it helped add to the bank of trust we shared together when other concerns arose, such as the volume of the cop's ties.

Another circumstance that I explored in the creation of my design was the realization of exaggerated and cartoonish elements on a human body. The challenges we encountered with fitting regular garments on bodies that are unrealistically proportioned
were not small. I learned that suits are made to fit human bodies in different ways. Usually suits are meant to ride around the body, not cling to it and show off the curvature of them. Suits can be fit closer to the body like other garments, but you begin to run into problems when the body has extreme proportions and the suit has fewer alteration points. This will be something I take into account in the future of my design process, as I tend to play with proportion whenever it is appropriate. The more exaggerated a body is, the more customization will have to be implemented in the design and construction of that character.

As a designer, one must always evaluate how their process will affect the production team. Other people depend on designers to have all the information needed to actualize a production. The more complete that information is and the more specific the details are, the easier it will be to make informed decisions. In the case of my design for Urinetown, I struggled with completing and finalizing the design within the abbreviated timeframe. I was critical in my design process, but I should have sought advice sooner than I did. This delayed the production process and caused some corners to be cut in order to complete the work within the allotted time. The workload could have been less strenuous if I had begun the production process with all of the design choices solidified. The less time there is to complete this process, the more your resources, whether human or monetary, will be stretched to their limits.

Even with all of the challenges faced and lessons learned, I am proud of my work. Having a good team to collaborate with in every part of the process is one of the most enjoyable parts of designing in the theatre and this experience allowed me to work with and learn from an amazing group of people.
Works Consulted


<http://www.docspopuli.org/articles/Fist.html>.


Appendix A

Renderings and Sketches

Figure 1. Rendering of Bobby Strong look #1
Figure 2. Rendering of Bobby Strong in look #2.
Figure 3. Rendering of Hope Cladwell
Figure 4. Rendering of Little Sally.
Figure 5. Rendering of Officers Lockstock and Barrel
Figure 6. Detail rendering of the Cop Uniform
Figure 7. Rendering of Mr. and Mrs. Strong
Figure 8. Rendering of Hot Blades Harry
Figure 9. Rendering of Little Becky Two Shoes
Figure 10. Rendering of Soupy Sue
Figure 11. Rendering of Tiny Tom
Figure 12. Rendering of Billy Boy Bill
Figure 13. Rendering of Robby the Stockfish.
Figure 14. Rendering of Ms. Pennywise
Figure 15. Rendering of Mr. Cladwell
Figure 16. Rendering of Mr. McQueen
URINETOWN

SENATOR
FIFF

Figure 17. Rendering of Senator Fipp
Figure 18. Rendering of Ms. Millennium.
Figure 19. Rendering of the Secretary.
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Figure 20. Rendering of Dr. Billeux
Figure 21. Ms. Pennywise’s original sketch
Figure 22. Ms. Pennywise version 2
Figure 23. Ms. Pennywise before her life, body, and clothing fell into disrepair
Figure 24. silhouette line drawings of Barrel
Figure 25. One of the original sketches I drew for Dr. Billeux.
Figure 26. A simple sketch of drippy.
Figure 27. the stylized logo of the UGC used for patches
Appendix B

Research Images

Figure 1. A suit advertisement of the 1940’s
Figure 2. Suit as pictured in Sears catalog.
Figure 3. Men’s business suit of the 1940’s
Figure 4. Men’s business suits from the Sears catalogs of the 1940’s
Figure 5. Women’s suit from the 1940’s
Figure 6. Ms. Hannigan from the film *Annie*, played by Carol Burnette

Figure 7. Emperor Ming from *Flash Gordon*
Figure 8. Nazi uniform
Figure 9. Nazi Uniforms
Figure 10. Nazi Uniforms that Inspired the cop’s costume design
Figure 11. Gene Wilder from *Young Frankenstein*
Figure 12. pin-up girl secretary
Figure 13. youthful fashion from the 1940's
Figure 14, More inspiration for Hope’s costume
Figure 15. The clenched fist icon

Figure 16. Shirley Temple
Appendix C

Production Photos

Figure 1. Little Sally and Officer Lockstock welcome the audience to Urinetown (Photo courtesy of Robin L. McGee)
Figure 2. Family portrait of Mr. Strong, Bobby and Mrs. Strong
Figure 3. The poor of Urinetown lined up for their morning turn at Amenity #9, from left:

Little Sally, Billy Boy Bill, Tiny Tom, Robby the Stockfish, Soupy Sue, Little Becky

Two Shoes and Hot Blades Harry (photo courtesy of Robin L Mcgee)
Figure 4. Dr. Billeux, Mr. Cladwell, and Mr. McQueen sing the praises of the UGC
Figure 5. Mr. Cladwell is praised by his employees
Figure 6. Officer Lockstock leads his fellow officers in "The Cop Song".
Figure 7. Bobby and Hope at the center of the riot that is the Act One Finale.
Figure 8. Senator Fipp regrets his indiscretions during "Why Did I Listen to that Man?"
Figure 9. The Poor and Hope during "Snuff that Girl" (photo courtesy of Robin L. McGee)
Figure 8. Hope and Ms. Pennywise (photo courtesy of Robin L. McGee)
Figure 9. The final moment of the show, "Hail Malthus!" *(photo courtesy of Robin L. McGee)*
Biographical Sketch

Lee Alexander Martin is a graduating masters student at the University of Florida and will receive an MFA in costume design and technology. While at UF, he has designed costumes for *The Madwoman of Chaillot*, *She Stoops to Conquer* and *Urinetown*. Each of these productions were nominated by The Kennedy Center's American College Theatre Festival to compete at the regional level in the area of costume design. In Summer of 2012, Lee traveled to Rome as a part of *The Opera Festival di Roma* as a part UF's study abroad program.

Lee also holds a BFA from the University of Mississippi in theatrical design and technology, attained in Spring of 2009. There he designed costumes for various shows including *The Grapes of Wrath* and *Mixed Nuts*. He worked as costume shop manager, cutter-draaper and costume designer for UM's summer theatre program The Oxford Shakespeare Festival, working on such shows as *The Merchant of Venice*, *The Merry Wives of Windsor*, and *A Midsummer Night's Dream*. Lee also holds an AFA in Drama from Guilford Technical Community College, where he designed costumes for *Machinal*, *The Bridegroom of Blowing Rock* and *Stanton's Garage*.

Lee's professional credits include companies such as The Lost Colony and The Virginia Shakespeare Festival. Lee will work this summer as a graduate design intern for The Shakespeare Theatre of New Jersey. Lee hopes to continue designing costumes for theatres throughout the Southeast.