



January 2013

## An Analysis Of Theoni Aldredge's Life And Career

Matthew Scott Dempsey

[How does access to this work benefit you? Let us know!](#)

Follow this and additional works at: <https://commons.und.edu/theses>

---

### Recommended Citation

Dempsey, Matthew Scott, "An Analysis Of Theoni Aldredge's Life And Career" (2013). *Theses and Dissertations*. 1413.

<https://commons.und.edu/theses/1413>

This Thesis is brought to you for free and open access by the Theses, Dissertations, and Senior Projects at UND Scholarly Commons. It has been accepted for inclusion in Theses and Dissertations by an authorized administrator of UND Scholarly Commons. For more information, please contact [und.common@library.und.edu](mailto:und.common@library.und.edu).

AN ANALYSIS OF THEONI ALDREDGE'S LIFE AND CAREER

by

Matthew Scott Dempsey  
Bachelor of Arts, Minot State University, 2011

a Thesis

Submitted to the Graduate Faculty

of the

University of North Dakota

In partial fulfillment of the requirements

for the degree of

Master of Arts

Grand Forks, North Dakota

May 2013

Copyright 2013 Matthew Scott Dempsey

This thesis, submitted by Matthew Dempsey in partial fulfillment of the requirements for the Degree of Master of Arts from the University of North Dakota, has been read by the Faculty Advisory Committee under whom the work has been done, and is hereby approved.

---

Chairperson: Emily Cherry MFA

---

Kathleen McLennan PHD

---

Ali Angelone MFA

This thesis is being submitted by the appointed advisory committee as having met all of the requirements of the Graduate School at the University of North Dakota and is hereby approved.

---

Dr. Wayne Swisher: Dean

---

22 April 2013

## PERMISSION

Title An Analysis of Theoni Aldredge's Life and Career

Department Theatre Arts

Degree Master of Arts

In presenting this thesis in partial fulfillment of the requirements for a graduate degree from the University of North Dakota, I agree that the library of this University shall make it freely available for inspection. I further agree that permission for extensive copying for scholarly purposes may be granted by the professor who supervised my thesis work or, in his absence, by the Chairperson of the department or the dean of the Graduate School. It is understood that any copying or publication or other use of this thesis or part thereof for financial gain shall not be allowed without my written permission. It is also understood that due recognition shall be given to me and to the University of North Dakota in any scholarly use which may be made of any material in my thesis.

Matthew Dempsey

25 April 2013

## TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	vi
ABSTRACT.....	vii
CHAPTER	
I. LIFE AND THE PERSONAL CONNECTION.....	1
II. DESIGN STYLE.....	29
III. EXPANSION ON IDEAS.....	53
APPENDIX.....	62
WORK CITED.....	88

## ACKNOWLEDGEMENTS

I would like to thank Professor Emily Cherry for her insights and feedback on this project. Your attention to detail challenged me to abandon many assumptions I did not realize I possessed. Michelle Davidson also deserves a great amount of my thanks. Not only was it her influence and the influence of other students of hers that encouraged me to pursue the career of costume design, but also because of her that I discovered whom Theoni Aldredge was. Thanks also to committee members Dr. Kathleen McLennan and Ali Angelone.

## ABSTRACT

This thesis examines the life and career of costume designer Theoni Aldredge. Using her extensive career and connections to the theatrical field observations will be made regarding some interactions fashion and technology have with costuming, as well as defining qualities of performance genres.



## CHAPTER I

### LIFE AND PERSONAL CONNECTION

In an article written in memory of Theoni Aldredge (see Appendix B for image), Robert Simonson and Kenneth Jones wrote that Theoni Aldredge is considered one of the most prolific and successful costume designers of the late twentieth century (Simonson and Jones). During her career of just over fifty years, Aldredge contributed designs to film, theatre, ballet, opera and fashion. A full list of production can be found in Appendix A. Peers in the entertainment industry recognized the quality of Aldredge's work by presenting her with numerous awards, including fifteen Tony nominations, three Tony Awards, and six Drama Desk Awards (Cheryl). Aldredge's fashion esthetic contributed to the fashion world with trends inspired by her designs.

Because of her extensive career as a designer and her success in the profession, Aldredge's life and career will be used to examine the profession of costume designer. This thesis will examine her early life, the connections she made that allowed her and others to grow as professionals and her professional style and design choices.

The first chapter of this thesis will focus on Aldredge's early life and some of the people who played an important role in her career. This will not only reveal how Aldredge began her fifty-year career, but also demonstrate some of the personal opinions she possessed regarding her profession. Partial insight into the legacy she left

behind will also be revealed through a brief introduction of three of her former assistants.

Theoni Aldredge was born Theoni Athanasios Vachlioti in Salonika Greece on August 22, 1932 (Horwell). Aldredge's mother, Merope Vachiotis, passed away while Aldredge was only five years old (Cheryl). Her father was Athanasios Vachiotis, a surgeon general of Greece and member of the Greek parliament. Aldredge possessed a great respect for her father throughout her life, describing him as "extraordinary" and inheriting his love of travel (Cheryl). Vachiotis' work constantly required him to travel to foreign lands where he would always purchase a doll for daughter Theoni. Aldredge became an avid doll collector within her early years and maintained her collection throughout her life. A favorite pastime of Aldredge's was to fuss with the dresses of her dolls (Cheryl). This was perhaps where Aldredge's initial desire to pursue a fashion career developed. While she did not make the world of fashion her primary concern, her costume designs did possess an esthetic that would later inspire members of the fashion world.

Aldredge grew up and attended school in Greece until 1949 when she graduated from the American School in Athens (Horwell). In an interview with Lynn Pecktal, Aldredge revealed she had originally considered studying fashion in the United States. Her father challenged her decision. He pointed out that Rome and Paris were closer to their home and questioned Aldredge's decision to pass up these cities to pursue a fashion career in America (Pecktal 11). With her father's refusal to support an education in fashion if she left for America, Aldredge had to rethink her future desires. She finally

settled on studying theatre in America instead. Perhaps realizing Aldredge was going to find a reason to travel to America regardless of what she pursued, her father acquiesced to her decision and provided his support (Pecktal 11). Thus, Theoni emigrated to the United States of America in 1949 to attend The Goodman School of Drama in Chicago, Illinois (Horwell).

Now renamed DePaul University, the college accepted Theoni into the theatre program on a design scholarship (Simonson). Prior to enrollment Aldredge had seen the 1945 film production of *Caesar and Cleopatra* starring Vivian Leigh. As Theoni would later reveal in an interview, “A strange thing happened. I was overwhelmed by the beauty of the flowing garments worn by Vivian Leigh. People can look so beautiful in clothes. I said to myself. ‘There is a mystery to costume.’ And that’s when it started” (Horwell) Because of this, Aldredge decided to focus her abilities for designing costumes.

While attending Goodman School, Theoni met Geraldine Page. Page, an upperclassman to Theoni, first observed Aldredge’s stage debut when Aldredge designed for the school’s production of *The Distaff Side*. Although Aldredge was only a second year student, the high quality of her design impressed Page (Cheryl). Aldredge revealed to Misha Davenport in an interview for the *Chicago Sun-Times* that Page would request Aldredge to design her costumes in three of the productions Page acted in at The Goodman. When Page graduated, she told Aldredge to look her up when she got to New York (Davenport).

Theoni also met an acting student by the name of Tom Aldredge while attending The Goodman School of Drama. As the pair progressed with their individual studies, a romantic relationship progressed as well. During their final year of studies in 1952, Theoni and Tom strengthened their already strong romantic relationship while teaching together at The Goodman. Tom taught classes on make-up while Theoni taught costume design. That year marked the end of their scholastic career, but not the end of their romantic relationship (Cheryl). Theoni and Tom were married the following year in an event that Aldredge considered a Goodman event. The dean of the Goodman himself walked Aldredge down the aisle (Davenport).

Theoni and Tom continued living in Chicago until 1957 when the pair decided to move to New York. Despite Geraldine Page's earlier offer to Theoni, Aldredge did not follow through and search for Page. Instead, Theoni and husband Tom attempted to locate positions within the theatre community on their own, despite labor and trade strikes occurring at that time (Pecktal 11). Less than a year later Aldredge and Page reunited. Aldredge attributed her half-century career to the accidental reunion with Geraldine Page. After the two women caught up on each other's lives, Page decided to introduce Aldredge to director Elia Kazan. This introduction, and the recommendation Page provided for the position of costume designer was not without risk. After all, it had been a few years since Page had attended The Goodman School and seen Aldredge's designs. Yet she decided to believe in her friend and talked Kazan into meeting with Aldredge (Grimes). Kazan agreed, and after a brief conversation with Aldredge decided to give her a chance at designing for the production. He tasked her to create twenty

sketches for two outfits. Aldredge agreed to this, presenting all twenty to Kazan later with her favorite two at the top of the pile. When she asked Kazan why he had made her draw so many sketches, he replied that it was the “only way to get at greatness” (Davenport). Aldredge’s final sketches impressed Kazan enough to allow her to design for his production. The play in question was the 1959 Broadway production of Tennessee Williams’ *Sweet Bird of Youth*, and would become Aldredge’s Broadway debut (Davenport). Although it was not her first job in New York, working on *Sweet Bird of Youth* did bring some doubt into Aldredge’s mind. She revealed her feelings to *Architectural Digest* in 1993, “I made three outfits for Gerry - a negligee, a robe, and a bearded navy blue evening dress with a lighter front because a bird’s stomach is always lighter than its back. So there you had Tennessee Williams writing, Geraldine Page and Paul Newman acting, and I thought ‘Where do you go from here?’” (Cheryl). Because of Page’s recommendation, Aldredge had a Broadway debut early in her career working with famous actors on a well-known play. With as illustrious of a beginning as she had with this production, there did not appear to be much room for growth.

Aldredge’s fears of having too great a beginning were unfounded, however. She would continue with her career until her death in 2011. A major contribution to Aldredge’s success can be contributed to the people she would meet during her life who would challenge her to learn more about the theatre. Some would also challenge her to hold true to her ideals. One of these people was Joseph Papp, pictured in Appendix C.

Papp is known for his contribution to the New York Arts in the form of the New York Shakespeare Festival and the Public Theatre. Papp had a strong desire to cultivate

and encourage a public interest in Shakespeare. The medium he sought for this was an annual Shakespeare festival. He strove to create a theatre designed in the Elizabethan style as well, all of which was to be subsidized by the city in order to be free for the public. The city at first was not supportive, causing Papp to have to go to court and fight for financial support ("New York").

The financial fight would continue for years. However, records kept by the New York Public Library indicate Papp founded the New York Shakespeare Festival in New York City 1954 despite the ongoing fights. Less than a decade later, Aldredge found out about Papp and the New York Shakespeare Festival. While some sources indicate Aldredge began her long collaboration with the New York Shakespeare Festival as late as 1961, Aldredge herself claimed her collaboration began in 1957 (Pecktal 12). Aldredge had been working at another theatre and was looking for more experience. Someone mentioned Joe Papp and the free theatre he had just created in a church basement Aldredge decided to take a chance and examine the theatre Papp was creating. She was interested in Papp's vision, and volunteered to design for him (Horwell). He accepted her offer and asked her to outfit the 1957 debut of *Romeo and Juliet* ("Past Decades"). Aldredge agreed and encountered a challenge immediately. For this production, she only had a budget of one hundred dollars. In order to get enough fabric to costume the entire cast, Aldredge began scrounging fabrics from wherever she could include taking curtains from the homes of actors (Horwell).

Along with providing Aldredge an important experience regarding dealing with low budget productions, *Romeo and Juliet* also marked the beginning of a relationship

with the New York Shakespeare Festival and Joe Papp that would last over three decades (Jenkins) and include more than 80 productions (Grimes). Aldredge's time working with Papp allowed her to grow as a designer. As she told the New York Times in an interview in 2001, "Papp made me learn my craft, whether I liked it or not. He paid me \$80 a week. I'd say, 'Joe, that's not enough for my cigarettes.' He'd say, 'You have to stop smoking'" (Simonson). Because Papp was striving to make theatre more available to the public, budgets were not always very large. As with *Romeo and Juliet*, Aldredge was required to learn how to work with a smaller budget while maintaining a quality to her designs she was willing to put onstage. Another quality Aldredge admired of Papp was his willingness to allow his cast and crew to make the mistakes they needed to mature. According to Aldredge, Papp "allowed you to grow. He allowed you to make mistakes, but he was always there to support you and to advise you when you made them. Joe never stifled you, he just let you go" (Pecktal 12).

Papp continued to expand the New York Shakespeare Festival, first through the addition of a touring theatre dubbed the Mobile Theatre and later with the purchase of the Astor Library in 1965 to be converted later into the Public Theatre. According to the mission statement on the Public's website, the Public, which opened 1967 with the original production of the rock musical *Hair* (Appendix D), is one of the first national nonprofit theatres ("About").

Aldredge was part of the original Off-Broadway design team for the rock musical *Hair* in 1967 (Horwell). The production became a collaborative effort of the Public Theatre. According to Aldredge, "When we first got the script of the original, we had

two pages. And all of us together developed this show, and they owed Mr. Freedman and Mr. Papp a great deal” (Pecktal 15). There was no budget for the production, so Aldredge resorted to costuming the actors in clothing they provided for themselves. Despite the low budget, the production drew enough attention to receive an invitation to appear on Broadway. However, the invitation did not extend to the entire cast and crew of the production. While she was included in the invitation, Aldredge refused the invitation to costume the production on Broadway. While it might seem like she was turning down a chance of a lifetime, Aldredge was adamant in her refusal due to the decision of the producers not to extend the invitation to Broadway to everyone in the cast and crew (Pecktal 15).

“I said, ‘Excuse me, where are the rest of us? Where is Ming Cho Lee? And where is Gerry Freedman, who directed originally?’ And they said, ‘You’re making a mistake. The show is going to make a lot of money.’ I said, ‘Fine, I wish you well, but I work with these people, and I just don’t think so.’” (Pecktal 15)

Aldredge seemed to regard everyone she worked with on a production as her family for that production. Because of this, she refused to abandon her fellow theatrical practitioners for something as trivial as a large paycheck and more prestige.

While working with the New York Shakespeare Festival, Aldredge also met Milo Morrow. Morrow’s obituary reveals that Morrow, like Aldredge, had an interest with fashion design. Unlike Aldredge, however, Morrow had first pursued a career as a fashion designer that lasted for fifteen years (“Milo Morrow”). As the years progressed,



Morrow decided to switch fields and become a costume designer instead. Morrow worked with many other designers including Aldredge and Irene Sharaff, a contemporary of Aldredge's who is famous for working in all costume design mediums ("Milo Morrow"). The same year *Hair* debuted, Morrow and Aldredge decided the practice of having other shops create the costumes for the Public was no longer practical. The two approached Papp and presented the idea to create a costume shop that was attached to the Public and allow designs to be realized there instead ("Milo Morrow"). Both were nervous as to how Papp would respond, but he simply acknowledged that the resident costume designers knew what was best for the theatre. Papp added the shop, which flourished in a way neither Aldredge nor Morrow could have foreseen. The shop was supposed to allow designers to realize their designs within the same framework as the theatre the designs were to be displayed on stage. Instead, it became one of the largest costume departments in the country ("Milo Morrow").

Morrow was not the only person Aldredge met while working with the New York Shakespeare Festival who would allow her to contribute to the growth of the theatrical community. While working with Papp, Aldredge encountered individuals who had plays that did not necessarily fit within established styles. One such individual was a man referred to as Papp's protégé, Michael Bennett (Horwell).

Michael Bennett, shown in Appendix E, began his dancing career in 1959 when he joined a touring company of *West Side Story*, and would continue to flourish into the eighties when he succumbed to AIDS in July 1987. Kevin Kelley provided more insight into Bennett's personality when he allowed the Boston Globe to print excerpts from his

book *One Singular Sensation: The Michael Bennett Story* in the article “One Single-Minded Sensation to those Who Worked with him on *A Chorus Line*, Michael Bennett was a gifted choreographer - and a Ruthless Master of Manipulation.” The excerpts include tales from Jimmy Kirkwood, who collaborated with Bennett on *A Chorus Line*, and Nicholas Dante, one-time lover of Bennett. Dante and Kirkwood revealed that Bennett, although talented, had a difficult personality. Kirkwood called Bennett a “master manipulator” while Dante referred to him as “a fully rounded monster”, and claimed Bennett was able to manipulate anyone into loving him. Dante claimed much of *A Chorus Line* to be his story, yet he was so in love with Bennett at the time that he willingly told his story. However, Bennett then threw him aside and claimed credit for the story himself (Kelley). Although his personality seems to have possessed flaws, his overweening compulsion could be said to have helped him earn seven Tony awards, three Drama Desk Awards, receive thirteen nominations, and create the Pulitzer Prize winning musical, *A Chorus Line*. Aldredge, on the other hand, was remembered by fellow costumer Martin Pakledinaz as not possessing a big ego and as being press shy (Simonson). It seems odd that Aldredge, who was not known to possess as forceful a personality as Bennett was able to go toe-to-toe with Bennett on some of the issues in *A Chorus Line*.

Aldredge was part of the *A Chorus Line* design team from the very beginning of the process. Images of this production can be found in Appendix F. This production marked her long collaboration with Michael Bennett that included his productions of *Ballroom* and *Dreamgirls* (Simonson). A image from *Dreamgirls* is found in Appendix G.

*A Chorus Line* is not the typical musical in many ways. The play lacks a lead character, contains no elaborate spectacle, and contains a uniquely made book. The book was based off hours of recordings from dancer and actors who had auditioning and dance experience. Bennett created a musical that, though there are dance scenes and song, gives a more accurate accounting of a dance audition and the process of “making it” than anything. Perhaps the most memorable song from the musical, as well as the most memorable song associated with Bennett, was the finale number “One.” In the memorial article “Michael Bennett, Theater Innovator, Dies at 44”, Jeremy revealed this piece which indicates the dancers and their beliefs that they have now made it by being part of the chorus line, was moving enough to the production team for them to sing “One” the day he passed away (Gerard).

In order to get a proper understanding of the musical and what was going on, Aldredge attended rehearsals from the very beginning. To each rehearsal, she would bring a camera and take Polaroids of each dancer to generate ideas of what her designs should look like (Grimes). From what she observed, Aldredge decided to base her designs on the rehearsal attire the dancers had brought, with only the costume changing at the finale. Thus, the stark side of Aldredge’s style Michael Feingold would refer to as her “European” style (Feingold) is shown with the drab dance clothes that everyone wore. The only color in each costume was in the leggings each dancer wore. Aldredge’s choice coincided with the stark lighting and the heart-rending tales the characters were telling. When asked about her choices, Aldredge admitted, “I just borrowed from what they brought. I took it as a compliment if people thought ‘Well,

they're wearing their own clothes" (Grimes). Following Bennett's style for the musical, Aldredge was not intending to over-glamorize the audition process. Rather, she aided in presenting a vision free from the illusions of grandeur. The beginning of the production, although still a musical, seems firmly entrenched in the reality of an audition. This also allows for a great contrast against the glamorous lighting and the champagne costumes of the finale (Cheryl). Each costume for the production was intended to make a complete statement of the character from within rather than without (Feingold).

There was some controversy regarding the costumes for the finale. Bennett desired a blazing red because of the strength it suggested (Grimes). He felt that because the characters had made it at the end, the attire should present a strong representation of this. Aldredge disagreed, preferring the champagne color used eventually instead. In her mind, champagne was a color associated with celebration. Aldredge also felt the characters had not truly made it, but rather each thought he or she had. The red would create too solid of an image while the champagne color could create an almost dream-like image onstage (Grimes). The two grew heated in the argument and Bennett finally threatened to take the finale costumes out of Aldredge's budget of five hundred dollars. Aldredge stood her ground, offering him the entire five hundred dollars if he still believed she was wrong after seeing her design. Finally, Bennett acquiesced to witness the costumes first. If he was still not convinced, they could change the color. On the day of the dress rehearsal, Aldredge and Bennett were in the audience nervously waiting to see the costumes. One by one, the actors entered the stage dressed in the champagne attire Aldredge had desired (picture of final costumes found in Appendix H).

She was worried at first due to the absolute silence within the theatre. It was not, however, a silence of disapproval, but rather a silence of awe. Bennett tapped Aldredge on the shoulder and apologized, agreeing to her interpretation of the finale (Horwell).

Aldredge admired Bennett's willingness to work with other members of the production team rather than relying solely on his vision. Aldredge admits that Bennett "taught me about collaboration! With him, you were part of a show; you weren't just a costume designer" (Pecktal 12). Just as Papp before him, Bennett had allowed Aldredge an opportunity to explore her own idea, resulting in the memorable attire worn by the actors in "One." Aldredge's design turned the actors "for a few precious moments [into] full shining stars" (Cheryl). Aldredge later recreated her design for the revival of *A Chorus Line* in 2006. She admitted to Davenport that she did not change her design for the revival (Davenport). This revival was Aldredge's final Broadway credit (Simonson).

Papp's influence on Aldredge's career was not limited to just theatre. Aldredge's greatest credit for film, the 1974 movie *The Great Gatsby* (picture in Appendix I), may not have been her project if not for Papp. Aldredge worked on this production with producer David Merrick, whom she had first collaborated with for the 1962 production of *I Can Get it For You Wholesale*, as shown in Appendix J. Aldredge herself had not been in the professional theatrical world for long herself, a factor she believes may have led to Merrick hiring her in the first place. As she told Robin Pogrebin for the article "Backstage Pins and Needles: On Pins and Needles as the Outfitters' Fantasy Materializes" "Merrick, I think, hired me because I was brand new and obviously cheap. He was so good to me, it's not even funny" (Pogrebin).

Aldredge received an invitation to rekindle her professional relationship with Merrick while she was working with the New York Shakespeare Festival on the 1974 production of *King Lear*. Originally, she turned down the invitation to work on the movie so she could focus on the theatrical production. Aldredge mentioned she had turned down the film to Papp, only to have her decision met with incredulity. Papp pushed Aldredge to succeed and grow. He told her, in regards to *King Lear*, "You've done the designs, they're all on paper. Get an assistant and do that movie" (Davenport).

Aldredge took Papp's advice and let Merrick know she accepted his offer to design. She traveled to the filming site where she used her costuming skills to create an "idealized vision of the 1920s" for the film (Jenkins). While her concept was an idealized realization of the era, "The Great Gatsby was probably one of the earliest major American films, along with *Bonnie and Clyde* (designed by Theodora Runkie in 1967) that successfully incorporated authentic detail and silhouette" (Jenkins). Aldredge's efforts would receive recognition from many, making *The Great Gatsby* one of the productions for which she is best known. An Oscar was awarded to her for the designs in the film, as well as a BAFTA, an award given by the British Academy of Film and Television Arts ("Theoni V. Aldredge"). Aldredge did not receive recognition from only film patron and practitioners, however. The fashion world also recognized her talents and some stores, including Bloomingdales, incorporated elements of *The Great Gatsby* in the fashion of the season, particularly the drop-waist dresses Mia Farrow wore as Daisy (Simonson and Jones).

One of the shops Aldredge used for *The Great Gatsby*, as well as *A Chorus Line* was the shop of seamstress Barbra Matera. Many productions Aldredge designed for required creating fifty or more costumes. For the 1974 film, Aldredge needed to create hundreds of costumes in the span of less than two weeks (“Costume Designer”). While some theatre companies, such as those related to academic theatres possess at least one costume shop, professional theatre companies do not always have this addition. There are some theatres, for example, that do not contain any shop. For example, the Public Theatre prior to Morrow and Aldredge recommending Papp create one and attach it to the theatre. Because of situations like this, designers who create for a production do not always have a set space in which to work and must rely on the help of shops such as Barbara Matera’s shop. The relationship between these shops and designers is such that, according to Aldredge, “They take a sketch, bring it to life, and if you somehow remember to thank them, you’re a hero” (Pogrebin).

Matera had founded her shop, named Barbara Matera Ltd., in 1968. Acclaimed mostly for the Broadway plays and musicals she has contributed her time and efforts to, Matera has aided in the creation of over 100 Broadway productions including *Follies*, *A Chorus Line*, *Dreamgirls* and *La Cage aux Folles*. Matera also has a number of film credits to her name, including *Moonstruck* and *The Great Gatsby* (“Obituaries”).

Matera and Aldredge maintained a relationship throughout the years based on respect. The credits of Matera listed earlier are all productions Aldredge asked for her contribution. Matera especially enjoyed working with Aldredge because of her sketches. “She sketches beautifully. We’ve always preferred her sketches because she

draws so sensitively” (Pogrebin). The ability to create great sketches does not only cause the designs to look good on paper. It also allows the creative team to reflect accurately within their efforts to design onto the fabric. A proper design also allows not only for the design to be properly realized, but also for audiences and observers to recognize the style of the designer, a factor that allows the observer to recognize later efforts of that designer. Matera noticed after years of working with Aldredge that, “When you look at the things she has designed, it’s always something very - I can’t say romantic, it’s not the word. Something characterful” (Pogrebin).

Matera was not the only aid Aldredge needed to costume *The Great Gatsby*. Ralph Lauren was asked by the production staff to help as well. Lauren’s contribution was to provide shirts and some of the suiting for the male actors (“Costume Designer”). While Aldredge might have appreciated the aid of Matera and Lauren, she was not pleased with Lauren’s attitude afterwards. Lauren contributed some of the suiting for the men, as well as their shirts (“Costume Designer”). However, he apparently enjoyed the limelight afterwards and claimed credit for costuming the male leads. Aldredge was incensed, claiming Lauren simply carried out his contribution within her design specifications (Grimes). The usually placid Aldredge, according to Lauren’s biography by Michael Gross, asked Paramount to take Lauren’s name out of the film credits entirely if he continued to take the credit he had been. While Paramount did not remove his name from the movie credits, Aldredge made a point not to mention Lauren’s name when she gave her acceptance speech for the Oscar she would acquire because of this film (Grimes).



This seems at odds with an attitude Aldredge had displayed in the 1971 production of the opera *Beatrice Cenci*. John Conklin, a teacher and stage designer at NYU's Tisch School of the Arts, related a problem Aldredge experienced during the 1971 production of the opera *Beatrice Cenci* that also stemmed from the ego of a designer. The director of the production staged all of the action behind a scrim with projections on the screen overlaying the behind-scrim action. Due to the technology of the time, the scene lights had a tendency to wash out the action onstage. Although the lighting designer and projection designer preferred the lights and projections being the prevalent visual stimulus for the audience, the composer, conductor and director disagreed, preferring the actors be visible through the scrim. Conklin recalls standing back of house with Aldredge to watch the performance opening night. For the opera, Aldredge had designed Renaissance style costumes; however, the audience was not able to see these costumes. The changes that were made to the lighting plot to allow the actors to be visible through the scrim had disappeared and the lights were once again flooding the scrim and preventing the audience from seeing the action properly. Conklin recalled the reaction he observed from Aldredge when he glanced over:

As the beautiful details of Theoni's Renaissance costumes faded away into the darkness, I caught her eye. I suddenly felt I knew what Phaedra, Medea and Clytemnestra were all about. But then, characteristically, she half-smiled and shrugged, in a classic gesture of understanding, perhaps forgiveness—and a certain measure of gentle contempt (Conklin).

This forbearance of Aldredge is perhaps why so many producers and directors desired to work with her not once, but multiple times. As with any designer, Aldredge had every right to be proud of her design and see it properly realized on the stage. However, another design through either accident or full intent destroyed the vision she had attempted to create with the rest of the collaborative team. Instead of causing a fuss about the ruining of her design, Aldredge chose instead to let the matter pass. Had she chosen to take a more aggressive route the production itself may have suffered. She maintained the belief that, "Theater is a collaborative art. You can have the most wonderful costume and under the right gel light it will look like mud. Better to love your neighbor or you're dead" (Davenport). If Aldredge had chosen to be more aggressive, two portions of the production team would be fighting against the collaborative effort and instilling their own egos. This would undermine the efforts of the rest of the production and weaken the production. Instead, Aldredge sacrificed her ego for the sake of the production. It is no surprise Aldredge was a favorite of such prominent producers and directors as Michael Bennett, David Merrick, Joseph Papp, Gower Champion, and Arthur Laurents (Grimes). Aldredge placed the production before her own ego, as opposed to the projection and lighting designers for *Beatrix Cenci* who may or may not have chosen to ignore the decision of the production team to further their own artistic designs.

Considering Aldredge's reaction to *Beatrix Cenci*, where her design was overpowered, her reaction to Lauren seems out of character (Conklin). The lighting designer's choice to overpower Aldredge's design simply elicited an annoyed shrug

while Lauren's attempt to bask in the limelight of Aldredge's designs seemed to have her up in arms and ready to prevent anyone from taking undeserved credit for her designs. The change in Aldredge's normally placid demeanor is explained thirty-eight years later, when Warner Brothers decided to create a newer version of *The Great Gatsby* for theatres in 3-D May 10, 2013. Designers, such as Ralph Lauren, decided to focus their clothing lines around the movie. As *Vogue*, among other sources, points out, Lauren likely draws inspiration from the 1974 production aided Aldredge on. Mark Holgate stresses this in his review of Lauren's fashion show for *Vogue*, "His Spring 2012 collection is homage to the world he helped create so indelibly all those years ago" (Holgate). Not everyone seems to think Lauren only aided with the design, however. His basking in the limelight seems to have caused some to believe the 1974 *The Great Gatsby* designs were his. Consider the opening paragraph for *Vogue's* review of the fashion line of 2012:

Back in 1974, Ralph Lauren costumed a big-screen version of *The Great Gatsby*, starring Mia Farrow (as Daisy Buchanan) and Robert Redford (as the titular Gatsby). Lauren's designs were a huge success. They sparked a craze for fluttery bias-cut tea dresses and kindled a longing for vintage at a time when that meant ratty old clothes. The movie's style that Lauren created quickly became as much a part of the iconography of the Ralph Lauren brand as it was perfectly emblematic of boom-time Jazz Age America where financial cataclysm was lurking just around the corner (Holgate).

Mark Holgate, the writer of the *Vogue* article seems to be under the impression that Lauren was the primary designer of the 1974 film. Worse yet, he attributes the film-based fashion trend that Bloomingdales and other stores followed to Lauren.

Furthermore, people not familiar with the design team for the previous production will not necessarily know enough to deny Holgate's claims, perpetuating the mistaken belief Lauren costumed the previous production. This misinformed article alone demonstrates why Aldredge did not adhere to her usual gracious mentality. Instead, Aldredge grew increasingly incensed towards Lauren's limelight basking. While a designer should have a portfolio of his or her previous designs, an equally important element to that is the reputation of the designer. If someone takes credit for another designer's work then the true designer might find him or herself not only selling his or her designs to the next venue, but also having to defend a portion of the portfolio another designer claimed as his or her own. Had Aldredge not been an already established designer, Lauren's claims towards the design, regardless of how much he actually claimed to have done, could have slowed if not eliminated progress in the design career field for her.

Regardless of how she reacted to the ego of others, Aldredge did not believe in ruining a production just to get her own way. As she told John Gruen in his 1984 article "She Is One of Broadway's Most Designing Women", "You don't stifle a show with your ego. You don't take over a show. What you do is enhance it, because the costumes are there to serve a producer's vision, a director's viewpoint and, most importantly, an actor's comfort" (Gruen 14). While Lauren's ego did not hinder the production directly like the lighting director's, it did try to take over the credit for costumes.

As noted, Lauren was not the only one to find inspiration within Aldredge's designs and attempt to incorporate her esthetic into fashion. Another person who was impressed by her eye for detail was Jane Fonda. Aldredge explained to Genevieve Buck of the *Chicago Tribune* in the article "Fonda ready to market clothing for those with fitting forms" that she did not want to design for thousands of people with whom she was not familiar (Buck). However, she changed her mind after talking to Jane Fonda regarding a line of clothing for people who worked out. Aldredge was impressed when Fonda told her she needed someone who knew a dancer's body. Fonda needed Aldredge's knowledge of how to design for a dancer's body, as well as her design aesthetic to create a line of workout wear during the fitness craze of the 1980s (Buck). Aldredge agreed and began a very short collaboration with Fonda to create the two hundred different designs for Jane Fonda Workout Wear ("Broadway and Beyond"). Designs were not limited to the leotards and legwarmers associated with the 1980s, such as the ones Fonda wore on her vinyl album (Appendix K). Included in the collection were rompers, jumpsuits and a tent jersey dress meant to go over the workout attire to allow women to look fashionable while leaving the gym to take part in other activities. If that was not enough, the tent jersey dress was reversible from black to a bright color, allowing women an option with how they wished to be seen in public. Fonda and Aldredge's collection also included petal skirts and tap shorts, or dance shorts, as the latter was also known, and tops ranged from cropped and tank tops to sweatshirts (Buck). Although Fonda was known for aerobics and the form fitted leotards, the line she and Aldredge created allowed for women who were comfortable displaying their

bodies, those who were not as comfortable, and the women in between to look great and feel comfortable while exercising. Aldredge also made sure to include a wide variety of colors allowing women to customize their exercise attire to their own aesthetic tastes. The variety of attire and colors mirrored two of the focuses Aldredge had when she created designs for a theatrical production. Just as Aldredge made sure her actors looked great in their attire and felt comfortable with what they were wearing, she made sure the workout attire would accomplish the same goals with women throughout the United States. As she told Buck about the clothes:

“It also helps if they are pretty. And if they show off the body, they make people feel good. When women have worked out and developed a waist, you want to give them clothes that show what they’ve accomplished through their exercise” (Buck).

In other words, while Aldredge was not personally designing for each individual, as she was accustomed, she still kept the individual in mind when designing and created enough of a selection for women to adjust their exercise wardrobe while working to the desired figure.

Aldredge also appreciated Fonda’s willingness to do “her homework” in regards to the collection. When collaborating on a production, knowing how to portray the desired outcome is important for all parties involved. With Fonda Aldredge did not experience any great difficulties because she did her homework. Fonda made sure she understood how the leotards needed to be cut, how the fabrics would react in the laundry, how well each fabric would stretch, how comfortable the fabrics would be and

how the human body would move. The importance of movement on a costume was discussed earlier with ballet, opera and musical theatre, particularly in the types of movement required of each garment. Fonda studied the movements of exercising women to determine where on the body the fabric needed to support and where it needed to stretch (Buck). Thus, the garments created were either skin tight like a second skin or at the very least would not impede movement, such as with the sweatshirts. Fonda knew exactly what she wanted out of the designs for her Workout Wear, and made sure she was able to communicate this to Aldredge. She then trusted Aldredge to create the agreed upon garment and fill in any important elements Fonda was unaware (Buck).

A hallmark of Aldredge's career was her nurturing attitude towards others, in particular actors. Aldredge was a mentor to the actors she costumed and would nurture them while creating a safe environment for them (Cheryl). As she told Robin Pogrebin, Aldredge believed that, "Fitting rooms are psychiatrists' benches. And you sit there and comfort them. In the end, they're supersensitive children" (Pogrebin). Perhaps because of this, Aldredge would ask actors about the style of clothing they were accustomed to wearing and, if possible, respond accordingly with her designs. She believed that actors should feel comfortable with the clothes they wore onstage, and was willing to accommodate to lessen the stress of being onstage. Whether it is due to her schooling or her marriage to actor Tom Aldredge, Theoni Aldredge understood the self-awareness actors had onstage. As she pointed out in her interview, "Once they're up there all they think about is 'Does my arm look okay?' Or 'Does my leg look okay?' 'Do I have a waist'"

(Pogrebin). An example of this occurred during the 2001 revival of *Follies* (image in Appendix L) with the actress playing Phyllis, Ms. Blythe Danner. Members of the costume staff mentioned to Aldredge that Danner was self-conscious about her neck. Aldredge considered this and altered her design of Danner's costume into a long blue gown with a high collar that covered the offending neck. When asked about this change, Danner replied about Aldredge, "She knows our little idiosyncrasies and caters to our whims in a very dear way. If somebody doesn't like their neck or whatever, she accommodates us very graciously" (Pogrebin).

Although she was willing to alter designs to accommodate actor's "idiosyncrasies", Aldredge did adhere to her designs when the actor's issue was simply aesthetic. Aldredge related a tale regarding an actress who tried to give the designer notes:

"Once an actress went overboard with notes to me about how she doesn't wear pink. I told her, 'Well don't wear pink at home then, sweetie. This is the theatre.' You have to kind of humor them. If you can't love actors...you shouldn't be a costume designer" (Grimes).

Some of the unique actions she took during performances show Aldredge's love of actors. One such measure was to make impromptu raids during the productions, or as Aldredge phrased it "policing to make sure the kids are all OK" (Horwell). The purpose of these raids was not simply to check on the mental wellbeing of her "kids", but also to ensure the wardrobe staff was not taking liberties with her designs.



Aldredge also made a habit of appearing backstage opening night of every performance she designed (Horwell). Generally, a designer's direct contribution to a production is complete once performances begin. After this is accomplished, the wardrobe staff will handle the costume changes required for the production and the costume designer can focus on the next project. Aldredge, however, wanted to show the actors her support and provide a familiar face backstage to alleviate nervousness of the opening night performance. Because of this, every opening night Aldredge would make a point to go backstage to hug the cast and tell them "zippers are up and buttons down" before they set foot onstage (Horwell).

She did this because Aldredge chose to place the needs of the actors before the character and even the script. Because her mindset was that the actors were of such high importance, Aldredge to work with actresses who were known to be difficult or demanding, such as Barbra Streisand, Cher and Faye Dunaway. Even the unnamed actress who went overboard with notes was someone who Aldredge would work to accommodate, though not in something as trivial as personal color preference. Aldredge revealed that she made this hierarchy because the actors could not leave during a performance. Once the curtain rose, the design team could leave and go across the street for a drink. They were no longer the primary importance for the production. The cast, on the other hand, had to show up ready to perform every night and remain until curtain call (Davenport).

Aldredge's nurturing attitude did not end with actors, however. Over her career, she took a number of assistants to aid her with her work. To these individuals she

would pass on what she had learned by giving them as much experience as she could. One such individual was Wallace (Woody) G. Lane. Lane worked with Aldredge as her associate designer for eleven years. Often called her second set of eyes, Lane was allowed to aid Aldredge with finding and choosing fabrics, a task she considered as important as deciding the colors of the designs. In his years working with her, one of the most memorable traits of Aldredge Lane noticed was her dedication to the actors. However, Lane learned that the paying attention to the foibles of the actors was not simply due to her nurturing nature. She listened and accommodated the actors to protect her designs at times. As Lane said to Pogrebin during *Follies*, "I've seen an actor sell a dress and I've seen an actor destroy a dress" (Pogrebin). Lane felt that there was not a single lesson Aldredge passed on to him that he did not have to use every day (Cheryl).

Another long-time companion of Aldredge was Suzy Benzinger. Benzinger first met Aldredge as a crewmember of the Studio Arena Theater in Buffalo, New York in 1978. Two years later Aldredge would give Benzinger the option of being her assistant, a position Benzinger accepted. She would work with Aldredge for the next decade, assisting her on productions including *La Cage aux Folles*, *42<sup>nd</sup> Street*, *Dreamgirls*, and *Blithe Spirit* (Pedersen-Pietersen). Her favorite memory was getting to work with Michael Bennett during *Dreamgirls*. Benzinger agrees with Aldredge's opinion that Bennett encouraged collaboration among the team, recalling how he took part in every aspect of the collaborative effort. Bennett not only attended fittings, but he also went

with Aldredge and Benzinger when they needed to go to the shoe shop, and watched them when they designed (Huntington).

Benzinger also learned how to think on her feet when working with Aldredge. During the production of *Blithe Spirit* (image Appendix M), Geraldine Page's shoes needed to be stretched overnight. Unfortunately, every shoemaker was closed. Benzinger simply soaked athletic socks in alcohol, put on the boots and went to bed in them. She also recalled during *Ghostbuster* how the director gave an hour time limit for the cast to possess weathered leather jackets. Benzinger ended up walking to Eighth Street where she bought them from strangers. The skills she learned while working under Aldredge got her noticed by producer Cameron Mackintosh. After her assistantship ended in 1991, he hired her to design for *Miss Saigon*. Not only would she receive credit for the production, but would collect royalties until the production closed in 2001 (Pedersen-Pietersen).

Aldredge also contributed to fashion designer Bosh Johnson's career. Johnson had originally pursued a career in fashion, but decided to get more experience by studying costume design. She went to work for Aldredge where she would baste hems and help realize Aldredge's designs for nine years. Johnson aided the productions of "The Great Gatsby," "The Rose," and "Network" and the film and stage versions of "Annie." Her time designing for costumes seems to have influenced how she designs for fashion. Her approach to design is that, "Being a designer means being an actress. You have to put yourself in the customers' shoes to understand what type of clothes they'd

like” (Green). This is reminiscent of Aldredge’s own viewpoint regarding the actor coming first.

For Aldredge’s career, the interpersonal connections she had with fellow theatre practitioners were just as vital as her own skills. Through these connections she was able to not only further her own career, but also aid her collaborators with their own endeavors. The next chapter will focus more on the skills she possessed innately.

## CHAPTER II

### DESIGN STYLE

Throughout her career Aldredge designed for movies, musicals, non-musicals theatre, opera, ballet, and some fashion. This chapter will explore some of the different elements of each genre, as well as the style choices Aldredge made when she designed for each medium.

In regards to Aldredge's theatre productions, Michael Feingold theorized that Aldredge possessed two distinct styles that she repeated. Feingold would describe his theory in an article in the *Village Voice* titled "Theoni V. Aldredge (1923-2011): From *Hamlet* to *La Cage aux Folles*, one of New York's greatest costume designers". He felt Aldredge used the different theatrical mediums to explore qualities of Greece and America. Feingold qualified her Greek or European designs as the "stark, splendid costumes she created for decades of Shakespearean tragedies and histories in Central Park's Delacorte Theatre and downtown at the Public." These somber designs contained design choices including distressed leather and dark hues (Feingold). This is evidenced in the 1964 and 1983 productions of *Hamlet* at the New York Shakespeare Festival, as well as by the 1997 of *Three Sisters* at the Roundabout Theatre.

The 1964 production of *Hamlet* did not seem to impress reviewer Marlies Danziger. He felt the cast was merely wearing modern, casual clothes that were not supposed to draw the attention of the audience. Aldredge managed to keep the

costumes from overshadowing the cast, but still managed to differentiate the different characters from each other. Polonius was attired in a well-cut business suit, while Rosencrantz and Guildenstern (Danziger). Hamlet, on the other hand was costumed in a black shirt. The attire is neutral and muted, without loud colors or patterns on the characters.

This was a different interpretation of the serious nature of *Hamlet* than the design for the 1983 production. Arthur Ganz explained in the article “Shakespeare in New York City” in *Shakespeare Quarterly* that Aldredge focused her design for the 1983 production of *Hamlet* as predominantly early nineteenth century. Claudius and his guards were in “echt Bismarckian” uniforms, styled after German Otto Edward Leopold von Bismarck (Ganz). Bismarck was known for his shrewd insight into the politics of his country. He used his knowledge to keep Napoleon III from conquering the country. Bismarck is often pictured in his full military regalia, such as in the painting of Franz von Lenbach in Appendix N (Retallick). Ganz felt that designing the costumes after Bismarck produced an idea of military oppression, but only a hint of it (Ganz).

The Roundabout Theatre’s 1997 production of Checkov’s *Three Sisters* maintains the somber color palette for all three sisters (image of production Appendix O). Aldredge’s design capabilities created the differentiation between the characters. She rented soldier costumes for many of the men to ease her budget, but collaborated once more with Matera to create the remainder. Aldredge chose to place the time period of the sisters’ attire between 1902 and 1904. Her reasoning was that the sisters did not live in a major city, but a provincial town that was not current on fashion (Barbour).

This did require some adjustment by the actresses in terms of posture and movement. The women were not used to wearing corsets and had to readjust to account for the extra torso support. One issue they encountered was learning how to sit proper. Aldredge pointed out that simply flopping into a chair would produce pain, as the supports of the corset would dig into the skin. The same would happen if an actress did not stand up straight. The actresses quickly learned how to adjust in order to avoid the pain.

Schoolteacher Olga was attired in a grey dress that was reminiscent of a uniform. Like the soldiers from the 1983 production of *Hamlet*, her attire was designed more for utility than for fashion. Irina began every night of the production costumed in a white gown with a black bow (Barbour). This continues the somber theme of the play while still allowing the actress to look youthful. As she becomes disillusioned with what she is doing her attire changes to match. Aldredge gave Irina a tailored suit with a belt as her next outfit, and provided a blue-green suit for the final costume change. Aldredge showed the maturity of the character through the costume changes without leaving the somber palette, even for the original dress. Sister Masha moves through a series of different silk black dresses as she progressed through the play and her affair. Despite the seemingly limited palette, Aldredge did not double any colors among the sisters (Barbour).

To contrast the sisters, Aldredge placed Natalya in a pink dress with a blue-green sash. As she attained more power within the production, her attire came to reflect more elegance until she finally entered in a lavender dress with white trim (Barbour).

Her attire change not only signified her rise in power, but also brought her visual appearance into harmony with the rest of the cast. Lavendar was used by Aldredge in every production she designed. She used it because it reminded her of the sunsets in Greece and the harmony it created:

“I was born in Greece; when the sun sets, there's a lavender hue everywhere. Since I have been in this country, I have to use lavender. It's a good mixer of a color; you can put it next to any color and it won't be offensive" (Barbour).

Aldredge revealed that director Scott Elliot and she decided the attire for the cast was not to be created with the intent to make costumes. Instead, the garments were designed as clothing. This was to promote the ensemble of the production instead of the individual actors. With the exception of Natalya at the start of the play, all characters were in the same neutral tones as the sisters to prevent any character from standing apart from the group (Barbour).

In contrast to this somber “European” style, Feingold noticed was the more “American” side to Aldredge’s designs. Using musicals such as *La Cage aux Folles*, Aldredge was able to present a “gaudy, showy, American side exulting in fantasies of affluence” through the extravagance of her color spectrum and designs, an example is visile in Appendix P. These designs tended to be composed of “festoons of spangles, hordes of pastels, clouds of diaphanous chiffon” (Feingold).

The “parade of ice-cream colored drag costumes” (Rich) of *La Cage aux Folles* allowed Aldredge to play with what is considered the more “American” portion of her



design style. *La Cage aux Folles* focuses on the life of Georges and Albin, a gay couple who run a club in Tropez, France that shares a name with title. Georges is the host and owner of the club while Albin is the star attraction as ZaZa. The two men have been together in a relationship for over 20 years when Georges son from a one-night stand brings home Anne Dindon. Dindon's father happens to be a very conservative politician. In order to help his son's attempt to impress the conservative politician and attain the right to ask for Anne's hand in marriage, Georges must pretend to be someone he is not. Albin, however, does not adapt to the alternative persona he is asked to don as easily as Georges (Herman and Fierstein back cover)

Although it plays a key part in the plot of the musical, drag was not a prior requirement for the auditions. Because prior drag knowledge was not a requirement of the casting process, the actors cast were at a bit of a loss about what was required to physically become the characters. Aldredge took charge and realized the men required padding to give them "hips and bosoms" (Pecktal15). The men also needed to present the appearance of possessing smooth legs. However, Aldredge felt it would be cruel and embarrassing if the men were required to shave for the performance every night, and promised the men they would not have to do so. Instead, she solved the problem by doubling the hose they wore to create the illusion (Pecktal 15). The men also needed training to walk in high heels safely. Aldredge provided the lessons and heels for the men and "after breaking a couple of hundred pairs of high-heeled shoes, they learned how to walk properly" (Pecktal 15). Perhaps the most interesting part of the experience for Aldredge was the reaction of the men after the initial worries regarding their roles.

“I’ve never done pretty dresses on girls who got more enjoyment out of them” (Pecktal 15).

Bennett’s production of *Dreamgirls* also displayed the “gaudy, American” side of Aldredge’s style. *Dreamgirls* first opened in 1981 (“The Making”). *Dreamgirls* was considered by Aldredge to be a difficult musical to create. The costumes of the characters had to reflect the actors traveling across country. There was also the change of a decade that had to be reflected within the costumes as well. Yet the actors never left the stage, causing Aldredge to create a solution for the split second costume changes that had to occur (Pecktal 16). Despite the difficulties, Aldredge admitted *Dreamgirls* was one of her favorite productions she designed for (Pecktal 18). She enjoyed reflecting a monetary change as well, bringing the costumes from “somewhat tacky” to “full blown glamour” (Gruen).

Aldredge also combined her two styles within productions. Aldredge had the opportunity to work with director Mark Warchus in the 2001 revival production of *Follies*, whom she grew to respect despite limited time together. In March of 2001, Robin Pogrebin spent time backstage observing Aldredge’s design practices and used what she observed and the comments Aldredge made to her to create the article “Backstage Pins and Needles.” This particular revival returned to the darker roots of the musical. Warchus preferred this vision to the nostalgia and sentimentality that other revivals of *Follies* had pursued. Warchus asked the set designer to place the setting within a “cavernous old theatre” (Pogrebin). Warchus felt this would add to the weight of the performance, and allowed for the visions of the showgirls in the past to

seem to come out of the walls. The girls arose “out of the darkness, black going into lavender crusted things that sparkle”. Again, there seems to be a slight blending of the two perceived styles of Aldredge. There is a recognized sparkle in the attire, yet Aldredge chose a palette revolving around faded purples and greys (Pogrebin), which seems to represent her stark nature. In fact, her stark nature probably helped represent the aesthetic of Warchus’ interpretation of this musical better than her gaudy style. She did manage to include her usual touch of lavender within the performance, tying the design to her style perhaps better than the gaudy or stark qualities seemed to do.

The show-stopping number, *Who’s That Woman*, provided a design challenge for Aldredge. She also was allowed to experiment with her showy American side a bit. Warchus had come up with an idea to include some sense of a cathedral into the number. Aldredge used this idea and designed the costumes for the number to resemble stained glass windows, similar to those that would appear within a cathedral. To accomplish this, she designed the black skirts the actors wore to be stiff and saucer shaped. Upon these skirts, Aldredge placed little mirrors to reflect the light back, similar to reflection off a window (Pogrebin).

Nan Cibula Jenkins shares a similar insight into Aldredge’s musical style, though she refers to it as the “dash and sparkle of the Broadway musical” (Jenkins). While Feingold compared musicals to “straight” productions, Jenkins instead broadened used examples of Aldredge’s opera and ballet productions to form a comparison. Jenkins explained in her essay “Theoni V. Aldredge: Broadway and Beyond” that opera companies possessed a sobriety to them, not necessarily unlike what Feingold observed

in Aldredge's straight production. Aldredge's ballet designs, on the other hand, focused on combining the tradition that formed ballet as well as the movement inherent in the art (Jenkins).

Jenkins observations regarding operas were based on renderings Aldredge donated to DePaul University about Lucretia and Beatrice. These renderings were designs Aldredge created for her opera debut of *Don Rodrigo* with the New York City Opera in 1967 (Jenkins). Jenkins declared these women to "represent the static and weighty nature of this opera. These opera singers are not about to shake, tremble or dash about the stage, and their costumes reflect the solid, stolid production values of many opera companies during the time of this production" (Jenkins).

As mentioned by Jenkins, the two elements Aldredge incorporated with ballet were "movement and tradition" (Jenkins). Tradition is perhaps most evident in regards to Aldredge's creation of tutus for ballet companies such as the New York City Ballet. While tutus may have been in existence since the 16<sup>th</sup> century ("The History") Marie Taglioni's appearance onstage in *La Sylphide* spurred the prominence of the tutu on the stage. In the article "The Story of the Tutu" by Victoria Looseleaf, the origins of the tutu are explained as beginning in 1832 (Looseleaf). More specifically, Taglioni made the "Romantic" tutu popular in this production. Derived from the French word tu-tu, meaning "bottom" the tutu Taglioni wore was a bodice that fit tightly around the torso while leaving the neck and shoulders bare, with a bell shaped skirt and fell halfway between the knees and ankles. It was made of layers of highly starched, sheer cotton muslin known as tarlatan, which has since been replaced with tulle and a frame

(Looseleaf). This traditional attire allows the ballerinas free movement while absorbing the perspiration created during a performance. Because the tutu exposes the technique of the ballerina, it is known to symbolize a level of maturity among the profession of ballet (Looseleaf). According to the 1986 article “Dance: Ballet Theater Opens Season” by Anna Kisselgoff, Aldredge created new tutus for the opening season of the New York City Ballet, using pink for leads and periwinkle or lavender for the ensemble (“Dance Ballet”).

Aldredge did not allow the ballet tutus to limit her design abilities in ballet. She also incorporated some of the same techniques she used in musical theatre to allow a further visual representation of movement to the audience. The 1980 production of *La Bayadère*, for example, inspired an Eastern style for the designs due to the play setting of “Royal India”. The American Ballet Theatre describes *La Bayadère* as:

Set in the Royal India of the past, *La Bayadère* is a story of eternal love, mystery, fate, vengeance, and justice. The ballet relates the drama of a temple dancer (bayadère), Nikiya, who is loved by Solor, a noble warrior. She is also loved by the High Brahmin, but does not love him in return, as she does Solor (“La Bayadere”).

Moira Hodgson comments on Aldredge’s designs in what would be Aldredge’s first attempt at designing for ballet in the New York Times article “Makarova Stages A New ‘Bayadère’”, pointing out the “brilliant flame, gold and turquoise colors” that were prevalent throughout the design (Hodgson). Aldredge used attire such as saris and pantaloons to create a visual representation of the perceived Eastern culture, with

chiffons and silks as materials. She also used “Indian paisley motifs” to further the perception for the audience (Hodgson). Aldredge told Hodgson “We’ve tried to keep them light while creating an illusion of peacock feathers, rich embroidery and precious stones” (Hodgson).

Along with keeping movement and tradition in mind during *La Bayadère* also challenged Aldredge to keep in mind the notion of a family friendly performance. One of the dancers is supposed to portray a bronze idol in the nude. However, Aldredge did not believe nudity could be portrayed in a “family show” such as *La Bayadère*. To portray the bronze idol Aldredge instead opted to use a gold paint on the actor to facilitate the illusion.

Aldredge’s design experience was not limited to live stage performances such as theatre, ballet and opera. She also developed her talents by applying her design skills to work in film. Aldredge would debut her first film designs in the 1960 production of *Girl of the Night* under the alias Denny Aldredge (Jenkins) an alias she would continue to use until 1968 when she once began claiming all her projects under her own name (Jenkins).

Details in film, unlike the previous three genres, are not limited by the distance between audience and the performance platform. Make-up designs for the stage performances, for example, consists of heavy lines and over exaggerated representations of the face out of necessity in order for the audience to discern the facial expressions of an actor regardless of where the audience member is seated in relation to the stage. Film designs, on the other hand, removes this distance. As Aldredge pointed out,

“the camera becomes a human eye, that’s all you need to know.

Otherwise, the color and the shape are the thing. As long as you remember that the camera is going to come up to this button here on my dress, then this button had better match the second one” (Pecktal 18).

Designers, Aldredge included, must use a more discerning eye on their designs when creating for film as opposed to stage production.

The other major difference between stage production and film is the ability to reshoot a scene that did not go as well as desired. Thus, while a keen eye for detail is needed by designers while working on a film, if a scene does not go well there is a chance to do it again and fix the problem. Aldredge related this ability in her interview with Pecktal,

“The good thing about film is that if you make a mistake, you get to see that very night in rushes, where they show you what they shot that day. And if your director is understanding at all, you say, ‘Could we just reshoot this tomorrow?’ So you get a chance to change something, even at the last minute” (Pecktal 18).

Because of this element, film productions possess the ability of trial and error more so than stage productions. Changes can be made before every scene if needed, and if they do not go well they can be fixed the next day. A stage production, however, possesses limited trial and error ability during rehearsals, but once performances have begun it is no longer possible to make major changes every night to achieve the desired effect. To

do so could potentially alter an entire production, while film only “perform” once for the camera with the rest able to be used as rehearsals.

Seventeen years after her film debut, Aldredge would work on Neil Simon’s *The Cheap Detective*. Simon based this film on various detective movies he had grown up watching, including *The Maltese Falcon*, *The Big Sleep* and *Farewell My Lovely*, as well as the film *Casablanca* (Harmetz). Staying true to the concept of the film, Aldredge used her keen design aesthetic to elicit parallels between the characters within the production and the famous vixens of detective films. Kahn was based on Mary Astor’s character Brigid O’Shaughnessy in *The Maltese Falcon*. O’Shaughnessy is responsible for the deaths of many men within the movie, a quality that caused AMC writer Tim Dirks to include her on his list of “The Greatest Femmes Fatales in Classic Film Noir.” O’Shaughnessy uses her allure to manipulate others including detective Sam Spade in order to avoid prosecution for her crimes, though this tactic fails her at the end of the film. (Dirks). Aldredge tried to capture the essence of Astor’s interpretation of this character in Kahn. However, Kahn was the only actress Aldredge was not able to design exactly to the specifications of the character she was based. One of the outfits designed for Kahn to wear was a one-piece pin stripe suit similar to Astor’s attire within *The Maltese Falcon*. However, Kahn’s hair proved to be too thick to wear a marcel style hairdo similar to Astor’s, resulting in Aldredge altering her design for Kahn slightly (Harmetz).

The second actress in the film, Eileen Brennan, was designed based on Lauren Bacall’s character Vivian Ruteledge in *The Big Sleep*. Ruteledge is another member of



Dirk's list of femme fatales, though her actions are not as homicidal (Dirks). Ruteledge is an heiress trying to protect her sister. After first trying to drive off the film's detective, she then joins forces with him to end the blackmail that is being used against her sister. To portray her character the character of Ruteledge on Brennan in *The Cheap Detective* Aldredge chose a black silk trench that flowed around her body and dominated her attire. Her hair was loosened behind one ear like Lauren Bacall's as well, creating an overall look of high status without displaying over exuberance (Harmetz).

The character of actress Louise Fletcher was based on Ingrid Bergman's character Ilsa Lund from *Casablanca*. Lund is not the femme fatale the other two women were, nor is she a central character within a detective movie. Rather, she is a simple girl who finds herself drawn into a love triangle through circumstances she does not directly control. To capture the fairly innocent and womanly essence of Lund's character in Fletcher, Aldredge created an "Ingrid Bergman" hairdo for Fletcher, putting her hair into marcel waves that ended with curls. All of Fletcher's attire was subdued and feminine, making use of porcelain colors such as beige, taupe and white to create a porcelain quality for Fletcher's character (Harmetz). This created the image of a very high-quality lady, which is only furthered by Aldredge's creation of a blouse out of five-ply crepe, the best quality crepe money can buy (Harmetz). The quality of materials and the color scheme for Fletcher contrasted against the sexy and high quality woman portrayed by Ann Margaret.

Harmetz's article declares that Margaret's character was based on Claire Trevor's character in *Farewell, My Lovely*. However, Dirks accredits Trevor as the actress who

performed in *Murder, My Sweet* rather than *Farewell, My Lovely* (Dirks). While this may seem an oversight of Neil Simon's, in reality the two movies are simply different versions of the same novel. Trevor portrays a third femme fatale in *The Cheap Detective* as Helen Grayle, aka. Velma Valentino. Grayle/Valentino is the ex-girlfriend of an ex-convict who sold out her ex-boyfriend and married Mr. Grayle instead. Now living in a mansion, Grayle develops a habit of setting up others for robberies, a habit that ends when her husband ex-boyfriend and she end up dead (Dirks). Aldredge chose to represent Margaret's version of Trevor's *Murder, My Sweet* character not through high quality crepe, but rather through being swathed in red fox with a velvet turban. Her character represented the rich and sexy woman who manipulates others to get her way, while Fletcher was more of a pure character. Trevor wore many jewels and had her hair down over one eye in a Veronica Lake fashion (Harmetz).

Aldredge's keen eye for detail allowed her to create the designs for the spoof that mirrored the designs of the original productions. She also displayed this attention to detail on *The Great Gatsby*, where the fashion world even recognized her design aesthetic. Four years after *The Great Gatsby* Aldredge would design for the 1978 movie *The Eyes of Laura Mars* with Faye Dunaway playing the role of fashion photographer Laura Mars, Appendix Q As a photographer who took her own photos, Mars needed full mobility of her legs, including the ability to squat to take a photo. During the film, Aldredge dressed Dunaway in double split skirts, such as the brown one she is wearing in the picture. This fashion choice became a fashion sensation during the late 70s ("Vanity Fair")

With her attentiveness regarding the quality of her work came an unwillingness to settle. Again, *The Great Gatsby* illustrates this with the decision to use attire of the play's period as opposed to the designer's period. The normal design process at that time was to use clothing of the designer's period. Had Aldredge decided to follow this pattern there would not have been repercussions towards her reputation. However, she did not settle and instead went against the norm to accomplish the shared vision of the design team. Aldredge would display this unwillingness to settle in the production of *42<sup>nd</sup> Street*.

*42<sup>nd</sup> Street* focused on chorus girl Peggy Sawyer from Allentown (image in Appendix R. Sawyer receives her break when the leading lady of *Pretty Lady* breaks her ankle propelling Sawyer to become a star on *42<sup>nd</sup> Street* (Phelan 164). This production displays two hallmarks of Aldredge's professional ethic. One is the attention to details even when in regards to the chorus. One of the chorus was a "sophisticate" in a "plunging neckline and blue tap pants" while another is appears more naïve and dressed in a "sweet patterned dress with demure white collar" to create a different appearance between the two (Jenkins). Rather than having the generic mob of chorus members, Aldredge had created a different appearance that could create a story for each chorus member

Aldredge also understood the importance of educating the cast in regards to the proper period attire for a production. Aldredge had to deal with this in *Three Sisters*, and again in *Follies*. Aldredge also had to keep in mind that this was a period piece, set in 1941. In order to attain inspiration, Aldredge immersed herself in artifacts from that

period. She observed old paintings, looked through old photographs, and even watched old movies to determine the style and wardrobe of that particular era. Using this information, designs were created for the play that reflected an interpretation of the era for the audience. This does not mean that everything within the performance was fully proper for the period. Aldredge cited an example regarding corsets and how a woman in the current age who tried wearing a corset created for a woman in a previous era would run across health issues due to the attire being excessively tight for the women to wear healthily. This was simply because the average body of current people differed greatly from previous generations, and what worked one generation might not work for subsequent. There was also the matter that although the musical was a period musical, “You’re not doing a history play, where Henry V has to be in the right armor. Many times you sacrifice pure period for symmetry” (Pogrebin). In other words, although it was a period play because it was not created for the purpose of being historically accurate adjustments could be made to the design to allow for a more aesthetically appealing approach. In addition, the audience generally enters a play with certain perceived notions regarding different eras in history, and adjustments could be made if those perceptions were quite contrary to historical accuracy.

Aldredge had to overcome many trials during the creation of *Follies*. Perhaps the greatest problem was how infrequent she was able to meet with Warchus, who lived and worked in London at the time. Aldredge vented her frustration when interviewed stating, “He was in London; I was here. Why I wasn’t shipped to London to talk to this man is another story. A sad story.” This was very different from productions

such as *A Chorus Line*, where Aldredge not only was within the same town as the director, but also would often be at rehearsals where the potential existed to talk to the director afterwards if needed. In regards to Warchus, however, “All in all, I don’t think I sat down with him for more than half a day.” Aldredge felt that this factor, as well as others, leads to the potential for more mistakes (Pogrebin).

Another issue Aldredge was less than pleased with was in regards to the low budget. Costumes for *Follies* were created with just three-hundred fifty thousand dollars as a budget, as opposed to the usual Broadway budget of one million dollars (Pogrebin). While the comparison shows *Follies* to have been at a lower budget than the standard, displeasure seems odd in comparison to *A Chorus Line* where Aldredge used the dance wear of the actors and created the show for five-hundred dollars, or even her first production for New York Shakespeare Festival where *Romeo and Juliet* was created for one-hundred twenty dollars. After all, Aldredge’s background included creating productions on a tight budget.

The oddity of her lament might be explained when taken in conjunction with another issue *Follies* created for the costume team. Instead of the usual six weeks most productions used to create the costumes, Aldredge received three. Thus, Aldredge not only had less than half the usual Broadway budget, she also was restricted to half the normal time in which to create the costumes. Aldredge let her opinion known in an interview stating,

“You don’t do a show in three weeks. Somebody has to get the fabric, cut the fabric, sew the fabric, do the beading, do the fittings, do the

alterations. It takes six different phases. They don't get it. They have no experience in the theatre. They demand, they want. I want, too" (Pogrebin).

With only three weeks, the team had to rush in order to achieve completion. Aldredge lamented that, "Everybody's working their hands off. I don't think they allowed enough time for the design" (Pogrebin). She did not seem pleased that she had to rush on her projects and create something that might not be to her usual standards of quality. This process was very different from the production process Aldredge experienced in the 1998 production of *La Cage aux Folles*. For her design alone, Aldredge received five weeks, then a further five to six weeks to realize her designs. Throughout the creative process for *La Cage aux Folles*, Aldredge was in constant contact with both the director and lighting designer, and admits to have enjoyed in depth conversations with both. This method of creating a production, as opposed to that used for *Follies* allowed for better communication and more time to work out the details "So you're making fewer mistakes" (Pogrebin).

Aldredge did admit that a shorter production schedule was not without its merits, "Sometimes when you're limited, you do even better work because you're trying to figure out some clever way to cover for what you're missing. You don't have time to sit there for three months and keep trying things" (Pogrebin). Regardless of the time crunch, Aldredge successfully managed to create all 124 costumes the forty-three actors required during the production (Pogrebin).

Adding strain to the reduced time to create and realize designs, the entire design process began late, with Aldredge turning in her designs to her creative team late. One shop commented on how it was not too bad an issue as the shop itself was slightly behind with a prior commitment to finishing another musical, but the fact remains she turned in her designs late. Because of this, the production staff was worried about the costumes getting to the theatre on time. Executive producer Frank Scardino recalled the delay to being only a couple of days, mentioning that, "I've been in worse situations. And certainly better." While only a couple of days behind, the production staff was constantly pushing Aldredge to move the costumes to the theatre. Aldredge knew she was behind, yet refused to sacrifice quality for expedience. When the production staff continued to pressure her, Aldredge took a unique method of dealing with the staff. She threatened to quit. As she would tell an interviewer, "I said, 'I'm walking. And if I walk, the clothes walk with me.'" (Pogrebin). This presents an interesting outlook on the creative process. Although she was creating the costumes for this production, she had not yet been paid for her materials, and thus if she wanted to she could walk and take everything with her. While this might not seem like the most professional method, it does indicate that the designer does have power over his or her own domain, even in regards to scheduling. Granted, constantly being late with productions will eventually cause a designer to receive a bad reputation and lessen the odds of acquiring a position with a company. However, if it is not a habit, having one show where the costumes need to be a day or two after when the production team desires might not be the worst situation, if a designer can justify the decision.

Aldredge no doubt wished she had justification to veto using a ready-made dress five years after her 1959 Broadway debut. Aldredge was asked incorporate a ready-made dress for the lead female in a 1964 production (Warren). Ready-made, also known as ready-to-wear refers to mass produced clothing created using predetermined sizes as opposed to tailor made clothing designed specifically for an individual. Ready-made clothing existed prior to the American Civil War; however, the large demand of military uniforms caused the standard measurement system for men's clothing in the commercial industry. The women's fashion industry did not incorporate ready-made dresses until the 1920s. These garments were not well fitting, a problem that was not corrected until seventeen years later when the Department of Agriculture conducted a study to create a standardized sizing system for the fashion industry. This study continued until the National Bureau of Standards, now referred to as the National Institute of Standards and Technology, published the industry accepted measurements as Commercial Standard 215-258 in 1958 (NIST). Six years later the use of ready-made attire was becoming a new trend among theatrical productions. Virginia Lee Warren discussed in her article "Dress Designers Find Road to Broadway Hazardous: Cast Changes May Call for Changes in Costumes" the reactions of select costume designers, including Aldredge. Aldredge's experience with ready-made dresses resulted from a producer who had a "temporary fling with the economy" and insisted Aldredge include a ready-made dress for the leading actress (Warren).

Aldredge witnessed less than satisfactory results from using ready-made dresses. During one performance and late audience member sat down next to Aldredge



moments before the curtain went up. Aldredge took one look at the audience member's dress and wished the curtain would never rise. While only Aldredge and the late comer were likely to notice, Aldredge was mortified that this audience member wore the exact same dress as the lead actress in the play. Aldredge vowed to use ready-made dresses in her designs "never again"(Warren).

Although Aldredge preferred the close-knit nature of costuming versus fashion, Aldredge would branch out into the world of fashion design a couple of times. Outside of Fonda's Workout Wear, Aldredge would only endeavor to design professionally for fashion twice. Her first attempt was in 1976, when she designed a dress for Greek Island Ltd. While it is not known why Aldredge decided to design for a company at this time, the fact that it was a Greek company and the actual dress she designed for was created in Greece may have had something to do with her decision. The dress she designed was a long white dress that could be worn over a swimsuit if so desired, according to the article in the *New York Times* for Sunny Imports. Because it was to be worn in warmer weather, Aldredge made the decision to design a dress made out of white cotton. The cotton material is a breathable material, allowing the wearer to remain cooler in warmer weather. The white of the fabric also reflected rather than absorbing the light and heat from the sun, contributing to the dress' ability to keep the wearer cool. The choice of material and the color of the material made it possible for Aldredge to create a long sleeved dress. With the longer sleeves, Aldredge decided use her sense of style to embellish the dress. Aldredge used embroidery and antique lace to improve aesthetically her design, creating something that could indeed be worn over a

bathing suit as the article indicated while at the same time allowing the wearer to look fashionable while doing so (Schiro SM14).

Aldredge would again try her hand at designing fashion for the 59<sup>th</sup> annual Academy Awards in March of 1987. Unlike the previous designs for fashion, Aldredge would be designing for only one person rather than creating a design to be mass-produced. Because of Aldredge's expressed opinion regarding mass-produced attire, this was probably a more enjoyable project for Aldredge. Twenty-one year old Marlee Matlin had the honor not only for receiving an Oscar nomination, but also of presenting during the awards. Matlin explained to *Entertainment Weekly* that it was common practice at the time to buy a dress off the rack, as opposed to the dress giveaways that occur on the red carpet nowadays. Paramount and her publicist put her in contact with Aldredge, who was kind enough to create the dress in Appendix S for Matlin. While Matlin does not mention how in-depth the collaborative effort was between her and Aldredge, she does mention that the dress, "had a blend of elegance and romance that I loved" (Matlin), which reflects Aldredge's practice of creating attire for actors that made the actor feel comfortable and was appropriate for the occasion without overshadowing the person wearing the garment. In this case, Matlin needed a dress that she would make her look elegant as a presenter and deserving as a nominee should she actually win the award, which she did. Aldredge also incorporated another aspect of her design style, making the dress lavender (Matlin).

Aldredge also displayed her mastery of the color palette within the production of *42<sup>nd</sup> Street*. The set designer of *42<sup>nd</sup> Street* described the costumes designed as

“glowing waves of color” (Jenkins). Aldredge was not content to limit herself to one portion of the color palette during the production. An example of Aldredge’s mastery of the color palette is displayed in the middle of Act One, by which point she had actually run through the full color palette used for the production. She began her color scheme in blues and progressed through the spectrum until she had her designs in the red end of the spectrum (Jenkins).

Aldredge also displayed her understanding of properly using a color palette with the preview performance of the ballet “Straw Hearts” in 1982. Anna Kisselgoff examined the ballet in her article “Feld Ballet: ‘Straw Hearts,’ a New Suite” and included reference to Aldredge’s costumes (“Feld Ballet”). The choreographer Eliot Feld decided to create a ballet with dances set to music from the beginning of the 20<sup>th</sup> century, including bandstand pieces. The intent was to create a production that offered the audience “nostalgia with a wink.” Aldredge aided this vision by using a color palette predominantly composed of blue, pink and yellow attire. The hues of the colors in both this production and the 2002 revival were pastels, which generally create a lighter visual element (Anderson). Aldredge’s choice of pastels to coincide with the bandstand music furthers the sense of nostalgia by creating an atmosphere that is not only aurally upbeat, but contains a softer visual sense as well.

Aldredge also used the color palette to create a coexistence of past and present onstage for *Follies*. Warchus wanted the audience to know immediately which character in the past became which character in the present. Aldredge created subtle

cues by incorporating similar colors between past and present versions of the same character (Quilter).

Aldredge's attention to detail aided her in understanding the different requirements between the different genres. This allowed her to adjust her style in accordance to each genre's needs, such as how she knew film allowed the audience to have a closer inspection of the costumes. This meant details needed to be sharper than a staged production.

## CHAPTER III

### EXPANSION ON IDEAS

Chapter I and II focused on two of the main components of Aldredge's continued success. Chapter I focused on the relationships Aldredge formed that seemed to have the greatest impact on her life. Chapter II focused on the style choices she seemed to make over the course of her career. Chapter III will draw upon both chapters to revisit some of the conclusions that were presented within the thesis, but not fully explored.

Aldredge's career required both her own innate talents and the outside support of her peers and mentors for her to become successful. Her relationship with Page illustrates this. Aldredge attributes her fifty-year career to an accidental reunion with former upperclassman Geraldine Page. Page introduced her to Elia Kazan, director of *Sweet Bird of Youth* and Aldredge was allowed an opportunity to design for Page in the production. However, when Aldredge met Kazan he told her to draw ten times as many sketches as were needed. This allowed him an opportunity to get a better understanding of Aldredge's style and her abilities. Thus, while Page's recommendation got Aldredge an interview with Kazan, her own innate talents landed her the position.

Actually, the recommendation from Page was the second step. After all, if Page had not respected Aldredge's designs when the two were still attending the Goodman School there would have been no reason for her to recommend Aldredge as designer for a Broadway production. Aldredge's design capabilities established her reputation while the connections she had made allowed her reputation to grow. Aldredge kept these two aspects in mind when she took on an assistant. Regardless of whom Aldredge had

for her assistant, she made sure they had experience in stage and film. This allowed her assistants to build up their skills and kept them in the eye of others who could recognize their talents and provide them with jobs after the end of their assistantship. Benzinger, as discussed before, had this occur to her when Mackintosh provided her an opportunity with *Miss Saigon*. Aldredge challenged her assistants to think for themselves, such as when the director had the desire for jackets in *Ghostbusters*. The solution to purchase the jackets from pedestrians was Benzinger's own idea regarding how to solve the jacket problem. Aldredge also allowed her assistants to aid her with important tasks to build their knowledge of the craft. Lane chose and found fabrics, but he also helped Aldredge with much of her research. When she began her career, Aldredge used to research thousands of sources to create a design. Once Lane began working with her, however, he took over much of the research and Aldredge refined her search parameters. She had decided period-perfect attire does not always make sense when modern actors do not have the same build as people from previous generations (Pecktal ). Her job as a teacher had not ended when she left The Goodman.

She told Pecktal that her desire to provide her assistants with so many opportunities was largely due to the lack of locations for designers to learn anymore. Aldredge recalled when Off-Broadway could still be costumed for under \$200, much like when she costumed *Romeo and Juliet* for Papp. This low budget allowed for Aldredge and other new designers to grow for many reasons. One such reason was that it challenged their creativity. *Romeo and Juliet* had Aldredge using curtains from the

house of an actor for fabric. She simply could not afford to purchase everything she desired and had to make do with what she had available.

The budget also established priorities within the lives of designers. Aldredge was told to stop smoking when her \$80 dollar paycheck was not enough for design materials and cigarettes. Designers need to place their designs over unnecessary desires in order to progress in the profession. Items such as cigarettes might be wanted, but without the design jobs there would not be money for these wants. It also can also reemphasize the idea that the design should not be sacrificed. After all, Aldredge was told to end her vice instead of hinder the design.

Perhaps the most important element, however, revolves around the perception of the dollar amount. A budget of \$200, or even \$120 might seem like a challenge because of the small amount. However, it can also be viewed as an amount of money that is affordable for a beginning designer. When Aldredge began working with Papp at the New York Shakespeare Festival, she had lived in New York for less than a year and out of college for less than five. While Aldredge and husband Tom had continued to work in theatre after graduation, neither had worked on a production that would provide large paychecks. Even after moving to New York, the couple had to work at finding jobs during the strikes that were occurring. Thus, establishments such as Papp's New York Shakespeare Festival provided designers such as Aldredge a location to hone her skills. The low budget behind Papp's venue meant that Aldredge did not have to worry about investing large amounts of her own money into the production only to wait for reimbursement on her receipts. Because she only had a budget of \$120 for *Romeo*

*and Juliet*, nothing Aldredge provided for the production was out of her personal budget. This meant that if Aldredge needed to experiment with a pattern or piece of fabric she could afford to use her own money to purchase the materials she needed to explore her ideas. This reemphasizes the notion of creativity among the designers. While not having money for their forces them to be creative by finding fabrics, it also can be viewed as freeing the designers by putting their design mindset within a realm of fabrics that are affordable for the project.

The venue of Off-Broadway also allowed for the increase of reputation. Because it was not considered to be on the same plane of quality Broadway was many artists could be found Off-Broadway. This established connections between new artists similar to have Aldredge and Page connected in the Goodman. The new blood among the theatre would meet, perhaps meet established practitioners and begin making a name for themselves.

Over the years, however, prices for Off-Broadway had continued to rise. The venue was no longer a location for designers to go and learn their craft before they went on to Broadway. It had become another location for professional costumers who already understood their personal style. Aldredge decided someone had to step up and take on the role of mentor to new designers (Pecktal 19). By taking assistants, Aldredge provided the same services to new designers that Off-Broadway had provided for her. Because they worked under Aldredge, the assistants did not have to worry about finding jobs on their own. Whatever project Aldredge worked on, her assistants would go with her. This provided them with exposure among the professional world they would not



otherwise be able to garner on their own. Again, Mackintosh chose Benzinger because he had seen her work while she assisted Aldredge. Had she never worked with Aldredge, it is quite likely Benzinger would never work on a venue Mackintosh would have noticed her.

Aldredge held her assistants in high regard and did her best to allow them to grow. She had a similar mindset with the actors she worked with. It was mentioned earlier that Aldredge placed actors above characters and even the script. However, what was not explored is where she places actors in regards to the production. Her actions might make it appear that she placed the actors above the productions at times. During the remount of *Follies*, Aldredge altered the design of Danner's costume to compensate her idiosyncrasies. She provided Danner with a higher neckline on her blue dress. However, she did stand up for her design when an actress pronounced an issue towards wearing pink onstage.

Aldredge also indicated strong feeling towards actors being held in high regard to Pecktal in her interview. She told Pecktal that designers needed to possess a love of actors; otherwise, they should not proceed into the world of costume design. To her it was a vital element of the design profession. She even placed costumes under the actor in terms of hierarchy in her interview with Gruen, "What you do is enhance it, because the costumes are there to serve a producer's vision, a director's viewpoint and, most importantly, an actor's comfort" (Gruen). This emphasis of actor over costumes was also apparent in the production of *Three Sisters*. Aldredge kept her design palette in neutral color in order to provide the proper balance between the actor and the costume

in regards to attention. She believed the costume should not maintain attention throughout a production, but should instead be glanced at once (Barbour). This might explain why she chose the more somber colors for the main stage productions she designed that were not musicals. Without the large spectacle of the musical numbers or the purposefully exaggerated acting, the actors in a “straight” play risk being overpowered by the costume if it is too spectacular and glitzy. Thus, a more neutral palette with fewer spectacles provides a better balance for a production.

Aldredge’s constant emphasis on the actor makes it seem that she held the actor to be the pinnacle of the production. However, some clues exist that indicate that the production itself was held above even the actor. One such clue comes from the production of *The Rink* starring Liza Minnelli and Chita Rivera.

Opening at the Martin Beck Theatre February 1984, *The Rink* starred Chita Rivera and Liza Minnelli as mother and daughter (Frimark). John Simon commented in his article for the *New York Magazine* that “the opportunities for the costume designer to shine are limited, but Theoni V. Aldredge has had - and conveyed - fun wherever possible” (Simon). In John Gruen’s *New York Times* article “She is One of Broadway’s Most Designing Women”, Aldredge revealed one of her favorite outfits of the fifty she created for the production to be a lavender print dress that Rivera wore throughout the majority of the musical. What enamored her to that particular dress was the ability of the dress to transform to suit the age Rivera was at each point of the production. Rivera’s character Anna aged throughout each performance and with all Rivera had to do was execute a “simple turn up of a sleeve or open a top button, and the dress

transforms with her” (Gruen). While Rivera’s character allowed Aldredge to create an adaptable dress, Minnelli’s character required Aldredge to make the actress look frumpy to match with the hippie nature of Angel, Anna’s estranged daughter (Gruen).

Everything about the production thus far seems similar to her other productions. Famous actresses who Aldredge creates beautiful costumes for and critics praise Aldredge. What is different is Aldredge’s reaction to the curtain call. Against Aldredge’s wishes, the actresses were told to wear dresses Aldredge had not designed for the production. Aldredge believes it was a decision from above to allow audiences to see the actresses in glamorous attire. Her response to the decision to clothe them in attire not in the musical just to have them look more glamorous was, “Well, I thought they were actresses first” (Gruen). Aldredge felt the costume call should have been in costumes within the design to maintain the world of the production even after the final act.

This is reminiscent of Aldredge’s reaction to the lighting designer in *Beatrix Cenci* and even with Ralph Lauren from *The Great Gatsby*. Aldredge’s quote, “You don’t stifle a show with your ego. You don’t take over a show” was stated in regards to designers, yet it appears she shared the same feeling towards actors. The decision to place both actresses in attire that is more glamorous might not have originated from the women, but it still promoted their ego above the collaborative effort of the production.

Aldredge’s opinion regarding what was truly the most important element within theatre seems to be summed up in what she told Davenport, “Theater is a collaborative art. You can have the most wonderful costume and under the right gel light, it will look

like mud. Better to love your neighbor or you're dead" (Davenport). The production itself came before everything else, even actors for Aldredge. Aldredge's interaction with Bennett helps establish this idea.

Bennett was known as being a master manipulator and possessing a large ego. Yet Aldredge, known for her dislike of egos that interfered with productions, enjoyed working with Bennett because she felt he was a great collaborator. As Benzinger pointed out, Bennett went with the design team to the shoemaker and even watched them as they designed the productions.

Even when Bennett and Aldredge disagreed, they came to an agreement by working together. This is displayed in their argument over the costumes for "One." Even though Bennett was adamant about the costumes being red, he eventually allowed Aldredge to pursue her choice to completion. Bennett did not believe that his opinion would change even after seeing Aldredge's design, yet he was willing to work with her and allowed her to try to prove him wrong.

The fact that Bennett originally threatened to remove her funding if Aldredge did not produce the costumes he desired indicates she was aware he could be the "monster" Dante referred to him as. However, she chose to continue working with him because his desire for a strong production could trump over his ego. Bennett's desire for red attire might have been from his ego, but it was also because he genuinely desired the perfect production.

Theoni Aldredge is one of the greatest examples of what a costume designer can be. Her fifty plus year career allows observations to be made regarding trends of the

career field, as well as growth among a designer. This thesis focused on observations regarding Aldredge's style that could be realized due to her long time career. It also displayed the importance of the bonds within the theatrical world. The negative aspects of these bonds can be just as important as the positive, especially when they display strong personal beliefs. Perhaps the greatest achievement of this thesis, however, was insights into Aldredge's style that cannot necessarily be measured in physical terms, but can be implemented by those who understand the importance of placing the production before the individual ego.

## APPENDIX

## Appendix A Credits of Aldredge's Complete Career

<b>Production began run</b>	<b>Production</b>	<b>Venue</b>	<b>Medium</b>
2006	<i>A Chorus Line</i>	Gerald Schoenfield Theatre	musical; Broadway
2004	<i>Hallelujah Baby!</i> <i>Hallelujah Baby!</i>	George Street Playhouse Arena Stage	
2003	<i>The 75th</i> <i>The Vibrator</i> <i>Straw Hearts</i>	George Street Playhouse George Street Playhouse Eliot Feld Ballet	ballet
2001	<i>The Spitfire Grill</i> <i>Follies</i>	Playwrights, Horizon Theatre Roundabout Theatre Company, Belasco Theatre	musical; Off-Broadway musical; Broadway
2000	<i>Gore Vidal's "The Best Man"</i> <i>Hotel Suite</i>  <i>The Time of the Cuckoo</i>	Virginia Theatre Roundabout Theatre Company, Gramercy Theatre Mitzi E. Newhouse Theatre	Broadway Off-Broadway Off-Broadway
1999	<i>EFX</i> <i>The Rage: Carrie 2</i>	MGM, Grand Hotel Theatre United Artists	film
1997	<i>Dreamgirls</i> <i>Annie</i> <i>Three Sisters</i>  <i>Cube</i> <i>Jolson Sings Again</i>	Providence Performing Arts Center Martin Beck Theatre Roundabout Theatre Company, Criterion Center Stage Right theatre  Bay Street Theatre	musical; Broadway Broadway film
1996	<i>Taking Sides</i> <i>The Mirror Has Two Faces</i> <i>Mrs. Winterbourne</i> <i>The First Wives Club</i>	Brooks Atkinson Theatre TriStar TriStar Paramount	Broadway film film film
1995	<i>The Radical Mystique</i> <i>The School for Scandal</i>  <i>A Streetcar Named Desire</i>	Manhattan Theatre Club Statell National Actors Theatre, Lyceum Theatre CBS	Off-Broadway television movie
1994	<i>The Flowering Peach</i>  <i>Milk Money</i>	National Actors Theatre, Lyceum Theatre Paramount	Broadway film
1993	<i>Putting It Together</i> <i>Addams Family Values</i> <i>The Nutcracker</i> <i>Annie Warbucks</i> <i>Carmina Burana</i>	Manhattan Theatre Club State I Paramount American Ballet Theatre Pacific Northwest Ballet	revue; Off-Broadway film ballet Off-Broadway ballet

Production began run	Production	Venue	Medium
1992	<i>Night and the City</i> <i>The High Rollers Social and Pleasure Club</i> <i>La Cage aux Folles</i>	Helen Hayes Theatre	revue; Broadway  U.S. tour
1991	<i>The Secret Garden</i> <i>Nick and Nora</i> <i>Gypsy</i> <i>Other People's Money</i>	St. James Theatre Marriott Marquis Theatre Marquis Theatre Warner Bros	musical; Broadway musical; Broadway musical film
1990	<i>Oh, Kay!</i> <i>Stanley &amp; Iris</i>	Richard Rogers Theatre Metro-Goldwyn-Mayer	musical; Broadway film
1989	<i>Annie 2: Miss Hannigan's Revenge</i>  <i>Gypsy</i> <i>We're No Angels</i> <i>Firebird</i>	John F. Kennedy Center for Performing Arts  St. James Theatre Paramount Pacific Northwest Ballet	musical  musical; Broadway film ballet
1988	<i>Chess</i> <i>Much Ado About Nothing</i>  <i>Mack and Mabel</i> <i>A Delicate Balance</i>	Imperial Theatre New York Shakespeare Festival, Delacorte Theatre Paper Mill Playhouse Pacific Northwest Ballet	musical; Broadway Off-Broadway   ballet
1987	<i>Teddy &amp; Alice</i> <i>King Henry IV, Part I</i>  <i>Richard II</i>  <i>Happy Birthday, Mr. Abbott!</i> <i>Or Night of 100 Years</i> <i>Blithe Spirit</i> <i>Dreamgirls</i> <i>42nd Street</i> <i>Nutcracker: Money, Madness, and Murder</i> <i>"Broadway Sings: The Music of Jule Styne" Great Performances</i> <i>The 59th Annual Academy Awards Presentation</i> <i>Moonstruck</i> <i>La Cage aux Folles</i> <i>The Tragedy of Romeo and Juliet</i>	Minskoff Theatre New York Shakespeare Festival, Delacorte Theatre New York Shakespeare Festival, Delacorte Theatre Palace Theatre  Neil Simon Theatre Ambassador Theatre St. James Theatre NBC  PBS  ABC  Metro-Goldwyn-Mayer Pacific Northwest Ballet	Broadway Off-Broadway  Off-Broadway   Broadway musical; Broadway musical miniseries  television special  television special  film U.S. tour ballet



Production began run	Production	Venue	Medium
1986	<i>Barnum!</i>		television special
	<i>Annie</i>		U.S. tour
	<i>Theme and Variation</i>	Metropolitan Opera House	ballet
	<i>Chess</i>	West End Theatre	musical
1985	<i>Akyvernites politeies</i>		television series
1984	<i>The Rink</i>	Martin Beck Theatre	musical; Broadway
	<i>The Nest of the Wood Grouse</i>	New York Shakespeare Festival, Estelle R. Newman Theatre	Off-Broadway
	<i>Ghostbusters</i>	Columbia	film
	<i>Amnon V'Tamar</i>	Miami Beach Theatre of the Performing Arts	ballet
	Jane Fonda Workout Line		fitness wear
1983	<i>La Cage aux Folles</i>	Palace Theatre	musical; Broadway
	<i>The Corn is Green</i>	Lunt-Fontanne Theatre	Broadway
	<i>Private Lives</i>	Lunt-Fontanne Theatre	Broadway
	<i>Buried inside Extra</i>	New York Shakespeare Festival, Martinson Hall	Off-Broadway
	<i>Dreamgirls</i>		U.S. tour
	<i>42nd Street</i>		U.S. tour
	<i>Interludes</i>	War Memorial Opera House	ballet
	<i>Symphonie Concertante</i>	Kennedy Center of Performing Arts	ballet
1982	<i>Merlin</i>	Mark Hellinger Theatre	musical; Broadway
	<i>Hamlet</i>	New York Shakespeare Festival, Anspacher Theatre	Off-Broadway
	<i>A Little Family Business</i>	Center Theatre Group, Amanson Theatre	
	<i>A Little Family Business</i>	Martin Beck Theatre	Broadway
	<i>Ghosts</i>	Brooks Atkinson Theatre	Broadway
	<i>Monsignor</i>	Twentieth Century-Fox	film
	<i>Annie</i>	Columbia	film
1981	<i>Dreamgirls</i>	Imperial Theatre	musical; Broadway
	<i>Woman of the Year</i>	Palace Theatre	musical; Broadway
	<i>42nd Street</i>	Majestic Theatre	musical
	<i>Annie</i>	Uris Theatre	musical
	<i>Annie</i>	Eugene O'Neill Theatre	musical
	<i>Annie</i>	American National Theatre and Academy Playhouse	musical
	<i>Alice at the Palace</i>		television movie

<b>Production began run</b>	<b>Production</b>	<b>Venue</b>	<b>Medium</b>
1981	<i>Rich and Famous</i>	Metro-Goldwyn-Mayer	film
	<i>Barnum!</i>		U.S. tour
	<i>Sarah in America</i>		U.S. tour
	<i>La Sonnambula</i>	Opera House	ballet
1980	<i>Barnum</i>	St. James Theatre	musical; Broadway
	<i>42nd Street</i>	Winter Garden Theatre	musical; Broadway
	<i>Onward Victoria</i>	Martin Beck Theatre	musical; Broadway
	<i>Clothes for a Summer Hotel</i>	Cort Theatre	Broadway
	<i>Alice in Concert</i>	New York Shakespeare Festival, Anspacher Theatre	Off-Broadway
	<i>Baryshnikov on Broadway</i>	ABC	
	<i>"American Ballet Theatre: La Bayadere," Live from Lincoln Center</i>	PBS	television special
	<i>Circle of Two</i>		film
	<i>The First Deadly Sin</i>		film
	<i>Loving Couples</i>	Twentieth Century-Fox	film
	<i>Can't Stop the Music</i>	Associated Film Distributors	film
	<i>A Change of Seasons</i>	Twentieth Century-Fox	film
	<i>Middle Age Crazy</i>	Twentieth Century-Fox	film
	<i>La Bayadere</i>	Metropolitan Opera House	ballet
1979	<i>The Human Voice</i>	Circle Repertory Theatre	
	<i>I Remember Mama</i>	Majestic Theatre	musical; Broadway
	<i>The Madwoman of Central Park West</i>	22 Steps Theatre	musical; Broadway
	<i>The Grand Tour</i>	Palace Theatre	musical; Broadway
	<i>The Rose</i>	Twentieth Century-Fox	film
	<i>The Champ</i>	United Artists	film
1978	<i>Break A Leg</i>	Palace Theatre	Broadway
	<i>Ballroom</i>	Majestic Theatre	musical; Broadway
	<i>Eyes of Laura Mars</i>	Columbia	film
	<i>The Fury!</i>	Twentieth Century-Fox	film
	<i>The Cheap Detective</i>	Columbia	film
	<i>Annie</i>		U.S. tour
	<i>Annie</i>	West End Theatre	musical
1977	<i>The Dream</i>	Forrest Theatre	
	<i>Annie</i>	Alvin Theatre	musical; Broadway
	<i>Marco Polo Sings a Solo</i>	New York Shakespeare Festival, Estelle R. Newman Theatre	musical; Off-Broadway
	<i>Threepenny Opera</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway

Production began run	Production	Venue	Medium
1977	<i>Semi-Tough</i>	United Artists	film
	<i>Network</i>	United Artists	film
1976	<i>The Belle of Amherst</i>	Longacre Theatre	solo show; Broadway
	<i>Mrs. Warren's Profession</i>	New York Shakespeare Festival, Vivian Beaumont Theatre	Broadway
	<i>Rich and Famous</i>	New York Shakespeare Festival, Estelle R. Newman Theatre	musical; Off-Broadway
	<i>Threepenny Opera</i>	New York Shakespeare Festival, Vivian Beaumont Theatre	Broadway
	<i>The Eccentricities of a Nightingale</i>	Morosco Theatre	
	<i>Harry and Walter Go to New York</i>	Columbia	film
	<i>The Baker's Wife</i>		U.S. tour
	<i>The Belle of Amherst</i>		U.S. tour
	<i>Hamlet Connotations</i>	Uris Theatre	ballet
	<i>A Chorus Line</i>	West End Theatre	musical
1975	<i>A Chorus Line</i>	Sam S. Shubert Theatre	musical; Broadway
	<i>A Chorus Line</i>	New York Shakespeare Festival, Estelle R. Newman Theatre	musical; Off-Broadway
	<i>Trelawney of the "Wells"</i>	New York Shakespeare Festival, Vivian Beaumont Theatre	Broadway
	<i>Souvenir</i>	Los Angeles	
	<i>Little Black Sheep</i>	New York Shakespeare Festival, Vivian Beaumont Theatre	Broadway
	<i>A Doll's House</i>	New York Shakespeare Festival, Vivian Beaumont Theatre	Broadway
	<i>Kid Champion</i>	New York Shakespeare Festival, Anspacher Theatre	Off-Broadway
	<i>Three Days of the Condor</i>		film
	<i>A Chorus Line</i>		U.S. tour
	<i>Idomeneo</i>	New York City Opera	opera
<i>Die Tote Stadt</i>	New York City Opera	opera	
1974	<i>Mert &amp; Phil</i>	New York Shakespeare Festival, Vivian Beaumont Theatre	Broadway
	<i>In Praise of Love</i>	Morosco Theatre	Broadway
	<i>Short Eyes</i>	New York Shakespeare Festival, Vivian Beaumont Theatre	
	<i>An American Millionaire</i>	Circle in the Square	Broadway
	<i>Music! Music !</i>	New York City	
	<i>The Dance of Death</i>	New York Shakespeare Festival, Vivian Beaumont Theatre	Broadway

<b>Production began run</b>	<b>Production</b>	<b>Venue</b>	<b>Medium</b>
1974	<i>The Killdeer</i>	New York Shakespeare Festival, Estelle R. Newman Theatre	Off-Broadway
	<i>Find Your Way Home</i>	Brooks Atkinson Theatre	Broadway
	<i>After the Fall</i>		television
	<i>The Great Gatsby</i>	Paramount	film
	<i>Die Fledermaus</i>	New York City Opera	opera
1973	<i>The Au Pair Man</i>	New York Shakespeare Festival, Vivian Beaumont Theatre	Broadway
	<i>Two Gentlemen of Verona</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
	<i>The Boom Boom Room</i>	New York Shakespeare Festival, Vivian Beaumont Theatre	Broadway
	<i>King Lear</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
	<i>As You Like It</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
	<i>Nash at Nine</i>	Helen Hayes Theatre	musical revue; Broadway
	<i>The Orphan</i>	New York Shakespeare Festival, Public Theatre	Off-Broadway
	<i>No Hard Feelings</i>	Martin Beck Theatre	Broadway
	<i>The Three Sisters</i>	New York City	
	<i>Much Ado About Nothing</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
	<i>Much Ado About Nothing</i>		television
	<i>A Village Romeo and Juliet</i>	New York City Opera	opera
	<i>Cole Porter in Paris</i>	NBC	television special
1972	<i>The Children</i>	New York Shakespeare Festival, Public Theatre	Off-Broadway
	<i>The Wedding Band</i>	New York Shakespeare Festival, Estelle R. Newman Theatre	Off-Broadway
	<i>Much Ado About Nothing</i>	New York Shakespeare Festival, Winter Garden Theatre	Broadway
	<i>Ti-Jean and His Brothers</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
	<i>Hamlet</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
	<i>The Corner</i>	New York Shakespeare Festival, Public Theatre	Off-Broadway
	<i>The Hunter</i> <i>Older People</i>	New York City New York City	

<b>Production began run</b>	<b>Production</b>	<b>Venue</b>	<b>Medium</b>
1972	<i>That Championship Season</i>	Booth Theatre	Broadway
	<i>That Championship Season</i>	New York Shakespeare Festival, Estelle R. Newman Theatre	Off-Broadway
	<i>The Cherry Orchard</i>	New York Shakespeare Festival, Anspacher Theatre	Off-Broadway
	<i>Voices</i>	Ethel Barrymore Theatre	Broadway
	<i>The Sign in Sidney Brustein's Window</i>	Longacre Theatre	Broadway
	<i>The Wedding of Iphigenia and Iphigenia in Concert</i>	New York Shakespeare Festival, Martin Hall Theatre	Off-Broadway
	<i>Sticks and Bones</i>	John Golden Theatre	Broadway
1971	<i>Sticks and Bones</i>	New York Shakespeare Festival, Anspacher Theatre	Off-Broadway
	<i>The Wedding of Iphigenia and Iphigenia in Concert</i>	New York Shakespeare Festival, Martinson Hall Theatre	Off-Broadway
	<i>The Incomparable Max</i>	Royale Theatre	Broadway
	<i>The Tale of Cymbeline</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
	<i>Two Gentlemen of Verona</i>	St. James Theatre	Broadway
	<i>Two Gentlemen of Verona</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
	<i>Timon of Athens</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
	<i>The Basic Training of Paylo Hummel</i>	New York Shakespeare Festival, Estelle R. Newman Theatre	Off-Broadway
	<i>Underground</i>	New York Shakespeare Festival, Public Theatre	Off-Broadway
	<i>Blood</i>	New York Shakespeare Festival, Martinson Hall	Off-Broadway
	<i>Subject to Fits</i>	New York Shakespeare Festival, Anspacher Theatre	Off-Broadway
	<i>Hogan's Goat</i>		television
	<i>Promise at Dawn</i>	Embassy	film
	1970	<i>Jack MacGowran in the Works of Samuel Beckett</i>	New York Shakespeare Festival, Estelle R. Newman Theatre
<i>Colette</i>		Ellen Stewart Theatre	Off-Broadway
<i>Trelawney of the "Wells"</i>		New York Shakespeare Festival, Anspacher Theatre	Off-Broadway
<i>The Happiness Cage</i>		New York Shakespeare Festival, Estelle R. Newman Theatre	Off-Broadway
<i>The Chronicles of King Henry IV Part II</i>		New York Shakespeare Festival, Delacorte Theatre	Off-Broadway

<b>Production began run</b>	<b>Production</b>	<b>Venue</b>	<b>Medium</b>
1970	<i>The Chronicles of King Henry IV Part I</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
	<i>Richard III</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
	<i>The War of the Roses, Parts I and II</i>	New York City	
	<i>I Never Sang for My Father</i>	Columbia	film
1969	<i>Twelfth Night</i>	New York Shakespeare Festival, Delacorte Theatre	
	<i>Electra</i>	New York City	
	<i>Peer Gynt</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
	<i>Invitation to a Beheading</i>	Public Theatre	Off-Broadway
	<i>Cities in Beziqne</i>	New York City	
	<i>The Gingham Dog</i>	John Golden Theatre	Broadway
	<i>Billy</i>	Billy Rose Theatre	musical; Broadway
	<i>Zelda</i>	New York City	
	<i>Last Summer</i>	Paramount	film
	1968	<i>Don Rodrigo</i>	New York City
<i>Romeo and Juliet</i>		New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
<i>Henry IV Part II</i>		New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
<i>Henry IV Part I</i>		New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
<i>Huui Huui</i>		Public Theatre	Off-Broadway
<i>Ballad for a Firing Squad</i>		Lucille Lortel Theatre	Off-Broadway
<i>King Lear</i>		Vivian Beaumont Theatre	Broadway
<i>The Memorandum</i>		New York Shakespeare Festival, Anspacher Theatre	Off-Broadway
<i>Ergo</i>		New York Shakespeare Festival, Anspacher Theatre	Off-Broadway
<i>The Only Game in Town</i>		Broadhurst Theatre	Broadway
<i>Weekend</i>		Broadhurst Theatre	Broadway
<i>Portrait of a Queen</i>		Henry Miller's Theatre	Broadway
<i>I Never Sang for My Father</i>		Longacre Theatre	Broadway
<i>Hair</i>		Biltmore Theatre	musical
<i>Hair</i>		Cheetah Theatre	musical
<i>Cactus Flower</i>		Longacre Theatre	
<i>Up Tight!</i>		Paramount	film
<i>Oedipus the King</i>			film

<b>Production began run</b>	<b>Production</b>	<b>Venue</b>	<b>Medium</b>
1968	<i>No Way to Treat a Lady</i> <i>The Only Game in Town</i>	Paramount	film U.S. tour
1967	<i>Before You Go</i> <i>You Know I Can't Hear You</i> <i>When the Water's Running</i> <i>Hamlet</i> <i>Hair</i> <i>The Trial of Lee Harvey Oswald</i> <i>Daphne in Cottage D</i> <i>Titus Andronicus</i> <i>King John</i> <i>The Comedy of Errors</i> <i>Little Murders</i> <i>Ilya Darling</i> <i>That Summer . . . That Fall</i> <i>Cactus Flower</i> <i>You Know I Can't Hear You</i> <i>When the Water's Running</i> <i>A Delicate Balance</i>	Henry Miller's Theatre Ambassador Theatre New York Shakespeare Festival, Anspacher Theatre New York Shakespeare Festival, Anspacher Theatre American National Theatre and Academy Playhouse Longacre Theatre New York Shakespeare Festival, Delacorte Theatre New York Shakespeare Festival, Delacorte Theatre New York Shakespeare Festival, Delacorte Theatre Broadhurst Theatre Mark Hellinger Theatre Helen Hayes Theatre New York Shakespeare Festival, Delacorte Theatre New York Shakespeare Festival, Delacorte Theatre Broadhurst Theatre Mark Hellinger Theatre Helen Hayes Theatre	Broadway Broadway Off-Broadway musical; Off-Broadway Broadway Broadway Off-Broadway Off-Broadway Off-Broadway Broadway Broadway Broadway U.S. tour U.S. tour U.S. tour
1966	<i>A Delicate Balance</i> <i>Sergeant Musgrave's Dance</i> <i>Richard III</i> <i>Measure for Measure</i> <i>All's Well that Ends Well</i> <i>Happily Never After</i> <i>First One Asleep, Whistle</i> <i>A Time for Singing</i> <i>Any Wednesday</i> <i>Luv</i> <i>Luv</i>	Martin Beck Theatre Theatre De Lys New York Shakespeare Festival, Delacorte Theatre New York Shakespeare Festival, Delacorte Theatre New York Shakespeare Festival, Delacorte Theatre Eugene O'Neill Theatre Belasco Theatre Broadway Theatre George Abbott Theatre Helen Hayes Theatre George Abbott Theatre	Broadway Broadway Broadway Broadway Broadway Broadway Broadway musical; Broadway

Production began run	Production	Venue	Medium
1966	<i>You're a Big Boy Now</i>	Warner Bros	film
	<i>The Three Sisters</i>		film
	<i>Luv</i>		U.S. tour
1965	<i>UTBU (Unhealthy to Be Unpleasant)</i>	Helen Hayes Theatre	Broadway
	<i>Coriolanus</i>	New York City	
	<i>Cactus Flower</i>	Royale Theatre	Broadway
	<i>The Playroom</i>	Brooks Atkinson Theatre	Broadway
	<i>Skyscraper</i>	Lunt-Fontanne Theatre	musical; Broadway
	<i>The Taming of the Shrew</i>	New York Shakespeare Festival, Delacorte Theatre	
	<i>Troilus and Cressida</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
	<i>Minor Miracle</i>	Henry Miller's Theatre	Broadway
	<i>Love's Labour's Lost</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
	<i>Hot September</i>	Shubert Theatre	
	<i>The Trojan Women</i>	Circle in the Square	Off-Broadway
	<i>The Porcelain Year</i>		U.S. tour
	1964	<i>Any Wednesday</i>	Music Box Theatre
<i>Luv</i>		Booth Theatre	Broadway
<i>P.S., I Love You</i>		Henry Miller's Theatre	Broadway
<i>Ready When You Are, C.B.!</i>		Brooks Atkinson Theatre	Broadway
<i>Poor Richard</i>		Helen Hayes Theatre	Broadway
<i>Othello</i>		Martinique Theatre	Off-Broadway
<i>Electra</i>		New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
<i>Othello</i>		New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
<i>The Knack</i>		New Theatre	Off-Broadway
<i>Hamlet</i>		New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
<i>The Three Sisters</i>		Actor's Studio, Morosco Theatre	Broadway
<i>Anyone Can Whistle</i>		Majestic Theatre	musical; Broadway
<i>But for Whom, Charlie?</i>		New York City	
<i>Mary, Mary</i>		Morosco Theatre	
<i>Topkapi</i>		film	
1963	<i>Twelfth Night</i>	Heckscher Theatre	Off-Broadway
	<i>Strange Interlude</i>	Martin Beck Theatre	Broadway
	<i>Strange Interlude</i>	Hudson Theatre	
	<i>The Trojan Women</i>	Circle in the Square	Off-Broadway



Production began run	Production	Venue	Medium
1963	<i>The Winter's Tale</i>	New York City	
	<i>As You Like It</i>	New York City	
	<i>Anthony and Cleopatra</i>	New York City	
	<i>The Time of the Barracudas</i>	New York City	
	<i>Memo</i>	New York City	
	<i>The Blue Boy in Black</i>	Masque Theatre	Off-Broadway
	<i>Tchin-Tchin</i>	Ethel Barrymore Theatre	
1962	<i>Who's Afraid of Virginia Woolf</i>	New York City	
	<i>Tchin-Tchin</i>	Plymouth Theatre	Broadway
	<i>Mr. President</i>	St. James Theatre	musical; Broadway
	<i>The Merchant of Venice</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
	<i>The Tempest</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
	<i>King Lear</i>	New York Shakespeare Festival, Delacorte Theatre	Off-Broadway
	<i>Macbeth</i>	New York Shakespeare Festival, Heckscher Theatre	Off-Broadway
	<i>I Can Get It For You Wholesale</i>	Broadway Theatre	musical; Broadway
	<i>I Can Get It For You Wholesale</i>	Shubert Theatre	musical
	<i>Rosmersholm</i>	Fourth Street Theatre	
	<i>The Umbrella</i>	New Locust Theatre	
	<i>Under Milkwood</i>	Circle in the Square	Off-Broadway
	<i>Phaedra</i>		film
1961	<i>Ghosts</i>	Fourth Street Theatre	
	<i>First Love</i>	Morosco Theatre	Broadway
	<i>Mary, Mary</i>	Helen Hayes Theatre	Broadway
	<i>A Midsummer Night's Dream</i>	New York Shakespeare Festival, Wollman Memorial Skating Rink	
	<i>Much Ado About Nothing</i>	New York Shakespeare Festival, Wollman Memorial Skating Rink	
	<i>The Devil's Advocate</i>	Billy Rose Theatre	Broadway
	<i>Under Milkwood</i>	Circle in the Square	Off-Broadway
	<i>Smiling the Boy Fell Dead</i>	Cherry Lane Theatre	Off-Broadway
	<i>A Short Happy Life</i>		U.S. tour
	<i>The Best Man</i>		U.S. tour
1960	<i>The Best Man</i>	Morosco Theatre	Broadway
	<i>The Alligators</i>	York Playhouse	Off-Broadway
	<i>Rosemary</i>	York Playhouse	Off-Broadway

<b>Production began run</b>	<b>Production</b>	<b>Venue</b>	<b>Medium</b>
1960	<i>Hedda Gabler</i>	New York City	
	<i>Measure for Measure</i>	Belvedere Theatre	
	<i>A Distant Bell</i>	Eugene O'Neill Theatre	Broadway
	<i>Girl of the Night</i>	Warner Bros	film
	<i>Never on Sunday</i>		film
1959	<i>Sweet Bird of Youth</i>	Martin Beck Theatre	
	<i>Silent Night, Lonely Night</i>	Morosco Theatre	Broadway
	<i>The Geranium Hat</i>	New York City	
	<i>Chic</i>	New York City	
	<i>Flowering Cherry</i>	Lyceum Theatre	Broadway
	<i>The Saintless of Margery Kempe</i>	New York City	
	<i>The Nervous Set</i>	Henry Miller's Theatre	musical
1958	<i>The Golden Six</i>	New York City	
	<i>Heloise</i>	New York City	
1957	<i>The Guardsman</i>	Studebaker Theatre	
	<i>Lysistrata</i>	Studebaker Theatre	
	<i>A View from the Bridge</i>	Studebaker Theatre	
	<i>Much Ado About Nothing</i>	Studebaker Theatre	
1956	<i>The Immoralist</i>	Studebaker Theatre	
1955	<i>Stella</i> as art director		film
1950	<i>The Distaff Side</i>	Goodman Theatre	

Sources Used:

Theoni Aldredge: Broadway and Beyond  
Internet Broadway Database  
Ballet Theatre Foundation  
Internet Movie Database  
Contemporary Theatre, Film and Television  
Lortel Archives: Internet Off-Broadway Database

Appendix B



Theoni Aldredge at work (Cheryl)

Appendix C



Picture of Joseph Papp during construction of the Delacorte Theatre (Grove)

Appendix D



Image from original production of *Hair* (Simonson)

Appendix E



Michael Bennett (right) and Marvin Hamlisch during a rehearsal of *A Chorus Line*

(Maslon)

Appendix F



photo by George E. Joseph (Photo Archive)

Appendix G



Image from original *Dreamgirls* (JK)

Aldredge's sketch of *Dreamgirls*(Lampert-Greaux)

Appendix H



Original Cast picture from *A Chorus Line* (Brantley)



The cast of the 2006 revival of *A Chorus Line* (JK)

Appendix I



Image of Mia Farrow from *The Great Gatsby* (Horwell)

Appendix J



Image of Barbra Streisand from *I Can Get it for You Wholesale* ("Photos")

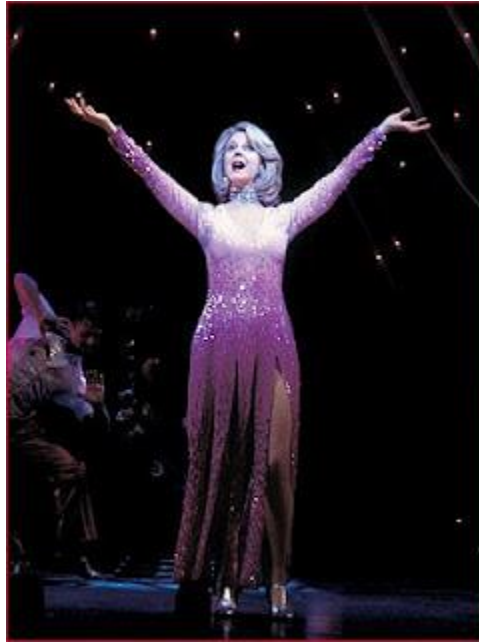
Appendix K



Image of Jane Fonda Workout Vinyl (Whittaker)



Appendix L



Blythe Danner in the 2001 revival of *Follies* (JK)



Gregory Harrison and company in the 2001 revival of *Follie* ("Photo")

## SCENES FROM **BLITHE SPIRIT**



MARTHA SWOPE

*Top: Patricia Conolly, Judith Ivey, Geraldine Page, Richard Chamberlain and William LeMassena. Center left: Judith Ivey and Blythe Danner. Center right: Geraldine Page and Richard Chamberlain. Bottom left: Richard Chamberlain and Blythe Danner. Bottom right: Judith Ivey, Geraldine Page, Nicola Cavendish and Patricia Conolly.*

45

Scenes from Blithe Spirit as costumed by Aldredge (Robert)

Appendix N



Portrait of Otto von Bismarck

painted by friend Franz von Lenbach ("Images")

Appendix O



The three sisters seated together (Photograph)

Appendix P



image from *La Cage aux Folles* (JK)



from *La Cage aux Folles* ("Photo Archive")

Appendix Q



Faye Dunaway as Laura Mars in tan split skirt and brown blouse in *The Eyes of Laura Mars* 1978 (Motilo)

Appendix R



*42<sup>nd</sup> Street* ("Photo Archive")

Appendix S



Marlee Matlin at the 1987 Oscars (Matlin)

## WORK CITED

- "About". *Publictheatre.org*. n.d. Web. 13 December 2012.
- "Aldredge, Theoni V. 1932- (Denny Aldredge, Theoni V. Adlredge, Denny Vachlioti, Deni Vachliotov)." *encyclopedia.com*. n.d. Web. 21 Apr 2013.
- Anderson, Jack. "Dance Review: The Man Who is Beheld in Lights and Balloons". *New York Times*. 10 April 2002. Web. 20 Feb. 2013.
- Barbour, David. "Three Times Three." TCI: Theatre Crafts International 31.4 (1997): 5. *MasterFILE Premier*. Web. 18 Apr. 2013.
- Brantley, Ben. "Surface Thrills: Remembering the Costumes of Theoni Aldredge." *New York Times*. 21 Jan 2011. Web. 21 Apr 2013.
- Buck, Genevieve. "Fonda ready to market clothes for those with fitting forms". *Chicago Tribune*. 24 November 1983. Web. 8 February 2013.
- Cheryl and Tommy. "Theoni V. Aldredge (1922 - 2011) One Singular Sensation". *Manhattan Wardrobe Supply*. 29 January 2011. Web. 13 December 2012.
- Conklin, John. "Theoni Aldredge: 1922-2011". *American Theatre*. 28.5 (2011): 20. Web. 20 Feb. 2013.
- Danziger, Marlies K. "Shakespeare in New York City, 1964". *Shakespeare Quarterly*, 15.4 (1964): 419-422. Web. 19 Apr. 2013.
- Dirks, Tim. "The Greatest Femmes Fatales in Classic Film Noir". *AMC*. n.d. Web. 25 March 2013.



- Feingold, Michael. "Theoni V. Aldredge (1923-2011): From *Hamlet* to *La Cage aux Folles*, one of New York's greatest costume designers". *The Village Voice*. 19 January 2011. Web. 13 December 2012.
- Frimark, Merle. "Past Productions: *The Rink*." *Chita Rivera*. 2013. Web. 26 March 2013.
- Ganz, Arthur. "Shakespeare in New York City". *Shakespeare Quarterly*, 34.1 (1983): 103-107. Web. 19 Apr. 2013.
- Gerard, Jeremy. "Michael Bennett, Theater Innovator, Dies at 44". *New York Times*. 3 July 1987. Web. 13 December 2012.
- Green, Wendy. "Bosha Johnson." *WWD*. 21 Jan. 1987. Web. 19 Apr. 2013.
- Grimes, William. "Theoni V. Aldredge, Costume Designer, Dies at 88". *The New York Times*. 21 January 2011. Web. 13 December 2012.
- Grode, Eric. "The City's Stage, in Rain, Heat and Ribald Lines." *The New York Times*. 24 May 2012. Web. 21 Apr. 2013.
- Gruen, John. "She is One of Broadway's Most Designing Women". *The New York Times*. 8 April 1984. Web. 24 March 2013.
- Harmetz, Aljean. "Neil Simon Is Sure You Must Remember This...". *New York Times*. 29 June 1977. Web. 29 March 2013.
- Herman, Jerry and Harvey Fierstein. *La Cage aux Folles*. New York: Samuel French, 1987. Print.
- Hodgson, Moira. "Makarova Stages a New 'Bayadere': Natalia Makarova Stages a New 'Bayadere'". *New York Times*. 18 May 1980. Web. 20 Feb. 2013.
- Holgate, Mark. "Review". *Vogue*. 15 September 2011. Web. 15 Feb. 2013.
- Horwell, Veronica. "Theoni Aldredge obituary". *the guardian*. 27 January 2011. Web. 13 December 2012.

Huntington, Richard. "Dressing for Success." *The Buffalo News*. 4 Feb. 2000. Web. 19 Apr.

2013.

"Images - Politics I: Forging and Empire." *GHDI*. 2013. Web. 21 Apr. 2013.

Jenkins, Nan Cibula. "Theoni V. Aldredge: Broadway and Beyond". *Theoni Aldredge:*

*Broadway and Beyond*. DePaul University Libraries: DePaul University Museum, 2006.

CD-ROM.

JK. "Legend: Theoni V. Aldredge." *JK's TheatreScene*. 13 October 2010. Web. 21 Apr 2013.

Kelly, Kevin. "One Single-Minded Sensation to those who Worked with him on a *Chorus Line*,

Michael Bennett was a Gifted Choreographer - and a Ruthless Master of Manipulation."

*The Boston Globe*. 7 January 1990. Web. 19 April 2013

Kisselgoff, Anna. "Dance: Ballet Theater Opens Season". *New York Times*. 7 May 1986. Web.

20 March 2013.

---"Feld Ballet: 'Straw Hearts,' a New Suite". *New York Times*. 12 October 1982.

"La Bayadere: Ballet in Three Acts". *American Ballet Theater*. Web. 27 Feb. 2013.

Lampert-Greaux, Ellen. "Theoni V. Aldredge: Winner of the 2002 Irene Sharaff Award."

*livedesign*. 1 Apr 2002. Web. 21 Apr 2013.

Laverty, Chris. "Costume Designer Theoni V. Aldredge Passes Away". *Clothes on Film*. n.d.

Web. 13 December 2012.

---. "Vanity Fair Fashion in Film Festival: 9<sup>th</sup>-11<sup>th</sup> September". *Clothes on Film*. 7 Sep 2011.

Web. 20 Feb 2013.

Looseleaf, Victoria. "The Story of the Tutu". *Dance Magazine*. October (2007). Web. 21 March

2013.

Maslon, Laurence. "Broadway & the Rock Score." *PBS*. 2013. Web. 21 Apr 2013.

Matlin, Marlee. "Oscars 1987: Marlee Matlin Reminisces on Her Historic Best Actress Win".  
*Entertainment Weekly*. 21 Feb 2012. Web. 30 March 2013.

"Milo Morrow Costumer, 73". 24 March 1995. Web. 13 December 2012.

Motilo. "Iconic Inspiration: *Eyes of Laura Mars*." *Motilo*. 10 Nov 2010. Web. 21 Apr 2013.

"New York Shakespeare Festival records". *New York Public Library*. n.d. Web. 13 December 2012.

NIST. "Standardization of Women's Clothing." *National Institute of Standards and Technology*,  
13 July 2009. Web. 23 March 2013.

"Past Decades: 1950s". *Publictheatre.org*. n.d. Web. 13 December 2012.

Pecktal, Lynn. *Costume Design Techniques of Modern Masters*. New York: Backstage Books,  
1999. Print.

Pedersen-Pietersen, Laura. "Finding Her Stage in the Costume Racks: CALLINGS." *New York Times*. 15 Nov. 1998. (Web). 19 Apr. 2013.

Phelan, Lyn. "Artificial Women and Male Subjectivity in 42<sup>nd</sup> Street and *Bride of Frankenstein*".  
*Screen*. 41.2 (2000): 161-182. Web. 31 March 2013.

"Photo Archive: Remembering the Costume Designs of Theoni Aldredge." *Playbill.com*. 2013.  
Web. 21 Apr. 2013.

"Photograph: Production Photograph Featuring Amy Irving, Jeanne Tripplehorn and Lili Taylor  
(Three Sisters)." *Roundabout Theatre Company*. n.d. Web. 21 Apr 2013.

"Photos For *I Can Get It For You Wholesale* - Original Broadway Cast Recording 1962."  
*Masterworks Broadway*. 2013. Web. 21 Apr 2013.

Pogrebin, Robin. "Backstage Pins and Needles". *The New York Times*. 16 March 2001. Web.  
13 December 2012.

Rich, Frank. "Stage: The Musical 'Cage aux Follies'". *New York Times*. 22 August 1983. Web. 13 December 2012.

Roberts, Sarah B. "Blithe Spirit - 1987, Neil Simon Theatre, Broadway." *Adventures in Playbill*. 17 July 2010. Web. 21 Apr 2013.

Schiro, Anne-Marie. "Fashion: Sunny Imports". *New York Times*. 1 Feb 1976, SM14. Web. 23 March 2013.

Simon, John. "Skating on Thin Wood". *New York Magazine*, 20 February 1984. Web. 25 March 2013.

Simonson, Robert and Kenneth Jones. "Theoni V. Aldredge, Costume Designer of *Annie, La Cage, A Chorus Line, Dead at 88*". *Playbill*, 21 January 2011. Web. 13 December 2012.

Simonson, Robert. "Playbill.com Picks Revisited: The Five Top Rock Musicals of All Times." *Playbill.com*. 19 October 2012. Web. 21 Apr. 2013.

"The History of a Dance Tutu". *Dancedirect.com*. n.d. Web. 22 March 2013.

"The Making of Superstars: *Dreamgirls* brings look, style and songs of Broadway smash art center of coastal carolina." *Arts Center of Coastal Carolina*. 27 March 2013. Web. 27 March 2013.

"Theoni V. Aldredge." *Ballet Theatre Foundation*. 2007. Web. 21 Apr 2013.

"Theoni V. Aldredge". *The New York Times*. n.d. Web. 13 December 2012.

"Theoni V. Aldredge." *Internet Broadway Database*. n.d. Web. 21 Apr 2013.

"Theoni V. Aldredge." *Internet Movie Database*. n.d. Web. 21 Apr. 2013.

"Theoni V. Aldredge." *Lortel Archives: The Internet Off-Broadway Database*." 2013. Web. 21 Apr 2013.

"Theoni V. Aldredge: Broadway & Beyond Costume Exhibit At DePaul". *Live Design*. 15 March 2006. Web. 13 December 2012.

Warren, Virginia Lee. "Dress Designers Find Road to Broadway Hazardous: Cast Changes May Call for Changes in Costumes." *New York Times*. 12 October 1964. Web. December 2012.

Whittaker, Jacob. "Jane Fonda's Workout Record." *flickr*. 10 Aug 2009. Web. 21 Apr 2013.