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## Death by Design: Giving Life to Mark Twain's Posthumous Success, Is He Dead?

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Death by Design:  
Giving Life to Mark Twain's  
Posthumous Success, *Is He Dead?*

A Thesis

Submitted to the Graduate Faculty of the  
University of New Orleans  
In partial fulfillment of the  
Requirements for the degree of

Master of Fine Arts  
In  
Film, Theatre, and Communications Arts  
Costume Design

by

Mignon Charvet

B.F.A. The Savannah College of Art and Design, 2009

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## **ABSTRACT**

The following thesis documents the costume design process and execution for the staged production of Mark Twain's *Is He Dead?* as adapted by David Ives. It was produced at the University of New Orleans as part of the Film, Theatre, and Communication Arts Department 2011-2012 season in collaboration with New Orleans theatre company, The NOLA Project.

In conjunction with the director and the design team, it is the role of the costume designer to support the overall concept of the production. The documentation of this process begins with the textual, historical, and visual research pertaining to the design concept. The various aspects of the costume design process are presented leading up to the execution of the final design and successful realization of the play, concluding with a final analysis of the work. Supporting visual documentation and sources used to illustrate the phases of design are contained within the subsequent appendices.

Costume Design, Mark Twain, *Is He Dead?*, Theatre Design, Period  
Fashion

## **PREFACE**

This thesis is submitted in partial fulfillment of the requirements for a Master of Fine Arts from the University of New Orleans Film, Theatre, and Communication Department in Costume Design. It contains the process for work done from July 2011 through September 2011 on the theatrical production of Mark Twain's *Is He Dead?* as adapted by David Ives.

For reasons beyond any one party's control, the original production scheduled to fulfill my graduate requirement was unexpectedly canceled. As a result, documents and additional reference materials typically included in the appendices of this sort of document are not available. Such materials include: rehearsal logs, budgetary information and receipts, initial sketches, and actor measurement forms. It was decided by the Theatre Department administrators this previous work was satisfactory and necessary to graduate in a timely manner. Despite the missing articles, the ability to evaluate the validity of the document should in no way be hindered as a result.

## INTRODUCTION

On the surface, Mark Twain's *Is He Dead?* is an elaborate farce portraying the not so unfamiliar tale of a talented starving artist who, along with the help of his animated pupils, fakes his death to increase the value of his paintings. The predictable complications involved with this scheme prove to be undeniably entertaining. However, jokes involving cross-dressing, love triangles, mistaken identity, and the stench of the Limburger cheese, are comedic devices used to tell a much deeper story exhibiting the price of fame, the trappings of greed, and the value society puts on talent and art.

It is the wish of the director to emphasize the various personalities that make up the diverse cast visually through the costumes and through stylized physical humor. This will be done in several ways: First, it is important to understand the conditions under which the play was written and the satirical elements Twain used to ridicule this historical society. Chapter one tells the history of *Is He Dead?* from a manuscript in a drawer to a fully realized and adapted comedy performed on Broadway a little over a century later. The first chapter also examines Mark Twain's thoughts about art, attitude towards the French, and his fondness for the painter, Jean-François Millet.

Chapter two includes an analysis of the play including its major themes with a brief outline of the major dramatic action as it pertains to the visual elements of the wardrobe. This chapter will further explore the director's concept and the collaboration with the design team which results in a solid basis for the overall design



scheme of the production. Furthermore, I will discuss the process of designing for a farce and translating the costume elements of the time period into exaggerated comedic pieces, resulting in fully-developed, expressive characters. The third chapter focuses solely on the design process and construction of the garments for the major dramatic characters with a thorough character analysis, aided by visual research and costume renderings.

The final chapter concludes with a summary of the expectations and result of this project as a whole, as well as an analysis of the design and execution. This chapter also documents my growth as a designer as a result of my work on this production and what I am continuing to learn in retrospect a year after completing it. Finally, the appendices contain all supporting documentation for this production, such as, production photos, calendar, contact sheets, rehearsal reports, and budget information.

## CHAPTER 1:

### Mark Twain and the History of *Is He Dead?*

#### The Healing Power of Laughter

Mark Twain wrote *Is He Dead?* while living in Vienna during the winter of 1898. After many unsuccessful attempts to get the work produced, the manuscript sat in obscurity for over a century until its rescue in 2002. Shelley Fisher Fishkin, a professor of English and Director of the American Studies program at Stanford University, came across the script in the Mark Twain Papers at UC Berkeley's Bancroft Library. Fishkin is one of the leading scholars in American culture and literature, particularly on the work of Mark Twain. Even though several other scholars knew of the existence of the play, few paid it very much attention. While reading the work for the first time, Fishkin recalls, "[I] found myself laughing out loud in the archives, I decided that this delightfully ebullient play deserved to be rescued...(7)." She did indeed rescue the manuscript from the back file of a drawer within the dusty archives and despite Twain's well-deserved reputation as a "terrible playwright," she succeeded in having University of California Press publish the play in 2003 just as Twain wrote it, complete with his memorandum of notes and Fishkin's afterword of extensive scholarly knowledge.

Surprisingly, Twain wrote *Is He Dead?* while facing the worst depression of his life. After financial problems which ultimately resulted in declaring bankruptcy and relocating his family to Vienna, Twain suffered another blow with the sudden death of his eldest

daughter, Susy. After the funeral, the family relocated to a small brick house; his younger daughter, Clara, recounts her father's pain within the pages of her journal:

"It was a long time before anyone laughed in our household... Father's passionate nature expressed itself in thunderous outbursts of bitterness shading into rugged grief. He walked the floor with quick steps (Powers 580)..."

Twain attempted to deal with the tragedy by drowning himself in work. Even though he managed to finish his next travel book, *Following the Equator*, Twain complained in letters to editors and friends he hadn't been able to finish any of the twenty magazines and books he had started over the months after Susy's death (Fishkin ix-x).

In the time following his daughter's death, Mark Twain's writing is generally characterized as "a dark, brooding period." Many of the various gloomy essays and stories he wrote weren't published until after his death, perhaps due to their dark nature. He explored themes in his writing involving the struggle of good and evil after reading the recently published novel, *Dr. Jekyll and Mr. Hyde*; he wrote drafts for a manuscript titled "Letters to Satan" about Satan's intervention in the world (Powers 586). He also studied William James's *Principles of Psychology* and entertained the idea of possible alternate "realities" embodied in his dreams. He questioned his own existence within works such as "What Is Man?" which expressed a view of man as a machine and ways to avoid said inherent impulses (Powers 595).

Ironically, Twain found relief from this troubled time by writing a comedic play. Twain, however, was no stranger to the theatre. He was

involved in the theatre community all his life. As a child he was exposed to amateur Shakespearian theatrics, which would fuel his desire to see as much professional theatre as he could during his young adulthood. It is likely Twain developed his taste for satirical comedies and farce while living in Virginia City, Nevada during the early 1860s. The area supported many thriving theaters where touring companies would perform mainly romantic and burlesque comedies as well as farces (Fishkin 147). Additionally, he worked for the Virginia City newspaper, the *Territorial Enterprise*, as a theatre critic where he routinely reported from reserved front row seating at the newly erected Virginia City Opera House (Fishkin 147). He would continue to work as both a comedic and serious theatre critic throughout most of his life, and when we wasn't writing about plays, he was continually attending the theatre for pleasure, all the while persistently trying to make it as a playwright.

Mark Twain's first convoluted attempt to have a play produced took place shortly after finishing *The Gilded Age*, a satire about post-civil war America; he wrote the book along with close friend and fellow writer, Charles Dudley Warner. The two sought to have "The Gilded Age: A Drama" produced theatrically, but refusing to share a third of the profits with a copyrighter, they shelved the project temporarily. A year later, a San Francisco theatre company staged a dramatized version of the work highlighting the role of Twain's most amiable character from *The Gilded Age*, Colonel Sellers. After gaining the whole copyright from Warner, Twain went to work amalgamating *The Gilded Age* with the adaptation by the unauthorized theatrical

production he had seen in San Francisco into *Colonel Sellers*, a play about a man who embodied the spirit of American Culture. Despite Twain's mediocre feelings about the writing, the work would still become one of the most successful plays of the decade, and brought in more money than all of Twain's books combined (Fishkin 149).

It is no doubt the fortune brought in by *Colonel Sellers* would encourage Twain to write more works for the stage even though varying reviews proclaimed it "excessively thin in texture." His next theatrical venture, *Ah Sin*, would not only prove to be a horrible play, but a financial disaster as well. *Colonel Sellers* may have been "a wretched thing," but at least it made money. *Ah Sin* wasn't spared its own degrading remarks. The actor playing the lead in *Colonel Sellers*, John Raymond, said the play was "the worst play he ever saw" while Mark Twain himself routinely referred to it as "that dreadful play" (Schirer 51). While others unknowingly mocked Twain by successfully transforming Twain's classics *The Prince and The Pauper*, *Pudd'nhead Wilson*, and *Tom Sawyer* into profitable staged productions, he was only successful in having *Colonel Sellers*, *Ah Sin*, and *Colonel Sellers as a Scientist* (the disastrous spin off) produced during his lifetime.

It is surprising after multiple failed attempts at theatrical writing, supporting a family while financially ruined, and the recent death of his daughter with ensuing depression, Mark Twain was capable of engaging in writing a comedy. Nonetheless, after a major unproductive period, Twain wrote to his friend and financial advisor, Henry Huttleston Rogers, "Since we have began to pay off the debts I

have abundant peace of mind again-no sense of burden. Work is becoming a pleasure again-it is not a labor, any longer. I am up to my ears, the last 3 or 4 weeks-and all *dramatic*." He reports his progress to another friend, "I have made a change lately-into dramatic work-& I find it absorbingly entertaining. I don't know that I can write a play that will play; but no matter, I'll write half a dozen that won't anyway." He goes on to write about one play he was particularly excited about: *Is He Dead?*. This time, Twain had his harshest and most trusted critic, Mrs. Clemens, read the work and she thought it was "pretty bully." He thought it was pretty good himself (Fishkin x).

In spite of his grand plans for success along with his wife's approval, he would eventually give up trying to have the play produced a year after he wrote it. He had lofty goals of producing the work simultaneously in both New York and London. His failure in doing so may have been a simple spell of bad timing. In Britain, his close friend and regional dramatic agent was Bram Stoker. Stoker was at the peak of his career when Twain sent him the manuscript for *Is He Dead?*; he had recently published the soon to be classic, *Dracula*, the previous year. He was also working diligently at making the theatre he managed, the Lyceum, the predominant theatre in London. Stoker was a fellow member alongside Twain in the Players Club, an amateur theatrical group based in New York, he invested in Twain's patented typesetting machine at his recommendation (the failure of which aided in Twain's eventual bankruptcy), and he took care of Twain during the hard time following the death of his daughter. Naturally, Twain was certain Stoker would have no problem producing his new play at the

Lyceum even though Stoker didn't care for the play, politely suggesting it was a play "for America, possibly-not for England." However, Twain was still confident the play would make its debut. Unfortunately, the same February Twain sent the work to Stoker, Stoker's theatre along with forty-four plays worth of scenery, costume, and prop storage, burned to the ground (Fishkin 127). In America, Twain called together as many friends in the business as he could think of, but nothing played out. Perhaps producers at the time saw too much similarity to a recent hit in New York, *Charley's Aunt*. Both plays involve a rich widow and the attempt to deceive by cross-dressing as a woman. It's no doubt Mark Twain was inspired by the wildly successful play and shamelessly borrows some major themes. However, the main character in *Charley's Aunt* was a fictitious character, not the most famed painter currently in America, Jean-François Millet. Even though *Is He Dead?* is a complete fabrication of Millet's actual life, it is understandable why Americans at the time were upset by the image of their beloved painter dressed in women's clothing and put in implausible situations, however hilarious. It would be as if a contemporary playwright put a currently famed artist such as Jackson Pollock in a skirt and had him prance around the stage. No matter how respectfully and carefully the characters of Millet/The Widow were portrayed, it still proved to be too much for American audiences of 1898.

Mark Twain's Reflections on Art, Painters, and the French

Twain's numerous travel books document his give-and-take relationship with art; what is clear from his recordings is the relationship was critical and ever changing. In his first travel book, *The Innocents Abroad*, Twain recounts his first trip to France and his visit to the Louvre. Twain tells the exhaustive tale of his journey to the museum, made difficult by an intrusive and impossible French tour guide. Several pages of the chapter delightfully describe the seemingly strange manner and dress of the guide: his "atrocious name," voracious appetite for food and drink, and never-ending attempts to persuade Twain and his travel companion to buy the locally famed silk garments versus simply leading them to the Louvre as they had repeatedly requested. Twain recounts the first day: "The treacherous miscreant! We got no sight of the countless treasures of art in the Louvre galleries that day, and our only poor satisfaction was in the reflection that Ferguson (the driver in cahoots with the tour guide) sold not a solitary silk dress pattern (99)."

Twain confesses he wrote exhaustively about the adventure "for the satisfaction of abusing that accomplished knave." Nonetheless, he seemingly found the encounter to be more exciting than his ventures in the Louvre, which treasures were only granted a single paragraph. However, what he lacked in word length, he made up for in harsh critiques of the old masters' work:

"Some of them were beautiful, but at the same time they carried such evidences about them of the cringing spirit of those great men that we found small pleasure in examining



them. Their nauseous adulation of princely patrons was more prominent to me and chained my attention more surely than the charms of color and expression what are claimed to be in the pictures. Gratitude for kindness as well, but it seems to me that some of those artists carried it so far that it ceased to be gratitude, and became worship.

(109)."

Twain comments extensively throughout *The Innocents Abroad* on his disapproval of the ways Americans are expected to idolize foreign lands' culture and works of art; in this instance, he's calling attention to the corrupt financial arrangement between patron and painter. I can only speculate to which paintings offended Twain so deeply to write such harsh words, but Jacques-Louis David's painting of *Napoleon Crossing the Alps* (which he is depicted astride a gallant white stallion when it was a mule in actuality) and the *Portrait of Madame Juliette Récamier* (who is depicted shamelessly as the infamous god, Venus) are a few works that come to mind displaying the flattery painters were encouraged or ordered to portray as part of their commissions (see Figs. 1&2).

Originally put into place by the Academy, the hierarchy of genres ranks a painting's importance according to its subject matter. The Academy taught practicing artists this model to evaluate and showcase their artistic skills. History paintings were ranked the highest because they culminated all the skills taught by the Academy. They depict subjects borrowed from religious, classical, and mythological literature as well as actual historic works ranging from ancient to

very recent. Artists received recognition for their work and skills by submitting their pieces to the Salon, an annual or biannual gallery, which display framed works of art from floor-to-ceiling for art critics and the bourgeoisie to attend; to have work displayed was essential to any artist's future success or failure (see Figs. 3&4). Napoleon Bonaparte quickly realized the Salon was a great vehicle for propaganda. He manipulated the hierarchy of genre system set up the Academy by commissioning many large-scale paintings planned to glorify his military exploits and grand social engagements with the intent of having many of them displayed at the Salon. Moreover, the Salons were extensively covered and reviewed by the newspapers for all who couldn't attend and the most popular paintings would commonly be reproduced as prints for inexpensive distribution throughout the Empire (Chu 119-129). In addition to *Napoleon Crossing the Alps*, David's *The Coronation of Napoleon in the Cathedral of Notre-Dame* dwarfed any other painting that was displayed, measuring some 20 by 30 feet, representing life-size portraits of royalty and dignitaries in attendance (see Fig. 5). These *grandes machines* or "big contraptions" were contracted by the government usually to well-established older artists that had once been members of the Academy, making it harder for aspiring artists to be noticed and receive commissions. Portrait paintings were considered secondary to History paintings, but were most profitable for established painters and aspiring ones alike. Luckily, the growing numbers of bourgeoisie liked to furnish their homes with portraits of themselves and their families, so competition for commissions was fierce. Twain believed this corrupt system which

implemented the exchange of funds for paintings depreciated the quality (and his appreciation) of the work.

Twain's trip to Europe, immortalized in *The Innocents Abroad*, greatly influenced the content of *Is He Dead?*. Before visiting the Louvre for the first time, he attended the second world's fair to be held in Paris, the International Exposition of 1867. While at the fair he personally set eyes on worldly rulers and illustrious men who make cameo appearances in his play, such as Napoleon III and the Sultan of Turkey. However, it's clear the most impressionable exhibition he saw were the paintings of Jean-François Millet. Millet's most famous masterpieces, *The Angelus*, *The Gleaners*, and *The Potato Planters* were all on display during his visit. Although he didn't mention the pieces in his book, he relives the feelings they gave him through the character of Chicago and Dutchy's discussion about *The Angelus* in *Is He Dead?*:

CHICAGO. Ah it's great! That's the true word for it - Great!

DUTCHY. (Laying hand on this heart.) she make me *feel*- here. Dot pring pack Chermany-it pring pack *home*. Wenn I look at dot picture

CHICAGO. You've hit it! I don't know much about Catholic countries, but it makes me feel so myself. That's the grand test-that's great art- and great art, supreme art, has no nationality.

DUTCHY. Oh, dot is so, Shecaggo. Dot picture she lif' me righd up to heaven!

CHICAGO. Look at the noble simplicity of it! No fuss, no feathers, no tricks of color, no theatrics; just solemn half-light, and those brooding distances for the chimes to wander through, and those two humble figures, so poor outside, so rich with the peace of GOD in their hearts (21).

Undoubtedly, Twain appreciated the work of Jean-François Millet because his paintings did *not* depict portraits of wealthy contributors or grand falsified historical scenes, but the ordinary lives of laborers depicting the plight of the everyday life.

The corrupt impression on the art system of France, started during the time of Napoleon Bonaparte, would continue to shape the politics of Salons up to the Second Empire of France while Jean-François Millet practiced. The Salons during the Second Empire were characterized by significant government involvement. In 1863, Napoleon III appointed Count Alfred de Nieuwerkerke the Superintendent of Fine Arts, granting him unprecedented authority in the art world (Chu 277). Nieuwerkerke sent sweeping reforms to Salons and the Ecole des Beaux-Arts, the most prestigious art school in France. Even though these reforms took control back from Academy, most innovative artists found it just as difficult to have their work accepted into the Salons (Chu 277).

During the Second Empire of France, popular trends at the Salons had moved away from the monumental *grande machines* of the Napoleonic Empire to smaller paintings of Historical genre scenes, Oriental scenes, and classically reminiscent nudes (Chu 288). Even landscape

paintings would start to be displayed at the Salon and greatly sought after during the Second Empire, even though they are ranked last on the hierarchy of genres. Some paintings of peasant life made their way into the Salon as long as the painters maintained "the bourgeois myth of rural society" by underplaying the wretchedness of peasant life and concentrated on a morally or idealized working life (Chu 289). Millet, the "father of peasant painting," refused to conform to a censored view of peasant life and continued to accurately portray the plight of the lower class. No painting represents this harsh existence more beautifully than in Millet's painting, *The Gleaners* (see Fig. 6). It pictures three women, painstakingly collecting the last few bits of wheat left behind in the field after the harvest. "Gleaning" was an accepted practice in organized societies since biblical times in which lowly community members are welcome to come after the harvest and collect the left behind bits of grain (Murphy 75). Millet depicts the women in a most uncomfortable position both to evoke pity for the physical pain of the job and to represent the lowly position of peasants during the nineteenth century. Idyllic paintings of rural life would continue to grow in popularity as farming reduced in actuality due to industrialization, explaining the tremendous success of his significantly less controversial painting, *The Angelus* (see Fig. 7). "Millet wished to give an impression of music; he wanted the noises of the country, even the church-bells, to be heard (Sensier 132)." Millet goes on to admit it is one of his favorite pictures; it revives his childhood feelings growing up as a peasant. The painting shows a man and women working on the farm as they are interrupted by

the tolling church bells in the distance. They stop and bow their heads in respect and recite "Angelus domini nuntiavit Mariae." Millet completed the work in 1859, it was put on display at the Exposition Universelle in 1867, and in 1889 - after an intense bidding war between France and the United States - it was finally bought by an American consortium for more than 500,000 francs (Chu 290). Americans had become obsessed with the French painter through the 1890's, earning them a reputation for being "Millet-mad" and by the end of the century *The Angelus* would become the most famous painting in the world. Unfortunately, Millet died in 1875, within five years of having been asked to jury a Salon and finally selling paintings for 15,000-20,000 francs. The world would not truly appreciate his talents until after his death. Using this injustice as a premise for a play, along with the tremendous success of *The Angelus* and the notoriety of the painter, Twain believed a play with Millet at the heart was sure to be a hit.

While Mark Twain seems sympathetic to the French painter, he doesn't make an attempt to hide his longstanding disapproval of the French between the lines of *Is He Dead?*. Fishkin believes his antipathy towards the French comes across most in The Widow's final speech. She asks the assembled cast of friends to keep the secret of her real identity, but even if they tell, "nobody will believe you" because "when France has committed herself to the expression of a belief, she will die a hundred thousand deaths rather than confess she has been in the wrong (143,183)."

Mark Twain's first encounter with France and the French was in 1867, as recorded in his travel book, *The Innocents Abroad*; within these pages, Twain makes no attempt to hide his criticisms of French society. He complains of the lack of soap in French hotels and the seemingly unusual behavior of carrying his own comb and tooth-brush. He and his travel companions find entertainment in making fun of the impossible tour guides and the *commissionaire* of the hotel. After half a day of dreaming of an exotic shave by a Parisian barber, he was met by a "cruel infliction of a shave" while "tears of exquisite agony coursed down my cheeks (92)." Nonetheless, he did find much to admire. He found much of the landscape of France as "a pleasant land," even comparing the gardens of Versailles to the Garden of Eden. He makes a point to commend the overly attentive wait staff, and has no complaints for the French while they provided wine at every meal.

Twain's first recording with the French is nothing short of enjoyable (for the reader). Many of the people and attitudes he encountered on this voyage had enough impact to make an appearance in *Is He Dead?* thirty years later; However, current affairs made just as much of an impact. Mark Twain and the rest of the world became acclimated with the controversial events of the Dreyfus Affair during the weeks he was writing *Is He Dead?*.

On January 13, 1898 the French writer, Emile Zola, published his famed letter, *J'Accuse*, in the French newspaper, *L'Aurore*. The French poet Charles Péguy recalled, "All day long, in Paris, one could hear the news venders hoarsely crying the name of *L'Aurure*, as they ran with huge bundles of it under their arms, selling it to eager

purchasers (Cahm 67).” Over 200,000 copies were sold. News of the exposé spread like wild fire and was immediately reprinted worldwide, helping push the Dreyfus case into a full-blown political and social affair. Zola’s letter, addressed to the President of France, explains how French anti-Semitism perverted the cause of justice in the Dreyfus case (Fishkin 183).

In 1894, Alfred Dreyfus, a Jewish artillery captain from Alsace, was falsely accused of passing documents connected with national defense to a foreign power. He was wrongly charged with high treason, court-martialed, and convicted. He was imprisoned on Devil’s Island while his family and a multitude of supporters following the case maintained his innocence. Several years later, the real culprit, Major Ferdinand Esterhazy, was identified; however, instead of being brought to justice, a military mounted cover-up found Esterhazy innocent. Zola had followed the affair from the beginning, often writing articles that fueled public interest in the case. While multiple attempts were made to sway Zola to the other side, this recent development forced Zola to publish his scathing expose two days later. “Zola’s previous articles had been long on passion but short on names. Now, however, the writer listed the criminals like a taxonomy of poisonous plants (92).” The historian, Michael Burns, goes on to imply Zola may have over-exaggerated parts of his letter in the interest of inciting the public. As a result, Zola was convicted of libel and chose temporary exile in England while rumors flew that Zola and his “Jewish paymasters had insulted the army in their desire to lead France to war



and destruction (Johnson 97).” Eventually, Zola’s letter helped clear Alfred Dreyfus’s good name in 1906.

Twain saw the events surrounding the Dreyfus affair as just another example of the depravity of social and moral virtues marking French society as a whole. Typical remarks by Twain towards the conclusion of the Dreyfus affair at the end of the century commonly included “Truth, to [a Frenchmen], is thing to be told when it will answer the purpose as well as a lie”; or, the “French are the connecting link between man & the monkey (Fishkin 185).” A manuscript from his most current travel book, *A Tramp Abroad*, Twain deplorably states, “A favorite pastime of the French, from time immemorial, has been the burning and slaughtering of each other”; and concludes his essay, “I have the highest hopes of France, I have the deepest and most heartfelt yearnings for her moral and intellectual elevation and enlightenment (“Letter from Earth” 146-151).”

In addition to Twain’s disapproval of the French from his travels and the events of the Dreyfus affair, additional slights of irritation flared due to the failure of the French to get his jokes. Due to the messy French translations of his work, neither Twain nor his work were ever popular in France during his lifetime. A 1911 article in the French newspaper, *Le Figaro*, declares, “It is difficult for a Frenchmen to understand Mark Twain as for a North American to understand La Fontaine (Asselineau 16).” Overall, France’s failure to appreciate Millet’s work until after his death was a deep seeded fear Mark Twain had for his own career – that his best works were already behind him.

David Ives and The Production of *Is He Dead?*

On December 1, 2003, National Public Radio's Neal Conan held an interview with Shelley Fisher Fishkin on *Talk of the Nation* to both discuss her newly edited book, *Is He Dead?*, as well as other works of Mark Twain in honor of his birthday the previous day. She was later joined by successful theater producer Bob Boyette to discuss the initial proceedings of having *Is He Dead?* finally brought to the stage. Still in the early phases of development, the collaborators had yet to find a director, but knew they wished to have the script adapted by a playwright who shared their vision for the production - to maintain the integrity of the script while making it more accessible to a modern audience. Twain himself knew the script needed a doctor and admitted the play would be challenging to produce as is. Luckily, they found a perfect collaborator in David Ives, whose comedic playwrighting and dynamic characters would prove to be an ideal match for Twain's script. Mechanically speaking, Ives cut the first of three extended acts down to the first scene of the first act and introduced the audience to the hero, Millet, within the first few pages, rather than halfway through the first act, as Twain had written it. He also reduced Millet's worldly pupils to three characters and reduced the endless art buyers, who constantly waft through Millet's studio, down to one character. Certain scenes are almost just as Twain had written, such as the gag involving an attractive woman who turns out to be made of artificial parts, as well as Millet attempting to serve tea to his landladies while maintaining the refinement of a

lady. Other jokes were simply transposed to other sections of the play. In David Ives's words:

"In everything I did as an adapter, I took it as my job not to replace Twain but to complete his work, to do what he himself would have done had he had 97 more years to think about it and a few more plays under his belt. He turned out to be a superb collaborator (101)."

Fishkin and Boyette were also able to find an ideal director for the project. Michael Blakemore is the only person to receive a Tony Award for best director of a play and a musical in the same year ("The Mark Twain Anthology" 454). He is also no stranger to farce, having directed the 1982 premiere of Michael Frayn's *Noises Off* in England. Blakemore's experience with farce would prove skilled again with *Is He Dead?*. Ben Brantley of *The New York Times* compliments his directing in a review of the play: "He keeps the familiar machinery running smoothly without ever letting it shift into automatic pilot. And he understands the difference between knowing exaggeration and crowd-pandering vulgarity." Finally, Mark Twain's play, as adapted by David Ives, premiered at the Lyceum Theatre in New York on December 9, 2007. *Variety* called the play "a ripe enjoyable confection! And elaborate madcap comedy that registers high on the mirth meter and reaches especially giddy comic highs!" The production would go on to win or be nominated for a Callahan Award, a Tony, an Outer Critics Circle Award, and four Broadway.com Audience Awards.

As a struggling artist, I relate to this script in ways that are not at all amusing. One can only hope to achieve the creative genius

Mark Twain ascended to - only without living through the downfall.  
It's worth noting that in the weeks before starting work on *Is He Dead?*, Twain corrected the world with his famous words, "The rumors of my death have been greatly exaggerated." In reaction, he started writing- almost as if he knew the play wouldn't be appreciated until after his death, just as its hero.



*Napoleon Crossing the Alps* by Jacques-Louis David (Chu 119)



*Portrait of Madame Récamier* by Jacques-Louis David (Chu 139)





*Charles X Distributing Awards at the Salon of 1824*  
by Jean-Auguste-Dominique Ingres (Chu 207)



*Four o'clock at the Salon du Louvre*  
by Francois-Auguste Biard (Chu 233)



*The Coronation of Napoleon* by Jacques-Louis David (Chu 121)





*The Gleaners* by Jean-François Millet (Chu 26)



*The Angelus* by Jean-François Millet (Chu 290)



## CHAPTER 2:

### Play Analysis and Conceptualization

#### Script Analysis

Before the debut of *Is He Dead?* in New York in 2007, Shelley Fisher Fishkin describes – within the afterword of her newly published work – her reasons for believing that Mark Twain's play would play in the modern world, even though it proved to be too wild for the audiences of the 1890's. She sternly defends the major themes, insisting they still resonate within our society today: questions of one's own existence and purpose in the world, the power of women in society along with appreciation for how far we have progressed, the role of hype in the art world, and discussions of what makes "art" art.

I read Mark Twain's original manuscript for the first time in the summer of 2011, while excitement circulated of our department's collaboration with The NOLA Project. I was both eager to be part of the collaboration and excited by the possibility of working with period costumes. Naturally, I wished to be included on the project. However, upon reading the script for the first time, I had some concerns. Firstly, (unaware of the adapted Playscripts version we were to produce) I didn't find the three extended acts particularly funny or engaging, despite Fishkin's glowing enthusiasm. Furthermore, the dated theatrical conventions and unusual dialects were confusing and made me fearful of the response by the students at our university, as well as the local theatre community. Anticipating to become the

costumer, I wondered with great concern how I was going to appropriately dress a cast of 30+ in period costumes with little time and money. Nonetheless, I pursued the project as an exciting opportunity. After going through the ranks, negotiating with The NOLA Project's "resident costume designer," and speaking to the director, recent MFA graduate Beau Bratcher, I got the job.

Beau and I immediately went to work discussing the basics of the production, with the opening of the show quickly approaching in less than six weeks. He sent me a copy of the Playscripts version of the play as adapted by David Ives (much to my delight) and confirmed the setting of the play we wished to portray: Barbizon, France 1846. I quickly went to work tracking down the cast for measurements and starting on some initial sketches, wishing to present them at the first read-through. The first meeting and proceeding read-through with the cast and director proved to be entertaining and informative. Beau expressed his desire to emphasize the comedic elements of the farce through the physical humor of the characters and visually through the costumes.

The play opens as two pupils of Jean-François Millet enter the painters' studio, Agamemnon Buckner (or "Chicago") and Hans Von Bismarck (or "Dutchy"). We learn that the group of painters is struggling to sell their work and as a result, owe a great deal of money to the dreaded picture dealer, Bastien André. Shortly after, friends of the painters enter, the Leroux family: Marie, Cecile, and Papa Leroux. We learn the family is also in debt to André and share the painters' discontent for him. Chicago playfully engages his lover,

Cecile, while she acts uncomfortable with his forwardness in public. The family is meeting with André suddenly and chooses to meet with him at Millet's studio because Marie has recently turned down another one of Andre's repeated requests to marry him. Millet arrives next with a pile of canvases under his arm which he was unable to sell before André comes to collect. He admits he wasn't able to sell a single painting and shares his perspective on his work:

MILLET: Nothing.

(Showing the canvases: "The Sowers," "Man with Hoe,"  
"Harvesters Resting.")

Not this. Not this. Not this. One man said they were too melancholy. Another said they were brutal and freighting. As if the lives of these people weren't brutal. I am only trying to say as best I can about the common man what I myself have seen with my own eyes (15).

Even though he wasn't successful in *selling* his paintings, he manages to put the finishing touches on his most recent work, *The Angelus*. Marie declares it a true masterpiece, while Millet bemoans that makes it unsellable for sure. When André arrives to collect his debts from both parties, Millet reminds him of the contract which allows André to take a painting for 100 francs each to release him from his debt, but André refuses, stating the contract reads he may take them "as he likes," but, he likes none and he takes none. Jealous of Millet's relationship with Marie, he wishes to ruin Millet. André makes one last attempt to persuade Marie to marry him by blackmailing her father. Andre states he will forgive their debt if Leroux forces his

daughter to marry him; otherwise the payment is due the following day. Leroux refuses and André leaves in a fit. Next to arrive are Millet's two lovable landladies, Madame Caron and Bathilde. At the sight of them, Millet apologizes for the late rent and offers to pay them with a painting for each month owed. The two happily accept the paintings and take the Leroux family to dinner out of pity while the painters are left to plan an open house in a last attempt to sell Millet's work and pay off the looming debt. With the help of the last member of their slovenly quartet, Phelim O'Shaughnessy, the men exhaustively prepare and scheme up ways to cause a draw. Unfortunately, the anticipated stampede of buyers only attracts one person, an oblivious English consumer, Basil Thorpe. After perusing the room, Thorpe decides not to buy anything since the painter isn't dead, believing a work isn't good until after his death, thus, revealing the premise of the play. Defeated, the painters scoff at Thorpe's absurd comments, and as Millet considers the prospects of prison or even ending his life, Chicago has an idea: Millet should fake his death to drive up the cost of his paintings. Furthermore, they want to disguise Millet as a Widow to avoid detection. Millet reluctantly agrees.

Within the next scene, the trio of pupils are busily driving up the prices of Millet's paintings and convincing the press of Millet's sudden and seemingly serious health condition. A journalist, Claude Rivière, from the French newspaper, *Le Figaro*, visits the studio to gather information on Millet, claiming he is a long-time admirer. It's worth noting that Twain takes this opportunity to write the reporter as a plain sycophant to get back at *Le Figaro* for writing ill words

about him. The reporter greedily takes Chicago's carefully constructed packet of paper about the life and works of Millet and leaves the studio vowing to "figarize" him. While the three students are distracted, Millet finally breaks out of the back studio dressed in his widow costume. Despite Chicago's best efforts to dress Millet like a lady, Millet's actions are less than convincing. With the news of Millet's declining health, Thorpe returns to the studio to collect the work he *almost* purchased the day before, only for a considerable increase. Thorpe purchases one painting of Millet's and two not by Millet (unknowingly) for the total of 100,000 Francs, instantly releasing the boys from their debt. The Widow makes a fool of herself/himself while having tea with Madame Bathilde and Madame Caron, but the ladies excuse the odd behavior due to her grieving condition. Luckily, he's saved before exposing his true identity by the reentrance of Chicago and the Leroux family. They all wait again for Andre's arrival. Cecil becomes jealous of the interaction between Chicago and The Widow, while Marie is outwardly distraught by the sudden departure of Millet. When André arrives, The Widow delivers payments for his and the Leroux's debts, as well as a harsh speech deploring Andre's treatment of the group. However, André now insists on enacting the terms of the contract and will only accepting Millet's paintings as payment, now worth a considerable deal more. Before The Widow has a chance to object, André offers a way out of the contract: to marry him!

Act II is set in a luxurious new apartment for The Widow, bought with the money from Millet's paintings, along with new lavish

clothing, furniture, and a "glorious" flunky, Charlie. Now months later, Millet has officially been pronounced dead and today is the day of his funeral. The Widow has been busy courting André and Papa Leroux, both transfixed by her bold personality. She is then visited by Inspector Lefoux (actually Cecile in disguise), who is investigating the possibility of suspected foul play over Millet's death and The Widow's involvement (also, to find out more about the nature of her relationship with Chicago.) The Widow continues to juggle the entrances of the inspector, the landladies, André, and Papa Leroux (who is also demanding her hand in marriage), while attempting to have them wait in separate rooms. Chicago, Dutchy, and O'Shaughnessy arrive while painstakingly carrying Millet's casket made heavy with bricks. As the painters discuss the funeral, Millet realizes he is destined to live the rest of his life as an imitator as himself:

CHICAGO: Tomorrow Daisy Tillou can get on a train and vanish forever. In a week you return with a moustache and set back up right here. We've got a whole new disguise for you.

WIDOW: What now? A milkmaid from Marseilles?

CHICAGO: Placide Duval. A rich amateur painter and marvelously successful imitator of the late lamented.

WIDOW: Imitator of who?

CHICAGO: Of you, who else? Of Millet!

O'SHAUGHNESSY: Ye can paint a million-worth a year painting like Millet.

WIDOW: *Like* Millet? I *am* Millet!

CHICAGO: Duval's already getting famous. You know that copy of "The Angelus" you made? Our English nabob just bought it for twenty thousand francs.

WIDOW: That wasn't the copy, that was the original! The other was the copy!

CHICAGO: Well, it's good enough for the money it brought.

WIDOW: Ah, boys, you've killed me for good. Live another fifty years as a successful imitator of myself? Suffer the daily torture of that bastard fame?

Mark Twain often felt like an imitator of himself, having signed a hotel guest register during this time, "S.L. Clemens, Profession, Mark Twain (Fishkin 202)." He questions the riddle of existence within this passage, just as he has in virtually everything he has ever written.

Next, Marie arrives, grief stricken, and unable to bear her pain any longer, Millet reveals his true identity along with a plan to solve his problems. He sends her off as O'Shaughnessy arrives in a panic; he has heard the King of France is on his way to view Millet's remains. When the king arrives, Dutchy calmly invites the dignitaries to view the body as the others watch in terror. They open the coffin only to be bombarded with the offensive smell within the coffin and leave; Dutchy confesses he filled the coffin with limburger cheese just in case anyone got curious.

Millet shares his plan to scare off André with Dutchy and O'Shaughnessy's help. Aware that André is hiding in the room, the three stage a scene revealing the repulsive paraphernalia that comprise The Widow's beauty secrets. They reveal The Widow's false

hair, fake eye, additional set of teeth, and ceramic body parts. Just as they had planned, André runs off, disgusted, as The Widow chases him. Just when they thought they were in the clear, the flunky, Charlie, reveals *his* true identity, Inspector Gaston of the Paris Police.

He collects the suspects into the main room and exposes the bricks in Millet's coffin and the true identity of Cecile. Gaston threatens to send everyone to prison just as Millet comes into the room dressed in his normal clothes. He convinces Gaston he was away on vacation to return to find his funeral in progress. He tells Gaston he has no sister and the inspector leaves to find and prosecute her. With all conflict resolved, Millet and Marie are left to make plans to be wed, along with Leroux and one of the landladies, as well as Cecile and Chicago.

### Design Concept

During our first discussion of the project, the director expressed a desire to emphasize the various archetypes of characters within the script. We agreed that costumes which exaggerated the various comedic personalities of the cast along with physical humor traditionally associated with farce was the most effective route to a successfully designed comedy. At this point we still had not contracted a scenic or lighting designer for the production, but with a shorter than usual production schedule I proceeded with research and initial sketches without the contribution of the rest of the design team. Luckily, the time and space the play was set in provided much to



be inspired by. To begin, Shelley Fisher Fishkin's afterword sourced an article from the *Atlantic Monthly* which provided a glimpse into the world Millet had built for himself. Edward Wheelwright had gone to the Barbizon in 1855 to become a student of Millet's and submitted the article "Personal Recollections of Jean-Francois Millet" in 1876. Within the article, Wheelwright recalls "animated and noisy" interactions between Millet's pupils. He also writes about Millet's studio as "untidy and neglected" with several easels supporting "pictures in various stages of progress" complete with a "calico-covered couch" (168). With this information along with the roughhewn color story provided by Millet's beautiful paintings, the production design began to take shape in my mind.

Shortly after, Joan Long agreed to tackle both the lighting and scenic design of the production. I shared the progress I had made to that point and we discussed her rotating design for the set, meant to make a clear distinction between the very different environments of Acts I & II. We agreed to maintain the color palette provided by Millet's paintings in Act I with varying levels of distressing to the clothing and the set. The set for Act II reflects the light pastel colors of traditional Parisian upper-class interiors, while the costumes were planned to be primarily black, on account of Millet's funeral. With no time to waste, we both proceeded in bringing our designs to life, hoping to inject hilarity into the play visually.

## Designing for a Farce

Michael Blakemore wrote in an essay about farce in 2007: "Today's stage humor is knowing and informed. It flatters us by suggesting we are clever enough to be in on the joke" but, "Twain employs a more direct route to laughter, one where we are literally ambushed by it...Farce, when it works, is like being at a great sporting event, where we leave our individual selves behind and become one with everyone around us who are likewise bucking about in their seats (455)."

When I began to approach the design for *Is He Dead?*, I sought to accurately depict the clothing styles of the period, but realized I was faced with a challenge I hadn't been presented with yet in my professional career: designing for a comedy. I sought to understand the nature of farce and learned that they are typically characterized by ever-increasing plot speed with rapid entrances and exits within unlikely situations, usually implementing elements of disguise, mistaken identity, cross-dressing, and character archetypes rather than dimensional characters (Schreiber 241-242). One of the most renowned farces, Michael Frayn's *Noises Off*, boasts a complex plot structure depicting the backstage shenanigans of the play within a play, *Nothing On*. Blakemore, being no stranger to farce, also directed the premiere of the wildly successful British comedy saying, "Because the observation is so acute and funny, one hardly notices the way that explosives are carefully being put in place for comic detonation later in the evening (456)." This is exactly how I wished to approach the costume design for *Is He Dead?* as well: visual comedic elements which

emphasize the archetypes of characters that aid in building the comedic action throughout the work without exposing too much, too quickly. For example, the first costume we see The Widow wear acclimates the audience for an evening of watching a cross-dressing man awkwardly portray a woman in a simple pink dress appropriate to the time period, so that when she walks on stage at the start of Act II in a shining gown, overly-embellished in ruffles and lace, the audience is prepared for the increasing excitement of the second act.

While researching, I laughed at the political cartoons of the period which constantly poke fun at the ever-growing girth of ladies skirts and the cut of dandy men's coats and curly mustaches; furthermore, the script discusses the ridiculousness of the clothing of the period within the dialogue. In one scene, the pupils paint over a brightly colored patch O'Shaughnessy had used to repair the failing seat of his pants. Later, when Millet has been transformed into a woman, he complains to his friends about the state of his "inflated condition":

CHICAGO: Yes, you will. We're all going to live and be happy.

Millet, this thing's bigger than we ever dreamed.

WIDOW: I'm bigger than I ever dreamed. Do you know how much equipment I'm wearing under here? Enough steel to make a cannon and more whalebone than the beaches of Nantucket. Did you ever try painting in a thingamajig?

*(Shifts his corset)*

It's tighter than Sunday in this thing. I keep feeling like there's two of me inside here, and I'm not used to company inside my clothes (34-35).

Furthermore, I found entire books dedicated to the style and history of mourning attire during this period. A book on etiquette entitled *The Habits of Good Society*, published in the 1840s, tells us that the well-dressed man needed four types of coat: a mourning coat, a frock, a dress coat, and an overcoat (Laver 169). A vast array of mourning attire for men and women developed during this time allowing an ideal stage for public display of wealth and rank through clothing. Twain pokes fun at the lavish funeral feasts and costly processions that were typical of royalty and wealthy aristocrats with the reaction of Millet's funeral in *Is He Dead?*.

While this play's themes give us a new perspective on some of the most lamented questions of our human existence, it still manages to make us laugh out loud through our pain. Why? Comedian Carol Burnett put it best: "Comedy is pain plus time." While some may find the world Millet finds himself in as cruel, we still find ourselves laughing at things we ourselves don't wish to experience (Schreiber 242).

### Chapter 3:

#### Character Analysis: Design Process and Execution

##### The Painters

The painters are a resourceful quartet who represent the life lived by nontraditional artists of the 1840s. Collectively, Millet's pupils, Chicago, Dutchy, and O'Shaugnessy, devise the humorous plot which Millet finds himself trapped. It is the nature of farce to exploit ridiculous situations rather than focus on creating dimensional characters and, for the most part, this is true of *Is He Dead?*. The four painters, however lovable, provide more information about their varying countries of origin rather than deep psychology.

I wished the design for the quartet to work visually as a unit since the group is often staged together and personify a unifying "one-for-all" type attitude. As discussed in the previous chapter, it was my intention to pull the color palette and textures for the characters in Act I directly from Millet's paintings. In Act II, while most of the cast is in black mourning attire, Millet (as the Widow Daisy Tillou) will provide most of the color.

MILLET: Millet is the beloved hero of *Is He Dead?*. The sincere passion Mark Twain had for Jean-François Millet is undeniable when reading the character he created in his image - and it's no surprise. After extensive research into the lives and work of both men, I found the parallels to be staggering. Both men managed to make great art out of subjects that their contemporaries heralded as unimportant or unworthy

of greatness. Fishkin aptly calls the two, "kindred spirits;" both wishing to unabashedly share the tormented lives of French peasants, American slaves, and the suffrage of impoverish whites. Twain undoubtedly built Millet's character with his unwavering respect in mind, while Millet seemingly holds most, if not all, of the moral weight of the play on his shoulders. Twain allows the audience to appreciate the depth of Millet's passion while empathizing with his struggles for recognition. Within his memorandum, Twain describes his intentions for the character of Millet:

I have intended Millet to be a thorough gentleman... The time is really before 1848, and Louis Philippe is still king. Millet was born before 1820 (I've forgotten the date, but it is not important.) In this piece he is about 25.

There are few references to Millet's dress within the text of the script, but I imagined his clothing to be in the same state of untidiness as his fellow painters. Millet still assumes the role of leader and mentor to the other painters, so I wished to dress Millet as a simple nobleman whose clothes simply showed their wear rather than comically exaggerate their untidiness.

CHICAGO: Chicago is Millet's pupil and the mischievous mastermind behind the action of the play. He embodies the archetype of the clown/artist while his interactions with those other than his close group of friends would appear to embody the trickster. While Millet is

the hero of the story, it is Chicago's never-ending scheming that convincingly lulls Millet into a dress. Even though Chicago's plan could potentially end up disastrous for Millet, his intentions are genuinely good. Chicago is described by Twain as:

(ACT I) Neatly dressed as to cut, but his clothes are rather worse for wear.

(ACT II) Nobbily dressed in a plug hat, with a crepe band on arm (75).

Within his memorandum, Twain shares his inspiration for the character:

The handsome young gentleman (a bright young Yale student) of whom "Chicago" is an attempt to copy, was full of animal spirits and energies and activities, and was seldom still, except in his sleep—and never sad, for more than a moment at a time, awake or asleep. He had a singular facility and accuracy in playing (imaginary) musical instruments, and was always working off his superabundant steam in that way.

I wished to keep Millet dressed as the poor nobleman he is, but I felt free to exploit Chicago's wild personality visually through his wardrobe. For example, during the 1840s it was unusual for men's trousers to be made of the same material as coats, with Scotch plaids being popular in winter months for trousers (Laver 169). Furthermore, it was typical for a man's ensemble to display several different types of pattern and texture in varying scales resulting in what would

appear to be nothing short of random to the contemporary eyes of today. For Chicago's costume, I chose to use this trend to exaggerate his animated nature with such garments as a large-scale, plaid, patterned pant, a colored frock coat, and a mismatched patterned vest.

DUTCHY AND O'SHAUGNESSY: These two painters are clearly extraneous characters within the plot structure. Screenwriter John Truby, suggests "if [a character] only provides texture or color - you should consider cutting him entirely. His limited value probably won't justify the time he takes up in the story line (66)." This may be true of conventional storytelling, but within this play the two provided additional give-and-take dialogue and the extravagant horseplay characteristic of a farce. Ironically, my hope is that the two do, in fact, add texture and color to the play, but in a different way Truby had intended.

The design for these characters wasn't solidified until meeting the actors for the first time. Clearly, the director already had a plan in motion, which essentially made my job easy. The actor chosen for the role of the man from Ireland, O'Shaugnessy, was a tall, thin man while his German counterpart, Dutchy, was cast to a much shorter and robust man. The juxtaposition of the pair was a joke on its own, but it was my hope to provide costumes that accentuated their opposing bodies to aid in the gag. Other script references concerning the painter's clothing include:

CHICAGO. (Notices a large, yellow patch on the  
backside of O'Shaugnessy's pants.)



Wait a minute. You can't face the public in trousers like that. You look like a lightening bug. I've got an idea. Bend over.

(Takes a palette and quickly paints the patch black [32]).

WIDOW. Oh Lord, I feel so miserable. Who's got a handkerchief?

(All three instantly produce handkerchiefs. WIDOW waves them away [36]).



Rendering for the painters (Act I)

ACT II



Rendering for O'Shaughnessy and Dutchy (Act II)



Inspirational Image: The Painters (Dalrymple 9)



112

Inspirational Image: Chicago (Dalrymple 42)





Inspirational Image: Chicago Act II (Dalrymple 42)



Inspirational Image: O'Shaugnessy (Dalrymple 45)

### The Widow

When we first meet The Widow, it is clear the character is simply Millet in a dress. However, once Millet accepts the limitations of his new clothes, he quickly learns the ways in which to use his new identity to his advantage. While in disguise, Millet feels free to let his true feelings towards his enemy, Bastion André, come through unabridged. Once she finds her place, The Widow plays the role of a sympathetic female friend to a young woman in mourning, and a flirtatious lover to a deplorable man. Upon her entrance, The Widow is described as:

(ACT I) Young, handsome, cheaply but prettily dressed in a simple pink gown - comes out of the bedroom. She is, to put it mildly, well-developed (33).

(ACT II) The WIDOW sweeps in from up right, wearing a bright, sumptuous gown (61).

Within his memorandum, Twain describes his intentions for the character of Millet:

The Widow Tillou to be a lady-a lady subject to accidents and mistakes and awkwardnesses in her unaccustomed costume, but still at heart a lady.

Other script references concerning The Widow's clothing include:

WIDOW. There's no room to move around in there.

Especially in my inflated condition (34).

WIDOW. Well, go pull some taffy or something. you make me nervous. (Stretches and paces, not walking terribly well in the high heels (34).

WIDOW. And I'm a widow. Oughtn't I to be in black?

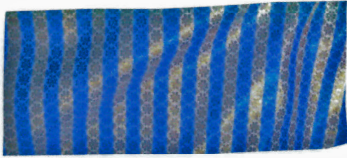
(35).

MADAME BATHILDE. (to DAISY) And you're not wearing mourning, dear (69).

MARIE. (to DAISY) He wouldn't be dressed the way you are if it was his funeral (71).

Because of the numerous references to The Widow's "robust" figure, it was necessary to pad the actor. A large brassiere was filled out with batting and worn inside both her garments. In order to get used to a different body type, the actor began wearing the padding along with a large petticoat and high heels to rehearsals, creating new posture and carriage. In addition to essentially turning a man into a woman physically, it was the first time I made women's garments for the male form. I struggled at first, transforming the actor's shape into the period appropriate female form, but then decided the most effective way to fool the eye was to over-exaggerate the bust line. Luckily, it fit perfectly with the tone of the show.

WIDOW  
Act II

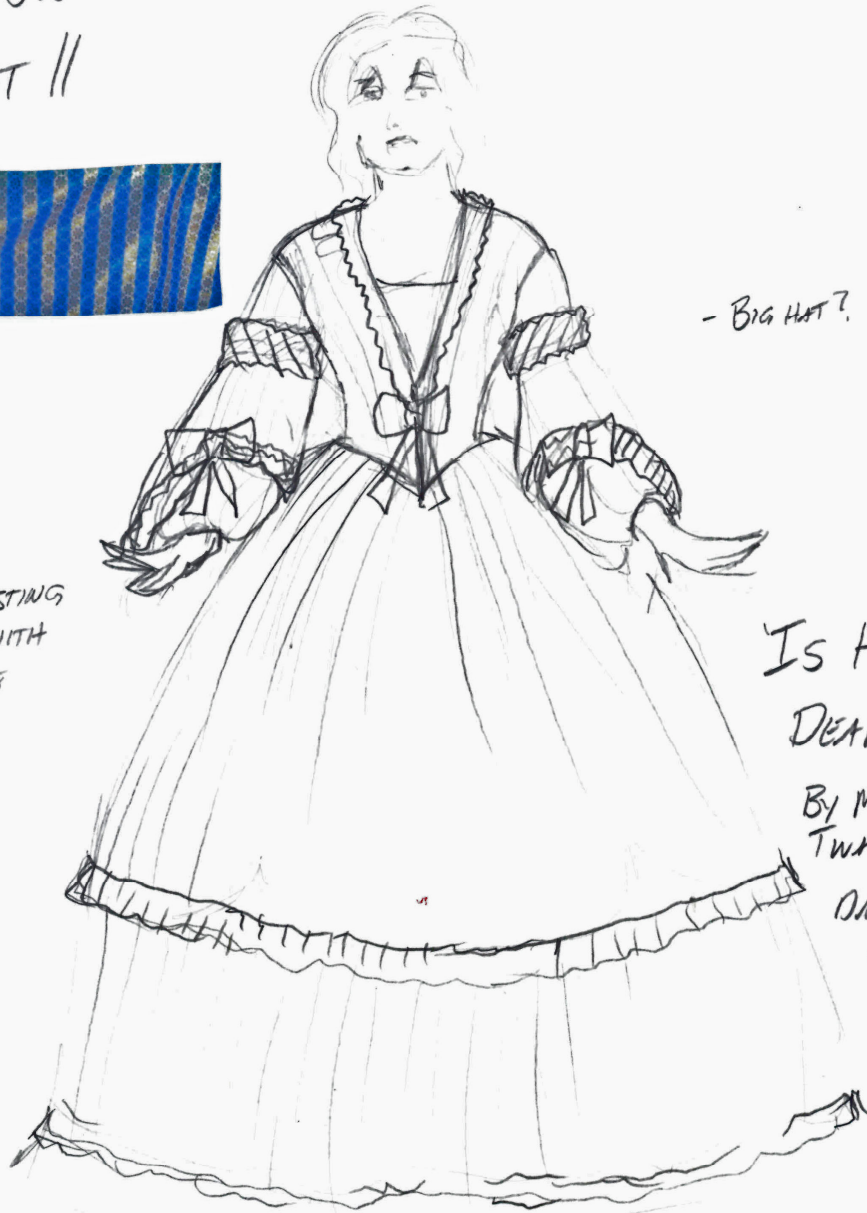


- CONTRASTING  
BOWS WITH  
POSSIBLE

- BIG HAT?

'IS HE  
DEAD?'

By MARK  
TWAIN +  
DAVID  
IVES



Rendering for The Widow (Act II)





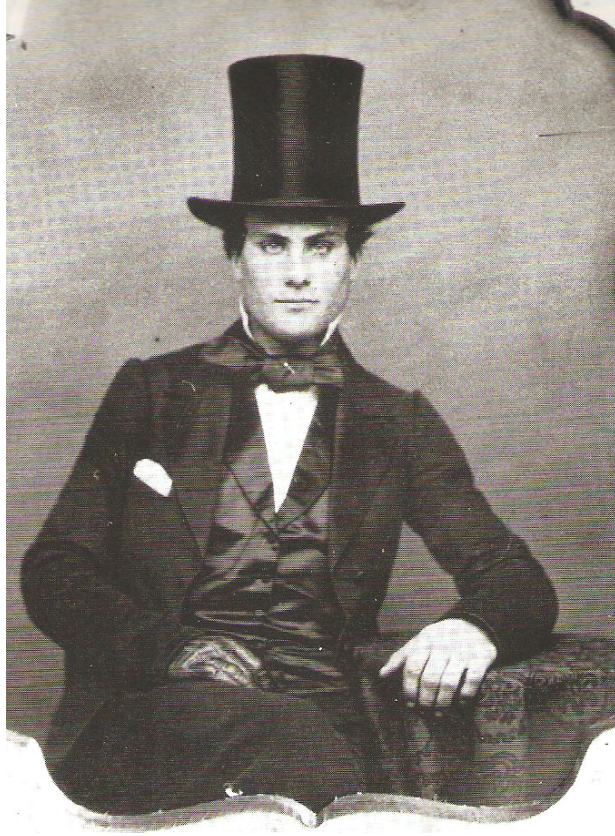
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Inspirational Image: The Widow Act II (Dalrymple 16)

### The Villain

While it is true Millet signed all of his work over to a man for a period of time in exchange for a sum of money, there is no account of the relationship being an exploitative or dishonest one, as represented in *Is He Dead?* (Fishkin 165). Perhaps Twain's recent interaction with relentless creditors played a role in the characterization of Bastion André. After all, Twain knew first-hand the stress of looming financial debt and in his case, the stress brought on by a consequential bankruptcy.

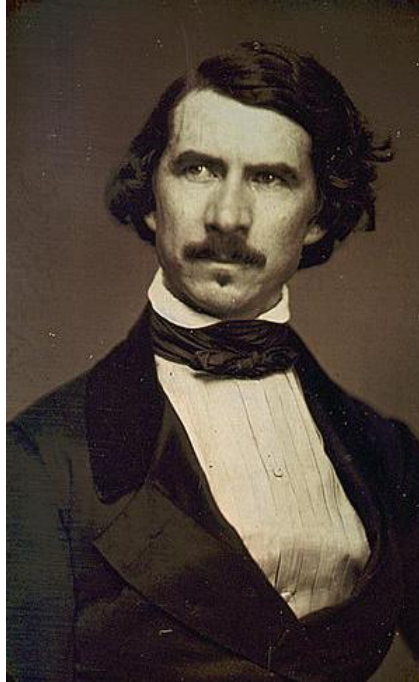
Bastion André is the stereotypical villain of the play. While there are no direct references to Andre's clothing in the script, there are several references to his wealth. While Millet and his friends are outfitted in warm, earth tones, I chose to create a stark contrast with the presence of André in Millet's world. He wears dark colors, in luxurious appearing textures, such as a silk vest. Also, I wanted to accentuate his sinister nature visually. I choose to accentuate the actor's existing sharp features and complimented them with additional items, such as a fashionable cane and a pointy mustache. While Andre's appearance seemed cliché at first, it is the stereotypical image of the villain that we recognize ironically, and conceptually, it was our goal to recreate these familiar archetypes.



Inspirational Image: Bastion André (Dalrymple 6)



Inspirational Image: Bastion André (Alken)



Inspirational Image: Bastion Andrè (Brady)

### The Leroux Family

PAPA LEROUX: Papa Leroux is also in debt to Andre for a considerable amount. He is described as “enfeebled by care” at the start of Act I, constantly needing the assistance of his two daughters to get around or even maintain comfort. None the less, he is still portrayed as a supportive and loving father. When Andre offers him a way out of his financial ruin by forcing his daughter Marie to marry him, Leroux supports and defends his daughter’s decision against it. Magically, by Act II, Leroux takes the stage without the help of his cane or his daughters and confesses his love for The Widow.

Leroux is described as “cheaply, but respectfully dressed(8)” for Act I. I outfitted him in the same color scheme as the painters so his transition is all-encompassing when he takes the stage in Act II. He attests it is The Widow’s presence that has invigorated him and freed him from the illness. Within the script, Twain describes Papa Leroux as:

(ACT I) Though not old, LEROUX, walks with a cane, a man enfeebled by care (12).

(ACT II) LEROUX enters, looking spritely and handsomely tricked out, minus cane but with a black crepe band on his arm. He carries an enormous bouquet of red roses and looks every inch the suitor (62).

MARIE LEROUX: Marie is Papa Leroux’s daughter and Millet’s lover. She stereotypically plays the role of the lover, providing care, understanding, and support for Millet in Act I. While her character is

rather one-dimensional, she is the hero's driving force behind the action of the play.

Her costume for Act I reflects her simple and sweet nature, while the color and texture remains in the same vein as her family. In Act II she is transformed into a beautiful mourning gown on the day of Millet's funeral. I will go into her costume for Act II in more detail later in the chapter, since it was designed in conjunction with the two landladies' mourning gowns. Within the script, Twain describes Marie Leroux as:

(ACT II) MESDAMES BATHIKDE and MADAME CARON sweep in from up left, with MARIE. They are all richly dressed now, and in deep mourning (68).

CECILE LEROUX: Cecile is Marie's sister and Chicago's lover. Her demeanor at the top of Act I tells the audience she is a bit prudish, as she scolds Chicago for his public displays of affection. It was my wish to show her physical shyness through a more conservatively fitting costume, but the silhouettes of the period already cover most of the body. Nonetheless, I put her in a plain cotton dress, with few adornments, in the hope that it would appear she didn't wish to call attention to herself.

In Act II, Cecile disguises herself as, Gerard Lefaux. Jealous of the seemingly affectionate relationship The Widow has with her lover, Chicago, she disguises herself to question The Widow about the disappearance of Millet, but also to gain more insight into their relationship. Within the script, Twain describes Cecile Leroux as:

(ACT II) in a fake mustache and dressed like a man  
(66).

The director and I agreed Cecile's disguise for Act II should be a bad one to add additional humor to the never ending string of disguises and cross-dressing. Also, we were concerned some the characters would be unrecognizable or confused since all the actors have costume changes for Act II. Other script references concerning The Leroux families' clothing include:

ANDRE. It doesn't become you to play the high horse with  
me. Nor any of you. Paupers! Everything you've got is  
mine - bought with my money, the very clothes you  
wear. If you took off what belongs to me, there  
wouldn't be enough to- (19).

LEROUX. Give me my shawl, please, Marie. I'm feeling chilly  
(12).



MARIE LEROUX



ACT I



ACT II

'IS HE DEAD?  
By: MARK TWAIN + DAVID IVES

Rendering for Marie Leroux (Acts I & II)



CECILE LEROUX

ACT I



Rendering for Cecile Leroux (Act I)

# PAPA LEROUX

## ACT I



- NEEDS CANE  
AND STICK

'IS HE  
DEAD?'

By: MARK  
TWIN +  
DAVID IVES

Rendering for Papa Leroux (Act I)



Inspirational Image: Marie Act I



Inspirational Image: Marie (Dalrymple 17)

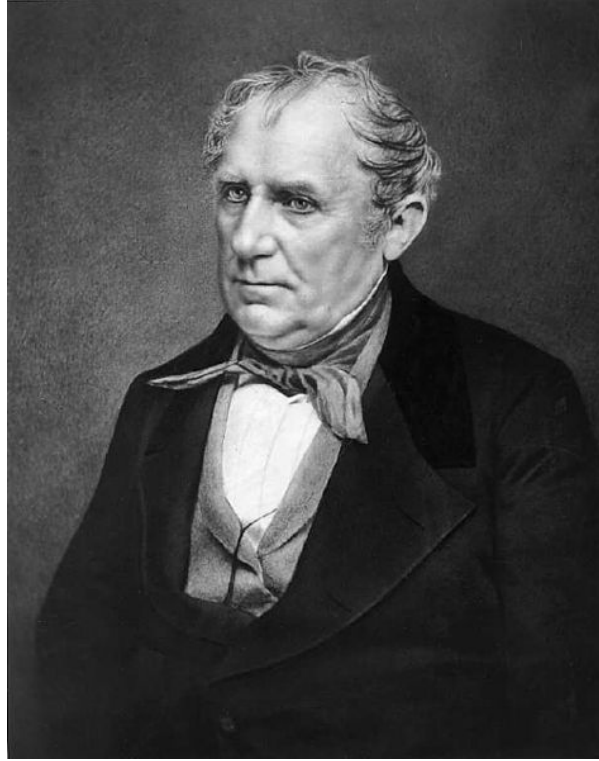




Inspirational Image: Cecile Act I (Dalrymple 3)



Inspirational Image: Cecile



Inspirational Image: Papa Leroux (Brady)



Inspirational Image: Papa Leroux (Delrymple 45)

The Landladies

Madame Bathilde and Caron are the owners of the studio Millet rents. They are also great supporters of his work and gladly accept Millet's paintings as payment for his due rent. Thus, the two function as the caregiver/mother archetype of the story. When the Leroux family is unsure how they are going to satisfy their debt with André, the ladies sympathetically provide the family with dinner.

The two were undoubtedly designed as a unit, seeing as their personalities are indistinguishable. Their interaction with each other is mindless banter, often repeating what the other has said or completing each other's sentences:

MADAME BATHILE. Mr. Buckner...

MADAME CARON. Mr. Buckner...

MADAME BATHILE. We do so want to meet the poor dear...

MADAME CARON. ...and be of some help if we can.

MADAME BATHILE. How is the widow bearing up?

CHICAGO. Physically, she's robust. Mentally, it's been  
a heavy blow. Her mind seems to be a little  
touched.

MADAME BATHILDE. Not seriously.

MADAME CARON. Not seriously, I hope (48).

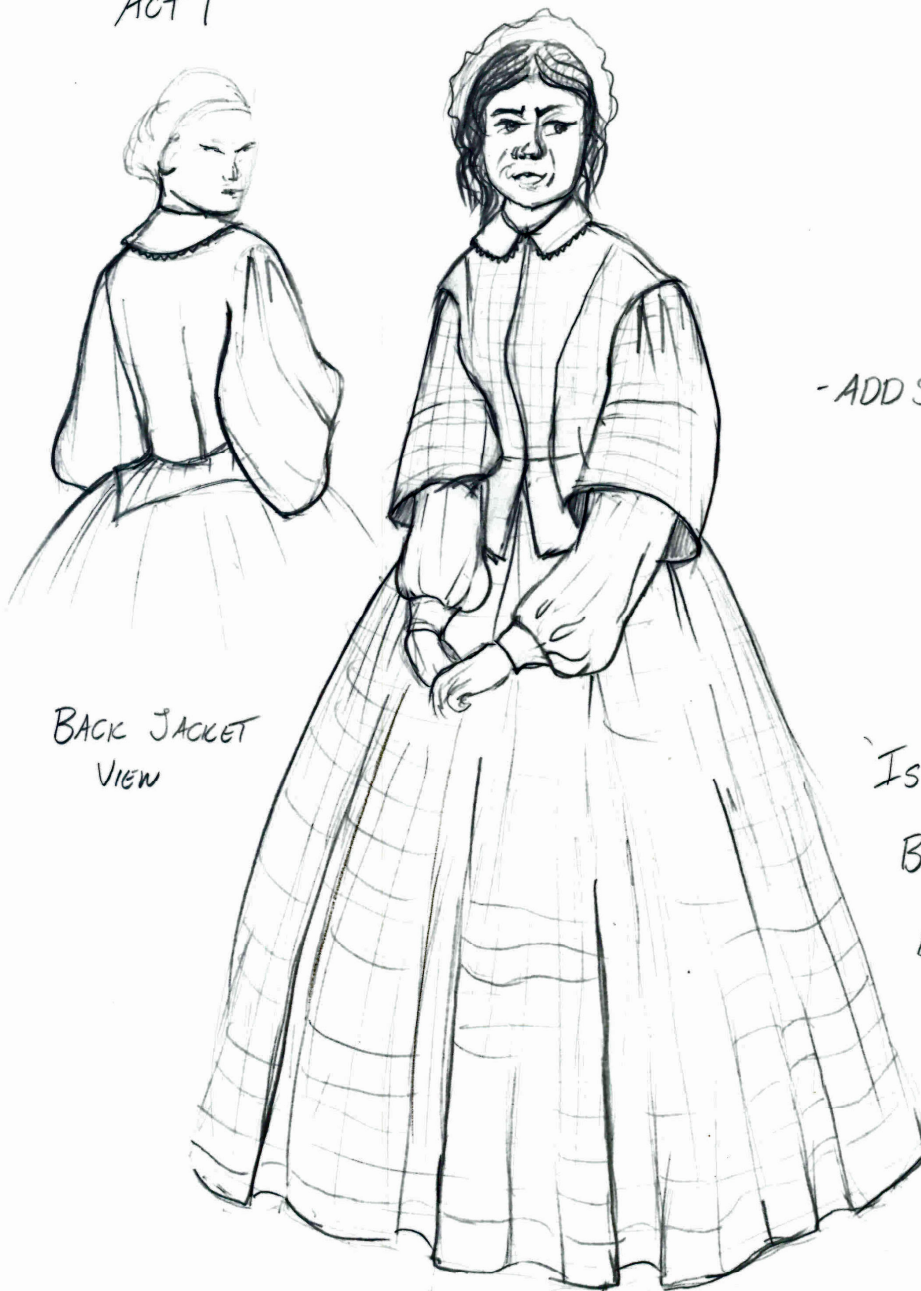
For Act I, I chose the same colors and textures for the ladies as the painters and the Leroux family, to allude to their allegiance with Millet. Their silhouettes follow the basic style of the period, but with none of the additional frills of contemporary fashions so that in Act II, the contrast will be more apparent when the ladies enter with

Marie in their lavish mourning gowns. Within Twain's original script, the landladies are described as:

(ACT I) Greyheaded. And aged from 55 to 65. Comfortable folk of small tradesman class, no style, no fashion.

(ACT II) MADAME BATHILDE and MADAME CARON sweep in from up left, with MARIE. They are all richly dressed now, and in deep mourning (68).

MADAME BATHILDE  
ACT I



- ADD SHAWL

BACK JACKET  
VIEW

'Is HE DEAD?'

BY MARIC TWAIN  
+  
DAVID IVE'S

Rendering for Madame Bathilde (Act I)



# MADAME BATHILDE

## ACT II



Rendering for Madame Bathilde (Act II)

MADAME CARON

ACT I



Rendering for Madame Caron (Act I)

MADAME CARON

ACT II

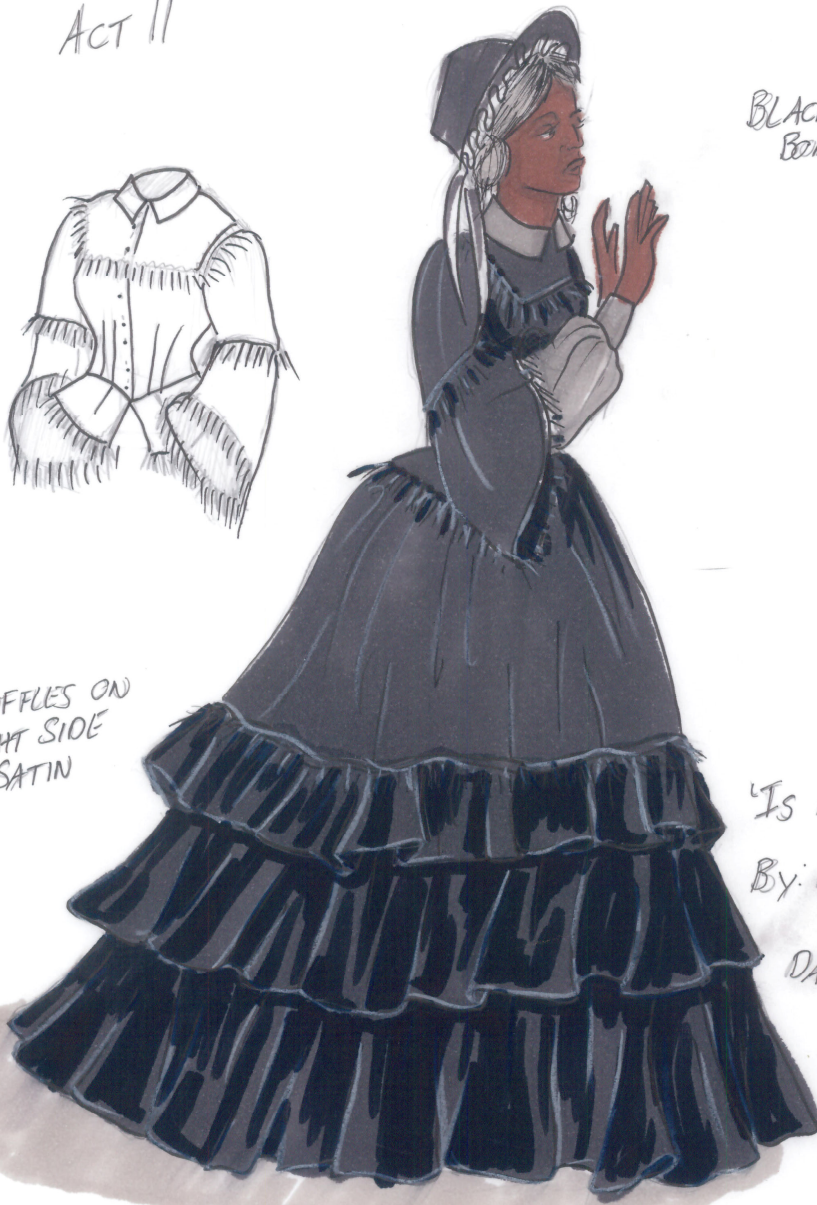
BLACK STRAW  
BONNET



- RUFFLES ON  
RIGHT SIDE  
OF SATIN

'IS HE DEAD?'

By: MARK TWAIN  
+  
DAVID IVES



Rendering for Madame Caron (Act II)





Inspirational Image: The landladies



Inspirational Image: Madame Caron (Dalrymple 7)



Inspirational Image: The Ladies (Act II) (Dalrymple 25)



Inspirational Image: The Ladies (Act II) (Dalrymple 30)



64



65



66

26 The 1860s

64.  
Bolero-type jackets were now fashionable. This one is worn with a voluminous plaid hoopskirt.

65.  
"For deep mourning . . . black collars and sleeves are indispensable," said *Peterson's Magazine* in May 1862, p. 426. This young woman may well be a Civil War widow. Note the watch tucked into the belt of her handsome gown.

66.  
An elegant moiré gown with a sweeping hoopskirt; black lace shawl; bonnet.

Inspirational Images: The Ladies (Act I) (Dalrymple 26)





Inspirational Image: The Ladies (Act I) (Dalrymple 29)



Inspirational Image: The Ladies Fabric (Act I) (Fukai 202)



Inspirational Image: The Ladies (Act II) (Fukai 215)

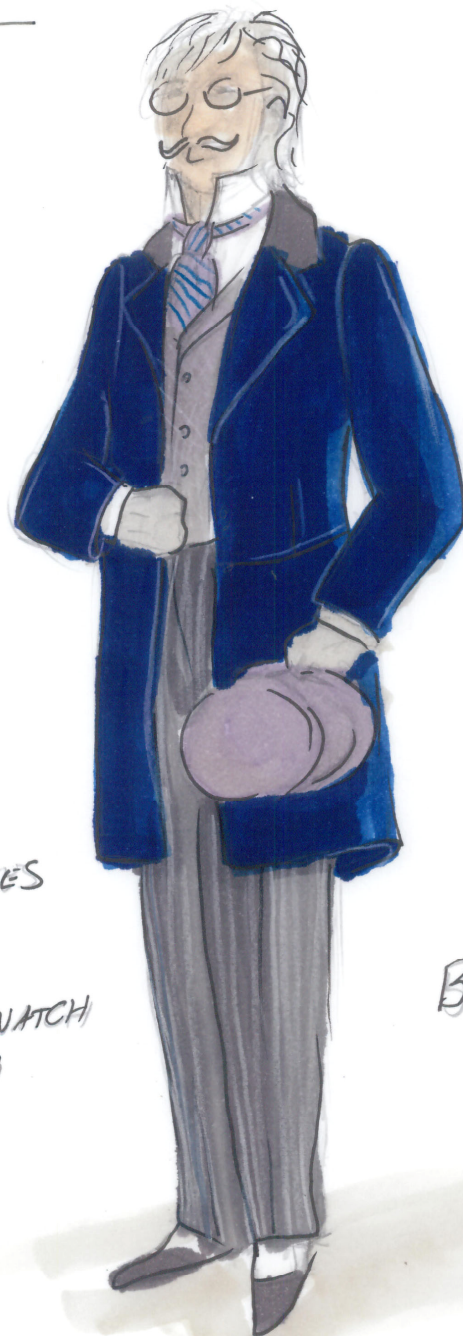


### Additional Characters

BASIL THORPE: Basil is the ephemeral picture buyer from England. He enters the studio when Millet is poor and, despite liking his work, refused to buy anything because the artist isn't dead. Later, as rumors circulate about Millet's life-threatening illness, Thorpe returns to purchase the pieces he admired previously.

Thrope's role may be small, but his interaction sets up the premise of the play. Furthermore, I believe Twain was attempting to call attention to the profound effect art dealers have on the lives and livelihood of painters; ironically, he portrays this buyer as dumb and uninformed at first contact, then easily swayed by transient hype and easily taken advantage of.

BASIL THORPE



- BLACK UPPER COLLAR

- SPATS + GLOVES  
ACCESSORIES

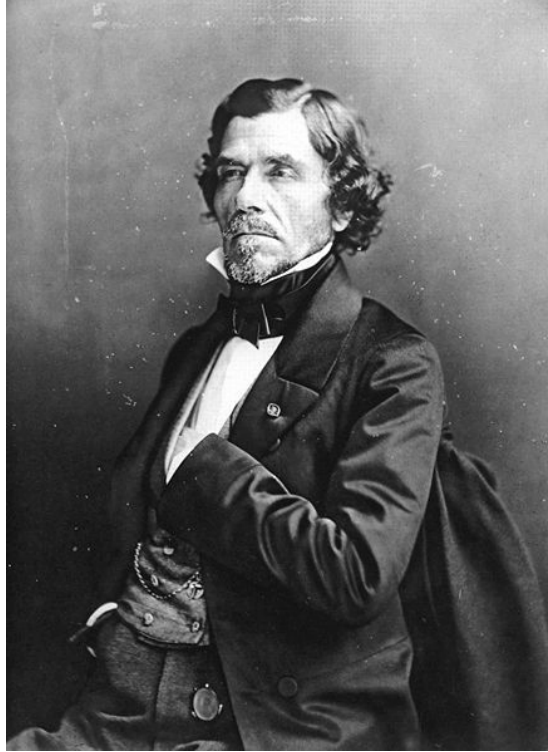
- ADD POCKET WATCH  
WITH CHAIN

'IS HE DEAD?'

BY MARK TWAIN

+  
DAVID IVES

Rendering for Basil Thorpe (Act I)



Inspirational Image: Basil Thorpe (Dalrymple 45)



Inspirational Image: Basil Thorpe (Dalrymple 45)

CLAUDE RIVIÈRE: Claude is the reporter from the newspaper *Le Figaro*. He stops by Millet's studio to gather information about the painter for an upcoming expose. The reporter claims to have known of and been a fan of Millet's work for some time, but gives himself away when he cannot properly pronounce his name. Chicago takes the opportunity to manipulate the naive sycophant by providing carefully contrived papers illustrating Millet's work, as well as background information.

As discussed in the first chapter, Mark Twain took issue with the poor way his work was translated into French and the way *Le Figaro* spoke ill of his work. Consequently, the paper from which Rivière mindlessly reported back to was an easily made choice.

CLAUDE RIVIERE

REPORTER  
ACT I



-GLASSES?

'IS HE DEAD?'

By MARK TWAIN  
+

DAVID IVES

Rendering for Claude Rivière (Act I)



Inspirational Image: Claude Riviere (Dalrymple 45)

CHARLIE: Charlie is The Widow's butler during Act II. He is described as a "glorious flunky," but turns out to be an investigator all along. However small a part, Twain makes special reference to the clothing of the footmen while in Paris in his book, *The Innocents Abroad*:

"There were Dukes and Duchesses abroad, with gorgeous footmen perched behind, and equally gorgeous outriders perched on each of the six horses; there were blue and silver, and green and gold, and pink and black, and all sorts and descriptions of stunning and startling liveries out, and I almost yearned to be a flunky myself, for the sake of the fine clothes (109)."

CHARLIE



-POWDERED WIG

-SILVER OR  
GOLD TRIM

'IS HE DEAD?'

BY: MARK TWAIN  
+  
DAVID IVES

Rendering for Charlie (Act II)



KING OF FRANCE, SULTAN OF TURKEY, and EMPEROR OF RUSSIA: While the three rulers who show up towards the end of the play to view Millet's remains are only on stage for a few minutes, each still required extensive research. As discussed in Chapter One, Twain saw two of these illustrious men in person while visiting the Exposition Universelle of 1867. He describes their appearance and opinions of them in his travel book, *The Innocents Abroad*:

"[We] learned the Emperor of the French and the Sultan of Turkey were about to review twenty-five thousand troops at the Arc de l'Etoile. We immediately departed. I had a great anxiety to see these men than I could have had to see twenty Expositions (100)."

"Abdul Aziz, absolute lord of the Ottoman Empire,- clad in dark green European clothes, almost without ornament or insignia of rank; a red Turkish fez on his head - a short, stout, dark man, black-bearded, black-eyed, stupid, unprepossessing-a man whose whole appearance somehow suggested that if he only had a cleaver in his hand and a white apron on, one would not be surprised to hear him say: "A mutton-roast to-day, or will you have a nice porter-house steak? (101)"

While he goes on to describe Napoleon III, he realized later in his memorandum that the despised French dictator, Louis-Phillip, was still King during Millet's time and he had forgotten the date.

KING OF FRANCE

LOUIS PHILIPPE



-WHITE PANTS +  
VEST

'IS HE DEAD?'

BY. MARIC TUNAN  
+  
DAVID IVES

Rendering for Louis-Phillipe, King of France (Act II)



Research Image: Louis Philippe, King of France



Research Image: Louis Philippe, King of France



Research Image: Louis Philippe, King of France



Research Image: Louis Philippe, King of France



Research Image: Louis Philippe, King of France



Research Image: Czar of Russia





Research Image: Sultan of Turkey



Research Image: Sultan of Turkey

## CHAPTER 4:

### Production Analysis

Looking back at the shows I've designed at the University of New Orleans, *Is He Dead?* was neither the last nor the most complicated of my productions; however, as a culminating thesis project, I believe it was the most enjoyable and most successful. I have learned in both my scholastic and professional career that I will be expected to work on productions dealing with subjects I may not have very much interest in. However, this production was truly one of the most enjoyable because it combined so many areas of my interest: art, art history, one of my favorite painters, and period costumes eventually resulting in the construction of the garments. In addition, there was the challenge of designing for a comedy.

The collaboration with The NOLA Project separated the show from the safe-learning environment of a scholastic setting of the other productions I had worked on at UNO, allowing me to fully exercise my professionalism. I learned to navigate through the unusual production circumstances the collaboration caused, and successfully communicated my vision. In the end, the costumes I designed were deemed "nothing short of spectacular" in a local review. Now, in retrospect a year later, I am truly able to critically evaluate my work, the process, and how I have grown as a designer as a result of my work on this show.

### Communication: Verbal and Visual

In my experience, problems within a production arise from a lack of communication – most often resulting in a mediocre production. Fortunately, from a visual design standpoint, I communicate my vision well through skilled renderings. While I focus on illustrating the details of the garments of the period, I also try giving the drawing a sense of how I perceive the character. Additionally, I like to present a book of research or inspirational images. I have found this to be the best way to communicate my approach with the director. From there, he or she has an opportunity to suggest changes or critiques, resulting in less complications or surprises later on.

I was able to quickly and effectively communicate my vision visually with the director and the actors while working on *Is He Dead?*; however, I believe a lack of verbal communication combined with a short production schedule proved to be my biggest challenge and ultimately affected the overall quality of the production. For instance, the colors of the set for Act II were much bolder than I had anticipated, despite discussing it with the scenic designer. As a result, I felt the colors clashed. Due to time constraints, verbal communication failed where visual paint samples would have made the problem a non-issue. Perhaps all “problems” with the production were a result of time limitation, but I definitely feel I could have benefited from collaborating with the scenic designer early on.

In addition to the limited production schedule, the communication with the Theatre program at UNO seemed to be estranged and the



parameters of the “co-production” didn’t seem to be fully defined or understood by anyone involved – making it difficult to process even simple tasks, such as receiving petty cash to purchase goods.

Nonetheless, I moved forward with my work with no complaint, seeing as the overall goal was to put on a fun show.

### Evaluation in Retrospect

It has been difficult retracing my thinking in relation to my creative process about a show I designed a little over a year ago. I feel writing about my creative process for *Is He Dead?* would have greatly benefitted from recordings within a journal, as the department faculty strongly encourages. However, I didn’t keep a journal for this production, not because of poor planning on my part, but because I was unaware it would eventually end up becoming my thesis show.

Unfortunately, the show originally scheduled to be my thesis was unexpectedly cancelled. While the sudden change has made the writing process more difficult, it has also given me a unique opportunity to examine my work on *Is He Dead?* objectively after being removed from it for so long. I’ve recently read Jonah Lehrer’s new book, *Imagine*, about the nature of creativity. Lehrer suggests, “To struggle at anything is to become too familiar with it, memorizing details and internalizing flaws (132).” Generally, I find this is true of my relationship with my work; perhaps my prolonged period of separation from the project has allowed insight into my growth as a designer, rather than focusing on small issues concerning design and execution.

Despite the successes of the production, I remember taking issue with aspects of the design process and the finished product at the time of its completion, but admittedly, I'm not sure of specifics. Anticipating this to be a potential problem during the writing process, I got ahold of the filmed recording of the staged production. Granted a filmed recording of a live production most often does not do the production justice (especially in this case), I was able to recount my grievances through watching it. Surprisingly, what I was anticipating to be a recording of the variety of glaring costume abnormalities I had brooded over turned out to just be my overly-critical eye taking over my perspective. In fact, the few issues I saw concerning the wardrobe barely stood out in the fully realized production next to (what I believed to be superseding) technical or directorial issues. It is my belief that it is the nature of artists and designers to never reach a goal of complete satisfaction with their work. Lehrer characterizes this struggle during the creative process as "a merciless process," but the persistent drive to reach an unattainable goal of perfection keeps us moving forward in the search for creative growth (83). Thusly, even with an unlimited budget, an appropriate production calendar, and an army of skilled sewers, I still don't think I would ever be entirely content with the finished product, just as I haven't with any of the shows I have designed so far. I can only hope to grow as a designer through my experiences and bring a new level of professionalism to each new project.

### Conclusion

Overall, I feel the audience had a good time watching the performance and the costumes helped shape their enjoyment of the respective characters. The process was fast, the communication was sparse, but I still feel the need to commend myself for successfully constructing eight period dresses almost entirely by myself. The shortcomings were all forgiven while I literally laughed in the face of my adversities in a sold-out house on opening night. Above all, the work I did on *Is He Dead?* made for an ideal candidate for my thesis, culminating the use of my skills, interests, and professionalism. As I end my collegiate career, Mark Twain is sending me off with many questions to ponder as he did: What is art? Who am I as a designer? Is my best work already behind me? What does my creative future hold? While I cannot foresee the answers to these questions, and as I recall rumors of Mark Twain's death to be greatly exaggerated the first time around, I have to ask once more -is he dead?

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**APPENDIX A:**  
***Production Photos***



Production Photo: Millet discusses his debt to Andrè with the Leroux Family (Act I)



Production Photo: The painters convince Basil Thorpe to purchase *The Angelus* (Act I)





Production Photo: Millet and his pupils watch as Chicago convinces Basil Thorpe to purchase *The Angelus* (Act I)



Production Photo: Basil Thorpe is about to sign a check for *The Angelus*, right before he finds out the artist isn't dead (Act I)



Production Photo: Millet threatens to kill himself at the thought of going being imprisoned (Act I)



Production Photo: Chicago shares his plan with Millet to pay off the debt by "killing" Millet (Act I)





Production Photo: Chicago tells the reporter, Cluade Rivière, about Millet's illness (Act I)



Production Photo: Chicago reads the news article about Millet's death (Act I)



Production Photo: The Widow has tea with Madames Caron and Bathilde  
(Act I)



Production Photo: The painters look at the check from Basil Thorpe  
that frees them from debt in disbelief (Act I)





Production Photo: The Widow endorses the check as The Widow Daisy Tillou (Act I)



Production Photo: The Widow introduced herself to the Leroux family as she smokes a cigarette (Act I)



Production Photo: The Widow avoids Papa Leroux's request to marry her (Act II)



Production Photo: The Widow attempts to have Andre rip up the contract before she agrees to marry him (Act II)





Production Photo: The Widow tells Chicago about the inspector at her home who is there to investigate Millet's sudden death (Act II)



Production Photo: The Widow "mourns" with Marie and Masdames Caron and Bathilde on the day of Millet's funeral (Act II)



Production Photo: The painters responde to the arrival of the King of France who is there to view the remains of the body (Act II)



**APPENDIX B:**  
**Production Calendar**

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
<b>31</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b> Art 8:00p	<b>6</b>
<b>7</b> Art 3:00p	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b> Art 8:00p	<b>13</b>
	I.1 (11-20) 7:00p I.3 (27-33) 8:00p I.5 (40-47) 8:45p	I.2 (20-27) 7:00p I.4 (33-40) 7:45p Walk I.1 – I.4 8:30p	I.6 (47-52) 7:00p Walk Act I 8:00p	II.1 (53-59) 7:00p II.2 (59-62) 7:45p II.4 (68-72) 8:30p		II.3 (62-69) 3:00p II.5 (73-78) 4:00p II.6 (78-85) 4:45p Walk Act II 5:30p
<b>14</b> Art 3:00p	<b>15</b>	<b>16</b>	<b>17</b>	<b>18</b>	<b>19</b> Art 8:00p	<b>20</b>
Run Act I 7:00p	Wallace, Allegra, Dudley, Gare 7:00p Run Act I 8:00p	Run Act II 7:00p Work Scenes 8:00p	Run Show 7:00p	Wallace/Witt. 7:00p Wallace/McCag 8:00p Wallace/Rogers 9:00p		Wallace, Allegra, Dudley, Gare 3:00p add McCag., Witt., Boyd, Butera, Seals 4:00p add Rogers 4:30p Run Act I 5:00p
<b>21</b> Art 3:00p	<b>22</b> School Starts	<b>23</b>	<b>24</b>	<b>25</b>	<b>26</b> Art 8:00p	<b>27</b> (no Johnson, Bartelle)
Run Show 7:00p	Work Scenes 6:30p Run Show 7:30p	Work Scenes 6:30p Run Show 7:30p  Crew Watches Run	Run Act II 7:00p			
<b>28</b> Art 3:00p	<b>29</b>	<b>30</b>	<b>31</b>			
<b>OFF BOOK ACT II</b>	<b>BIOS DUE</b>					

# AUGUST

**Is He Dead?** Rehearsal Schedule  
SM: Cliff 228.324.1972

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				Work Scenes 7:00p		Tech TBA Tech/Run 5:00p
Run 7:00p	Call 6:30p Dress 7:30p Work Scenes 10:00p	Work Scenes 6:30p Dress 8:30p	Work Scenes 6:30p Dress 8:30p	Call 6:30p Final Dress 7:30p	Call 6:30p <b>OPENING</b> 7:30p	Call 6:30p Show 7:30p
<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>
Call 1:30p Show 2:30p				Call 6:30p Show 7:30p	Call 6:30p Show 7:30p	Call 6:30p Show 7:30p
<b>11</b>	<b>12</b>	<b>13</b>	<b>14</b>	<b>15</b>	<b>16</b>	<b>17</b>
Call 1:30p <b>CLOSING</b> 2:30p <b>STRIKE</b>						
<b>18</b>	<b>19</b>	<b>20</b>	<b>21</b>	<b>22</b>	<b>23</b>	<b>24</b>
<b>25</b>	<b>26</b>	<b>27</b>	<b>28</b>	<b>29</b>	<b>30</b>	

# SEPTEMBER

**Is He Dead?** Rehearsal Schedule  
SM: Cliff 228.324.1972

**APPENDIX C:**  
**Scene Breakdown by Character**

## Is He Dead?

### Scene Breakdown by Character

#### I. 1 (pages 11 – 20)

Chicago	Millet
Dutchy	Andre
Leroux	M. Bathilde
Marie	M. Caron
Cecile	

#### I. 2 (pages 20 – 27)

Chicago  
Dutchy  
Millet  
O'Shaughnessy  
Thorpe

#### I. 3 (pages 27 – 33)

Dutchy  
Chicago  
O'Shaughnessy  
Millet/Widow

#### I. 4 (pages 33 – 40)

Reporter  
Chicago  
Dutchy  
O' Shaughnessy  
Millet/Widow  
Thorpe

#### I.5 (pages 40-47)

Millet  
Chicago  
O'Shaughnessy  
Dutchy  
M. Bathilde  
M. Caron

#### I. 6 (pages 47 - 52)

Millet	M. Caron
Chicago	Leroux
O'Shaughnessy	Marie
Dutchy	Cecile
M. Bathilde	Andre

#### II. 1 (pages 53 – 59)

Millet/Widow  
Charlie  
Leroux  
Cecile

#### II. 2 (pages 59 - 62)

M. Bathilde  
M. Caron  
Marie  
Leroux  
Millet/Widow

#### II. 3 (pages 62 - 69)

Charlie	O'Shaughnessy
Millet/Widow	Dutchy
Andre	
Chicago	
Cecile	

#### II. 4 (pages 68 - 72)

Marie  
Millet/Widow

#### II. 5 (pages 73 - 78)

O'Shaughnessy  
Millet/Widow  
Chicago  
Dutchy  
King of France  
Cecile

#### II. 6 (pages 78 – 85)

Millet/Widow	Cecile
Charlie	Leroux
Dutchy	M. Caron
Andre	M. Bathilde
O'Shaughnessy	
Marie	

## **VITA**

Mignon Charvet grew up in New Orleans, Louisiana. Her passion for design was nurtured in high school during her time at the New Orleans Center for Creative Arts (NOCCA). She received her BFA in Fashion Design with a minor in Fashion Accessory Design from The Savannah College of Art and Design in Savannah, Georgia. She has spent the last three years as a graduate assistant at the University of New Orleans. In addition to her studies, she has spent her time designing and constructing costumes for Mardi Gras, theatre, and film in the New Orleans area.