

Submission 043

La Traviata

Costumes

Violetta

Unlike all the other women in this production, Violetta dresses simply but elegantly. She is firmly of the 1920s period but wears her clothing without fuss or elaboration.

She is like Cinderella surrounded by gaudy stepsisters.

Her look is based on Gloria Swanson



Act 1 prelude



Act 2 sc ii



Act 2 sc i



Act 1 party



Flora

Flora, although she shows some friendship with Violetta, is in fact the worst show-off of them all. Whereas Violetta is in simple, light colours, Flora is more wanton and obvious in her dressing. Her look is based on Fiona O'Brien



Act 1 party



Act 2 party



'She was the very type of the shameless, heartless, senseless courtesan, for me at least, for perhaps some men might have dreamed of her as I dreamed of Marguerite'

La Dame aux camélias , chapter 24

Alfredo

Alfredo dresses in the manner of the other gentlemen in the parties, however his make-up is heightened both to capture his emotional nature and to provide a human contrast to the porcine chorus. His look is based on Rudolph Valentino.



Party dress



Act 2 sc i

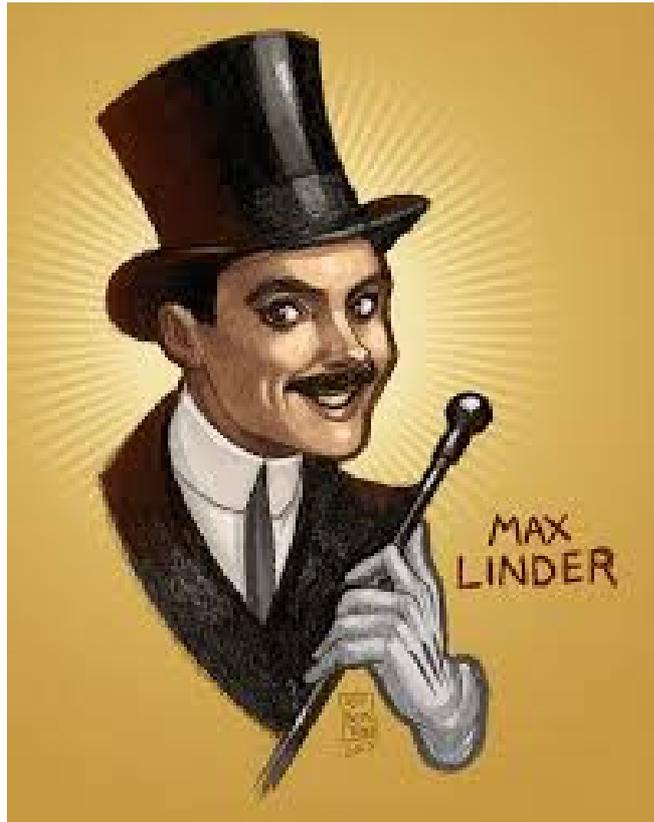


*'I saw a young man, blond, tall
... it was with tears in his eyes
and a trembling voice that he
spoke to me'*

La Dame aux camélias , chapter 4

Gastone

A cheeky, womanising product of the society in which he has brought up, Gastone is nevertheless an amicable fellow and a bon vivant of the highest order. His look is based on Max Linder



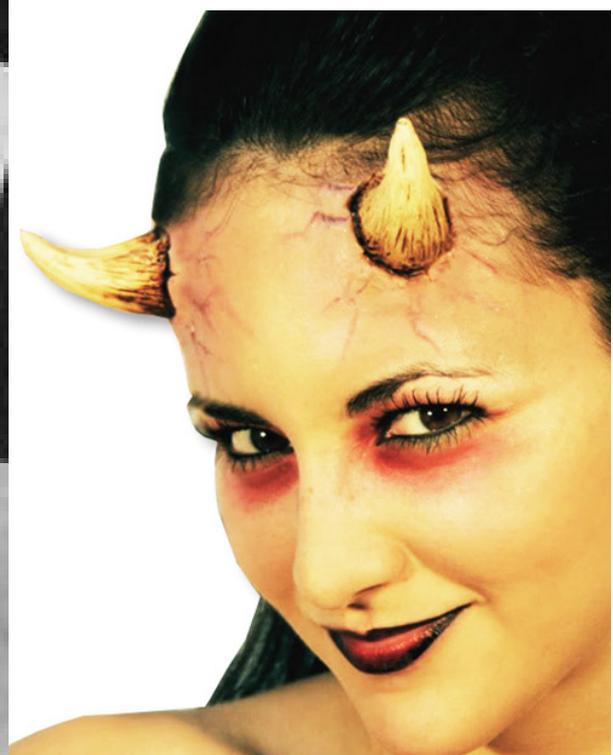
'...with her hair half coming down and her dress undone. I recognised the hand of Gaston.'

La Dame aux camélias , chapter 10



Barone & Marchese

The first of the characters to also have prosthetics, the Barone and the Marchese are opportunistic and bestial in their dealings with women. The Barone is slightly older and of nobler birth, so he has a large pair of antlers. The Marchese, being less advanced both socially and in years, has small nubs of horns growing from his forehead.



Grenville

A doctor and supplier to all of Parisian society, Grenville is as much a drug peddler as he is a doctor.

His look is based on Fatty Arbuckle.



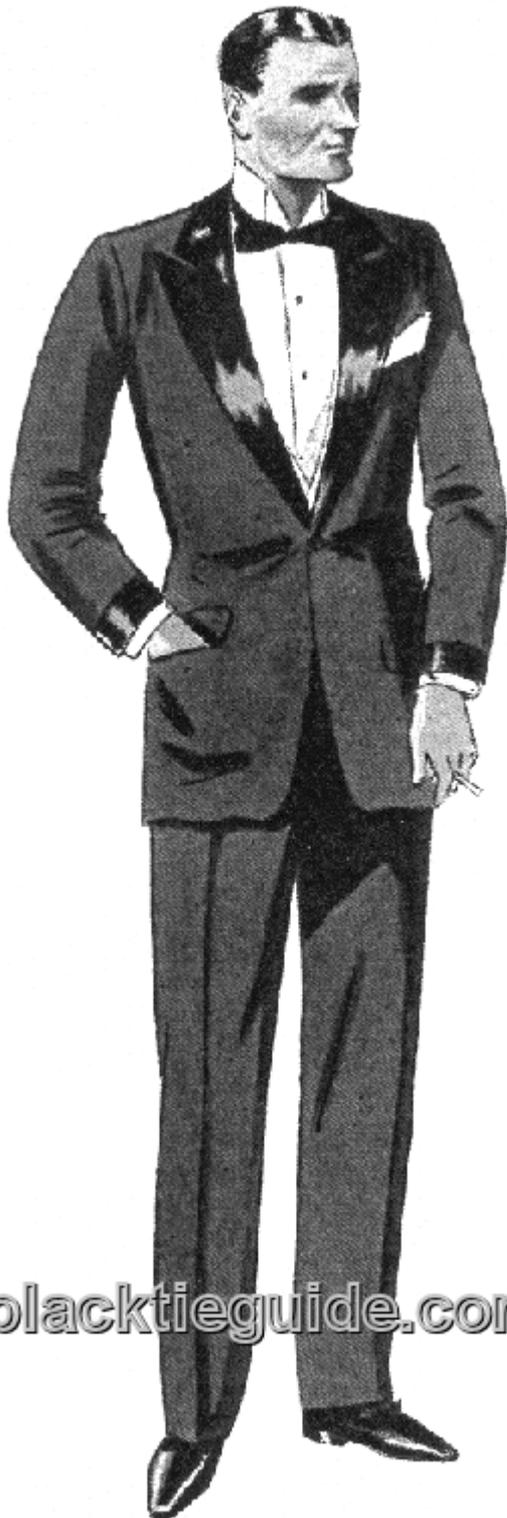
Annina, Giuseppe, Messenger, Servants

All in period-appropriate costumes and without prosthetics—these are hard-working honest folk and they aren't involved in any of the machinations of the brutal upper classes.



Male Chorus

Representative of the worst elements of aristocratic society, the male chorus are base, horrible creatures that care about no-one but themselves. Their treatment of women is both abusive and unashamed.



BATTLE
No. 229 Full Dress

BATTANY
No. 230 Tuxedo
Peaked Lapels

BATON
No. 231 Tuxedo
Open Notch Lapels

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Male Chorus

They all wear pig prosthetics to heighten their animalistic appearance and reinforce the nightmare theme of the production.



Female Chorus—Act 1

The ladies of Act 1 are each trying to out do one another for the attention of the men. They preen and pout in elaborate dresses.



Female Chorus—Act 1

They are also a vicious breed of person, and their femininity is dampened by the social blood sports they enjoy most.

For that reason, they too wear pig masks.



Female Guests —Act 2

The guests to Flora's Act 2 party are there to enjoy themselves and, knowing that Flora's events often turn into orgies, they are dressed in a more modern and provocative 1920s dress.



Female Gypsies — Act 2

The gypsies of Flora's party are more like burlesque dancers that have combined vague elements of what the aristocrats thought looked exotic with overt sexuality.

