

Curriculum Vitae

Bethany Marx, Associate Professor of Theatre

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Education

- **2004-2007 University of Massachusetts, Amherst (Main Campus). Master of Fine Arts in Costume Design with a minor in Art History, emphasis on women in Greek art.**

Granted a full, three-year paid Graduate Assistantship by the Department of Theater.

With fellow graduate students, created and partook in a seminar studying various theater movements, including Surrealism and Dadaism. Studied Dramaturgy under Paul Walsh.

Thesis--University of Massachusetts Costume Design students complete a large scale "paper project" (an unproduced design) accompanied by a written thesis, since the season cannot always provide an appropriate production or budget for the degree candidate. My thesis on *Into the Woods* sought to return to the original history of the fairy tales and use it to bring continuity to the overall arc of Sondheim's famously gruesome musical.

- **2000-2004 University of Evansville, Evansville, IN. Bachelor of Fine Arts in Costume Design and Technology. Magna cum laude. Dean's List. University Honors Scholar Program.**

Recipient of the Pearl LeCompte Theater Society Assistantship to work as Assistant Shop Manager overseeing the costume shop and design budgets for the 2002-2004 seasons, eventually training my replacement in my final semester. Maintained receipts and computer database, balanced books, processed purchase orders and petty cash.

Teaching

- **2015 to present: State University of New York College at Oneonta.**

Position: Associate Professor

Classes:

Stage Costuming, Theatre Appreciation, Stage Costume Design, History of Stage Costume, Advanced Stage Costuming, Elements of Design

Other Teaching:

Instructor for Theatre Practicum students specializing in costuming, wardrobe, hair and makeup.

Hands on teaching/mentoring of student employees in the Costume Shop.

Instructor for Independent Studies in Costume Design, and Advanced and Period Costume Construction.

Occasional guest lectures for other theatre faculty teaching Theatre Appreciation and Introductory courses.

Co-advisor for student Mask and Hammer Theatre Club from Fall 2016-Spring 2021.

Advising student designers working on club projects.

- **2009 to 2015: University of Alaska-Fairbanks.**

Position: Assistant Professor.

Classes:

Beginning, Intermediate and Advanced Costume Construction, Costume Design, Writing-Intensive Theatre History, The Collaborative Process and Makeup for the Theatre.

Other Teaching:

Faculty Advisor for the Student Drama Association.

Instructor for Honors Program independent studies in Costume Construction

Thesis advisor for undergraduate costume design student Ari Wattum as she designed the main stage production *Speech and Debate*, directed by Carrie Baker, spring semester 2013

Fashion Design instructor for the 2010 UAF Department of Art Summer Visual Arts Academy.

- **2004-2007 University of Massachusetts-Amherst. Position: Graduate Student/T.A.**

Classes:

Beginning Costume Construction for undergraduate students. This was part of a four-credit theater technology class, which I taught five semesters. Curriculum included hand and machine sewing samplers, a written exam and a final project building an apron.

Other Teaching:

Assisted June Gaeke, Professor of Costume Design, in her undergraduate Costume Design class, occasionally guest lecturing about design paperwork and the hierarchy of a shop.

Oversaw undergraduate students working in the Costume Shop.

Acted as makeup and wardrobe supervisor on various productions, teaching undergraduate crews about makeup and hair techniques, as well as costume maintenance, dressing and quick changes.

- **Other Teaching and Costume Management 2007-present:**

Instructed/Assisted student stitchers and interns at the Mac-Haydn Theatre for select summer productions 2017-present

At the University of Alaska, oversaw and advised students working on shows and projects in the costume shop; rented/loaned costumes to local theatres and community groups for productions and events and advised on appropriate selections; and assisted other departments of the University with projects that required costumes or sewing, 2009-2015

Faculty Mentor in costumes, wardrobe, hair and makeup for Film Reel Alaska Mentoring Experience (F.R.A.M.E.) film production, "It Feels Good to Be a Good Person," Summer 2014

Oversaw and instructed interns for the 2011, 2012 and 2013 Virginia Shakespeare Festival Costume Shops

Creative Activity

Costume Design for Theatre:

Held the position of primary Costume Designer unless otherwise specified.

- **2015-Present, State University of New York College at Oneonta, Oneonta, NY**
 - *A Day in Hollywood, A Night in the Ukraine* (Act 2 only) by Dick Vosburgh and Frank Lazarus, directed by John McCaslin-Doyle (2026)
 - *Scapino!* by Frank Dunlop and Jim Dale, directed by Kiara Pipino (2025)
 - *The Alleged Children of Darkness* by Dan O'Neil, directed by Drew Kahl (2025)
 - *The Tempest* by William Shakespeare, directed by Drew Kahl (2024)
 - *Cabaret* by Joe Masteroff, John Kander, and Fred Ebb, directed by Drew Kahl (2024)
 - *All in the Timing* by David Ives, directed by Kiara Pipino (2023)
 - *Evil Dead: The Musical* by George Reinblatt, Frank Cipolla, Christopher Bond and Melissa Morris, directed by Kiara Pipino (2023)
 - *Sweat* by Lynne Nottage, directed by Drew Kahl (2022)
 - *Nordost* by Torsten Buchsteiner, translated by David Tushingham, directed by Kiara Pipino (2022)
 - *Once Upon a Mattress* by Mary Rodgers, Marshall Barer, Jay Thompson, and Dean Fuller, directed by Kiara Pipino (2022)
 - *Love/Sick* by John Cariani, directed by Andrew Kahl (2022)
 - *The Revolutionists* by Lauren Gunderson, directed by Kiara Pipino (2021)
 - *Medea* by Euripedes, directed by Kiara Pipino. Online streaming production. (2020)
 - *Disgraced* by Ayad Akhtar, directed by Andrew Kahl (2019)
 - *The Wolves* by Sarah DeLappe, directed by Kiara Pipino (2019)
 - *9 to 5: The Musical* by Dolly Parton and Patricia Resnick, directed by Kiara Pipino (2019)
 - *Our Country's Good* by Timberlake Wertenbaker, directed by Andrew Kahl (2018)
 - *Honk!* by Anthony Drewe and George Stiles, directed by Andrew Kahl (2018)
 - *Romeo and Juliet* by William Shakespeare, directed by Drew Kahl (2017)
 - *Colony Collapse* by Stefanie Zdravec, directed by Drew Kahl (2017)
 - *The Good Person of Szechwan* by Bertolt Brecht, directed by John McCaslin-Doyle (2016)
 - *The Taming of the Shrew* by William Shakespeare, directed by John McCaslin-Doyle (2016)
 - *You Can't Take it With You* by George S. Kaufman and Moss Hart, directed by Drew Kahl (2015)
- **2017-present (Select Shows, Summer) Mac-Haydn Theatre, Chatham, NY**
 - *9 to 5: The Musical* by Dolly Parton and Patricia Resnick, directed by Eoghan Hartley (2026)
 - *The Secret Garden* by Marsha Norman and Lucy Simon, directed by John Saunders (2026)
 - *Guys and Dolls* by Abe Burrows, Jo Swerling, and Frank Loesser, directed by Mandy Modic (2025)
 - *Something Rotten* by John O'Farrell and Karey Kirkpatrick, directed by John Saunders (2024)
 - *Rent* by Jonathan Larson, directed by John Saunders (2024)
 - *42nd Street* by Mark Bramble Michael Stewart, Al Dubin, Johnny Mercer and Harry Warren, directed by John Saunders (2023)

- *Footloose* by Dean Pitchford, Tom Snow, and Walter Bobbie, with additional pop songs. Directed by Erin Spears Ledford (2023)
- *Next to Normal* by Tom Kitt and Brian Yorkey, directed by John Saunders (2022)
- *Urinetown* by Greg Kotis and Mark Hollmann, directed by Trey Compton (2022)
- *A Chorus Line* (Costume Rental Coordinator) by Marvin Hamlisch, Edward Kleban, James Kirkwood, and Nicholas Dante, directed by Eddie Gutierrez (2022)
- *She Loves Me* by Joe Masteroff, Sheldon Harnick, and Jerry Bock, directed by John Saunders (2021)
- *Oklahoma* by Rodgers and Hammerstein, directed by John Saunders (2019)
- *The Wedding Singer* by Matthew Sklar, Chad Beguelin, and Tim Herlihy, directed by Erin Spears Ledford (2018)
- *Mamma Mia* by Catherine Johnson, featuring the songs of Abba, directed by (2018)
- *Hello, Dolly!* by Jerry Herman and Michael Stewart, directed by John Saunders (2017)
- **2016-2017, 2020, 2025 Capital Repertory Theatre, Albany, NY**
 - *The Wizard of Oz* Summer Stages Production, directed by Maya Jackson
 - *Petticoats of Steel On-The-Go* Spring Tour, directed by Margaret Hall
 - *Outside Mullingar* by John Patrick Shanley, directed by Maggie Cahill, Artistic Director
 - *Summer Stages 2017* and *Summer Stages 2016*: A collection of plays by the six winners of the Young Playwrights Competition, performed by the Summer Stages Company and directed by Margaret Hall
- **2024 Arete Productions, Manila, The Philippines**
The Half-Life of Marie Curie by Lauren Gunderson, directed by Kiara Pipino
- **2016 Capital Fringe Festival, Washington D.C.**
The Missing Peace, Music and Lyrics by Ron Melrose, produced in association with and remounted by Stillpointe Theatre, Baltimore, MD
- **2015 Fairbanks Shakespeare Theatre, Fairbanks, AK**
The Two Gentlemen of Verona by William Shakespeare, directed by Andrew Cassel
- **2009-2015 University of Alaska, Fairbanks, AK**
 - *The Ash Girl* by Timberlake Wertenbaker, directed by Brian E.G. Cook
 - *An Inspector Calls* by J.B. Priestley, directed by Brian E.G. Cook
 - *Tartuffe* by Moliere, translated by Richard Wilbur, directed by Brian E.G. Cook
 - *Nickel and Dimed* by Joan Holden, directed by Brian E.G. Cook
 - *The Flu Season* by Will Eno, directed by Stephan Golux
 - *All in the Timing* by David Ives, directed by Stephan Golux. Designed with Costume Design student, Ari Wattum
 - *Can Can Plays the Bay at Nice: a Collection of One Acts*, directed by Stephan Golux
Consisted of *Can Can* by Romulus Linney, *Play* by Samuel Beckett and *The Bay at Nice* by David Hare. *Play* was primarily a makeup design.
 - *The Winter's Tale* by William Shakespeare, directed by Stephan Golux
 - *Vinegar Tom* by Caryl Churchill, directed by Stephan Golux
 - *How I Learned to Drive* by Paula Vogel, directed by Carrie Baker
- **2010-2014 (Select Shows) Fairbanks Light Opera Theatre, Fairbanks, AK**
 - *Rent* by Jonathan Larson, directed by Kurt Newman (2014)

- *Jesus Christ Superstar* by Tim Rice and Andrew Lloyd Webber. Directed by Brian Bennett (2013)
- *Into the Woods* by Stephan Sondheim and James Lapine, directed by Gwen Brazier (2010)
- **2011-2013 (Summer/Seasonal) Virginia Shakespeare Festival, Williamsburg, VA**
 - *A Midsummer Night's Dream* by William Shakespeare, done in a contemporary setting with a Vampire twist. Directed by Mark Lerman (2013)
 - Assistant Costume Designer on *Richard III* by William Shakespeare and *The Turn of the Screw*, based on the novella by Henry James
 - *Two Gentlemen of Verona* by William Shakespeare, directed by Steven Breese. (2012) Set in the Roaring 20's
 - *The Merchant of Venice* by William Shakespeare, directed Christopher Owens (2012) Set in Italy in 1795.
 - Assistant Costume Designer on *Hamlet* and *A Comedy of Errors* by William Shakespeare (2011)
- **2009 Phoenix Theater, Indianapolis, IN**
 - *Octopus* by Stephen Yockey, directed by Bryan Fonseca
 - *The Zippers of Zoomerville*, a "mini-mockeretta" about the Indy 500 race, written and directed by Jack O'Hara
- **2005-2006 Chester Theater Company (Previously The Miniature Theater of Chester) Chester, MA**
 - *Random Acts*, an education school tour performed by the Gateway Acting Company, directed by Byam Stevens. First produced 2005, remounted and redesigned 2006
 - *Rounding Third* by Richard Dresser, directed by Michael Dowling. Mainstage season
- **2006 YMCA Camp Norwich, Northampton, MA**
Designed costumes for four, camp-produced plays performed by children in the drama specialty group, including *Honk!*, *Seussical*, *Annie* and a musical review.
- **2004-2007 University of Massachusetts-Amherst, MA, MFA Graduate Student.**
 - *The Caucasian Chalk Circle* by Bertolt Brecht, directed by Keith Langsdale (2007)
 - *The Reincarnation of Jaime Brown* by Lynne Alvarez, directed by Sheila Siragusa (2006)
 - *Romeo and Juliet* by William Shakespeare, directed by Jeannie-Marie Brown (2006)
 - *Gum* by Karen Hartman, directed by Maryann Lombardi (2005)
 - *Life is a Dream* by Calderon de la Barca, directed by Kara-Lynn Vaeni. Co-designed with Professor June Gaeke. (2004)
 - *The Last Five Years*, a musical by Jason Robert Brown, directed by Keith Langsdale (2005)
- **2002 Hope Summer Repertory Theatre, Holland, MI, Costume Design Intern**
Fully Committed by Becky Mode, directed by Thomas A. Bullard
Acted as Assistant Designer for additional summer productions.
- **2000-2004 University of Evansville, Evansville, IN, Undergraduate Student.**
Blackbox production of *The Dining Room* by A.R. Gurney, directed by Wes Grantom
Mainstage production of *Sylvia* by A.R. Gurney, directed by Diane Brewer

Associate Costume Designer to Costume Design Professor Patty McCrory for Mainstage productions of *Cabaret* and *Twelfth Night*, directed by R. Scott Lank and John David Lutz, respectively, performed in repertory.

Costume Design for Film:

- 2014 University of Alaska, Fairbanks, AK
It Feels Good to Be a Good Person, written and directed by Andrew Okpeaha MacLean. Produced by Cara Marcous and the University of Alaska Film Reel Alaska Mentoring Experience (F.R.A.M.E.)
- 2011 University of Alaska, Fairbanks, AK
The Messenger, written and directed by Kade Mendelowitz. Produced by Maya Salganek

Scenic Design for Theatre:

- 2025 SUNY Oneonta, Oneonta, NY
The Alleged Children of Darkness by, directed by Drew Kahl
- 2014 University of Alaska, Fairbanks, AK
An Inspector Calls by J.B. Priestley, directed by Brian E.G. Cook
- 2012 University of Alaska, Fairbanks, AK
The Flu Season by Will Eno, directed by Stephan Golux
Also designed the costumes for both of these productions.

Costume Construction:

- 2001-Present. Patterning and constructing costumes professionally since 2001, including but not limited to the following theatres:
 - The Mac-Haydn Theatre
 - The Virginia Shakespeare Festival
 - Indiana Repertory Theatre
 - Texas Shakespeare Festival
 - Pioneer Valley Summer Theatre
 - Utah Shakespearean Festival
 - Hope Summer Repertory Theatre
 - Maine Shakespeare Festival

Construction credits also include shows designed at smaller theatres that do not provide shop support, and at Universities including UMass Amherst, The University of Alaska Fairbanks, and SUNY Oneonta.

Positions held:

- Stitcher (sewing costumes, hand and machine finishing, hems, closures, tailoring techniques, etc)
- First Hand (cutting fabric, pattern matching, selecting interfacing and structural needs for garments, instructing stitchers)
- Cutter/Draper (drafting or draping patterns, creating mockups, fittings, and pattern alterations)
- Wardrobe Crew (quick changes, costume laundry and care, ironing, steaming)
- Wardrobe Supervisor (show paperwork, assigning crews, planning changes)
- Swing Dresser (IASTE)

Experience on both industrial and domestic machines and sergers, and in dyeing, crafts and leatherwork. Instructor in patterning, sewing, fittings, and alterations.

Choreography:

- 2013 “Fanfare to Freedom” set to George Michael’s “Freedom” for *Speech and Debate* by Stephen Karam, directed by Carrie Baker.
- 2010 “Shepherds Dance” for *The Winter’s Tale* by William Shakespeare, directed by Stephan Golux.

Publications

“The Costume Designer.” Book chapter for Open Access Textbook *#TheatreAppreciation*, Edited by Kiara Pipino. Published by Pressbooks. Copyright 2022.

Exhibitions

- November 2023 Poster and Display at SUNY Oneonta “Life of the Mind” Faculty Research Open House.
 - “Eight Days to Open: Costume Design on an Accelerated Timeline.”
- January-February 2022 *The Revolutionists* Art Gallery Exhibit, CANO, Oneonta, NY
- November 2016 Poster and Display at SUNY Oneonta “Life of the Mind.”
 - “From Sketch to Stage: The Costume Design Process.”
- January 2015 “Stories Through Costume” Art Gallery Exhibit. First Friday at the Fairbanks Art Association Bear Gallery.
- July 2014 “The Costumes of Tartuffe” Art Exhibit for Fairbanks First Friday at Expressions in Glass, July 1-21.

First Friday is a long standing Fairbanks tradition. The first Friday of every month, art galleries open their doors for a free exhibition featuring local artists. Venues provide refreshments and artists are present to discuss their work.

Conferences/Presentations (Theatre)

- Attended 2025 United States Institute of Theatre Technology (USITT) Annual National Conference in Columbus Ohio, March 6-9.
- Attended 2022 United States Institute of Theatre Technology (USITT) Annual National Conference in Baltimore, March 2-5.
- Attended the 2021 United States Institute of Theatre Technology (USITT) Annual National Conference, Virtual.
- Attended 2019 United States Institute of Theatre Technology (USITT) Annual National Conference in Louisville, March. PRESENTER for session on USITT National Teaching Archive.
- Attended the 2018 United States Institute of Theatre Technology (USITT) Annual National Conference in Fort Lauderdale, March.
- Attended 2017 United States Institute of Theatre Technology (USITT) Annual National Conference in St. Louis, March 8-11.
- Presented “Embroidery Hands-On: An Intro to Renaissance Blackwork” at the USITT Regional Job Fair, hosted by SUNY Oneonta, January 28, 2017.
- Attended 2016 USITT Annual National Conference in Salt Lake City, March 16-19.
- Presented “Techniques for Making a Boned Bodice” at the USITT Regional Job Fair, hosted by SUNY Oneonta, February 13, 2016.

- Contributor to workshop “Designing without a Past,” presented by Pamela Workman at the Georgia Theatre Conference, October 15-18, 2015 and The Southeastern Theatre Conference, March 2-6, 2016.
- Attended the 2005 USITT National Conference in Toronto, Canada.

Conference Presentations (Adjacent Fields)

- Presenter at ConnectiCon, a Pop Culture Convention held annually in Hartford, Connecticut. Panels are selected by conference organizers and compensated. All of the information I present relates to skills gained working as a professional costume designer.
 - “Wig Prep: Are You Doing It Right?” A panel on theatrical techniques for preparing hair for wigs and pinning wigs into place, July 17, 2026.
 - “Mash Up Your Cosplay” A panel on using costume design research and techniques to create composite characters than span multiple fandoms, July 17, 2026.
 - “From Store Bought to Brilliant: Techniques to Improve Inexpensive Costumes” A panel on simple alterations and amendments beginners can make to improve the appearance of a store bought costume or clothing item, July 24, 2024.

Service and Development

Member of the United States Institute of Theatre Technology Costume Commission

Member of the Theatre Communications Group

Member of the Association for Theatre in Higher Education

Member UUP

University Service:

- 2015-Present. SUNY Oneonta College Senate, voting member
- 2021-2022 Member of College Senate Steering Committee
- 2021-Present Member of Subcommittee for Undergraduate Student Academic Grievances (one year off)
- 2018-Present Member of Public Events Committee
- 2026 Member of Hiring Committee for new Dance Faculty Member
- 2025 Member of Hiring Committee for new Assistant Technical Director
- 2017 Member of Hiring Committee for new Assistant Professor of Theatre
- 2016-2019 Chair: Subcommittee for Undergraduate Student Academic Grievances
- 2016-2017 Theatre Department Bylaws Revision subcommittee
- 2016-2017 Worked with Matt Grenier to create our “Interviews with Graduating Seniors” Video Series. We interviewed our 2016 graduating majors and non-majors about their experience in the theatre department and created a seven video series. My primary contributions included creating questions and topics, conducting the interviews and assisting with content editing. Matt took on all of the technical aspects including, recording, editing and adding visual content, titles, animation and music.
- 2015-2017 Participant in the Theatre Department Season Selection process
- 2012-2015. University of Alaska General Education Revitalization Committee, voting member
- 2011-2015. University of Alaska Collaboration in the Arts Committee, voting member

- 2009-2015 Supervising the University of Alaska Theatre Department Costume Shop. The only facility of its kind on the UAF Campus and the largest in the Fairbanks community, I frequently provide advice, assistance and costume loans to other campus departments, offices and projects. I also provide loans, rentals and guidance to local theatres and organizations.
- 2013, 2014 Designed and presented costume design workshop for Fairbanks Shakespeare Theatre's Spring Break Intensive "Groundlings" Theatre Camp.
- 2012, 2014 Compiled Department Assessment Summary data for 2-year submission.
- 2013 Served with Kade Mendelowitz, Carrie Baker, Maya Salganek and Siri Tuttle on a hiring committee to replace our directing tenure track faculty member.
- 2010 Served with Stephan Golux and Kade Mendelowitz on a hiring committee to replace the Theatre Department administrative assistant
- 2009-2012 Actively participated in Theatre Department Curriculum Development, Program Review and Program Review revisions
- 2009 Assisted Professor Carrie Baker in revisions to Department of Theatre Unit Criteria
- 2009-2010 Attended faculty development workshops on syllabus design, grant writing and dealing with difficult students, teaching what you don't know, and tenure file development. Attended Blackboard training.

Professional Service:

- 2017-2020. Juror-United States Institute for Theatre Technology Creative Teaching on the Web Archive. The USITT Education Commission founded the Creative Teaching on the Web Archive as a way for university professionals to share ideas for creative instruction and receive feedback from other educators teaching similar material. I submitted several teaching ideas to the archive before being invited to be a juror in 2017. (This program essentially lost support due to the pandemic.)
- 2017-Content editor on *Character Sketch* by Helen Huang, Routledge publishing. I read drafts of an in-progress book by Helen Huang, Professor of Costume Design at the University of Maryland Graduate Program, and provided anonymous feedback from the perspective of a theatre educator.

Community Service:

- 2014-present I perform as an interactive character impersonator at local events. Every year I appear in parades and at family events and have become a favorite of many local children. I have been the Ice Queen, inspired by "Elsa" from Disney's *Frozen*, at over 100 events and private parties to date, including charitable and paid appearances for:
 - The pre school children on the SUNY Oneonta campus
 - Local Headstart programs
 - The Oneonta Family YMCA
 - The Family Services Association
 - The Family Resource Network
 - Children's Hospital of Albany
 - Upstate Gosliano Children's Hospital in Syracuse
 - LEAF
 - The Boys and Girls Club
 - Make-a-Wish
 - The Arthritis Foundation
 - The US Military
- 2014 Makeup design and application of Alaskan animal faces for Watershed School Kindergarten talent show. (Applied Lynx, Bear, Fox and Showshoe Hare faces to 26 very enthusiastic kindergarteners.)

- 2013 Guest Lecturer for North Pole High School Drama Class and Barnette Charter School Drama Class.
- 2011 Designed and presented two workshops, one on gore makeup for the Fairbanks Arts Association and one on Costume Design and Makeup in the Theatre for the North Pole High School Theater Technical Academy.

Grants and Recognition

Awards and Nominations:

- Winner-Best Production of a Musical for *Guys and Dolls*. Mac-Haydn Theatre. 2025 Berkshire Theatre Critics Awards
- Nominee- Best Costume Design for *Hello, Dolly!* Mac-Haydn Theatre. 2017 Berkshire Theatre Critics Awards
- Winner- Best Production of a Musical for *Hello, Dolly!* Mac-Haydn Theatre – 2017 Berkshire Theatre Critics Awards

Selected Reviews:

- July 10, 2026. The Berkshire Edge. Review of *The Secret Garden*. “The show is physically created by a team of designers who add more talent and magic to the production. Bethany Marx’s costumes define each of the characters perfectly.”
“Whether you know it or not, it is one musical that needs to be seen and appreciated.” -J. Peter Bergman
- June 29, 2026. Broadway World. Review of *9 to 5*. “The design team commits to the period with skill and precision. Bethany Marx dresses the secretarial pool in earth tones, sharp collars, and the sort of polyester authority that deserves its own filing cabinet.” --Steven Favreau
- June 21, 2025. Berkshire on Stage. Review of *Guys and Dolls*. “Costume Designer, Bethany Marx does an outstanding job outfitting the cast in period appropriate clothing with a variety of suits and dresses. She creates fun costumes for the Hot Box girls, in all their different dances, sometimes resulting in articles of clothing coming off revealing sexy lingerie.” –Paula Kaplan-Reiss
- August 2024. Berkshire on Stage. Review of *Something Rotten*. “A tremendous shout out goes to costume designer Bethany Marx. SOMETHING ROTTEN must have over 100 costumes and the valient 22-member cast donned one after another with remarkable aplomb. The look of the show is colorful jewel tones, a little ragtag, somewhat comfortable—in other words, perfect.” – Jeannie Marlin Woods
- August 2024. Nippertown. Review of *Something Rotten*. “Bethany Marx has assembled one of the finest costume designs seen at the Mac all season.” –Bill Kellert
- June 24, 2023. Berkshire on Stage. Review of *42nd Street*. “Costumes by Bethany Marx are superb, particularly in the company and ensemble dance numbers. From the red, white and blue bathing suited “Dames” to the sparkling green and white outfits featured in “We’re in the Money.”, Marx designed the perfect palate for every scene and every number. There is an almost Bob Mackie-esque look to several numbers, with variations on patterns and colors but not merely duplicated for each performer.” –Lisa Jarisch
- July 8, 2022. The Berkshire Edge. Review of *Urinetown: the Musical*, “Costume designer Bethany Marx has clothed the company in hideous rags and familiar upper class outfits that are just right for this show.” –J. Peter Bergman

- August 14, 2021. Berkshire on Stage. Review of *She Loves Me!* “Costumes designed by Bethany Marx are stylish, and period-perfect, soft where they should be, crisp in the right places, and overall contributing to the elegant, old-world charm of the piece.” –Lisa Jarisch
- July 7, 2018. The Berkshire Edge. Review of *Mamma Mia!* “Bethany Marx provided perfect costumes for each character.” –J. Peter Bergman
- July 7, 2018. Berkshire on Stage. Review of *Mamma Mia!* “Kudos to Bethany Marx on her fabulous, ever-changing costumes! From the tight, glittering *Dancing Queen* get-ups to Sophie’s lovely wedding gown and everything in between, Marx’s contributions to this musical are sensational.” –Barbara Waldinger
- August 26, 2017. Berkshire on Stage. Review of *Hello, Dolly!* “There is a multitude of rich and historically correct costumes designed by Bethany Marx that bring color and vibrancy to the stage. This is a gorgeous production to look at thanks to her.” –Macey Levin
- August 25, 2017. Berkshire Bright Focus. Review of *Hello Dolly!* “Costumes designed by Bethany Marx were exquisite.” –J. Peter Bergman
- October 4, 2016. WMAC Northeast Public Radio. Review of *Outside Mullingar* by John Patrick Shanley. “Bethany Marx’s costumes are character perfect.” –Bob Goepfert
- August 19, 2016. TheatreBloom.com. Review of *The Missing Peace* by Ron Melrose. “With just a simple dress and versatile cloak and hood, Costume Designer Bethany Marx lets the imagination fill in the gaps of this mythic tale. Marx’ work, though small in quantity, does not lack for quality and fits the bill for the creative constructs of the show on the whole. The double-sided green glowing and barren earth-cracked cape is as remarkable as the old crone’s headdress. These landmarks of imagination are tethering points— along with Brent Silvestri’s prop construction (most notably the dragon)— and create a skeletal framework for the show.” –Amanda N. Gunther
- July 10, 2016. DC Metro Theatre Arts. Review of *The Missing Peace* by Ron Melrose. “Costumes by Bethany Marx are simple but stunning.” –Kay-Megan Washington
- April 5, 2015. Fairbanks Daily News-Miner Article: “Theater Professor Performs Costume Magic” by Sam Freidman. Interview about the costume process for *The Ash Girl*.
- Spring 2014. Fairbanks Daily News-Miner. Review of *Tartuffe* by Moliere. “Director/scenic designer Brian Cook and costume designer Bethany Marx create a visual masterpiece between the set and the costumes. It is without question the first thing you notice before the first word is ever spoken on stage, and pulls you in from the very beginning with eye candy that captivates you to the very end. Marx and her crew deserve extra kudos for the elaborate costumes and the special attention paid to every little detail.” –Scott McCrea
- Summer 2013. Daily Press, Newport News, VA. Feature article including photographs of costume renderings for *A Midsummer Night’s Dream* at the Virginia Shakespeare Festival.
- Spring 2013. Fairbanks Daily News-Miner. Review of *Jesus Christ Superstar* by Tim Rice and Andrew Lloyd Webber. “The set — the stage at Friends Community Church, where the production is performed — actually lends itself to FLOT’s “Jesus Christ Superstar.” The stage has no curtain and the set is bare, allowing the cast to use song and staging to carry the story. This, and great costuming by designer Bethany Marx, works well (check out Mary Magdalene, who can pull off red heels and fishnet hose unlike any harlot in the temple). Red also is a reoccurring color in the costuming, something Marx has done on purpose to add a little extra oomph.” –Gary Black
- Spring 2012. Fairbanks Daily News-Miner. Review of *All in the Timing* by David Ives. “The set and costumes make the otherwise absurd ‘Philip Glass Buys A Loaf of Bread’ work beautifully.” –Suzanna Caldwell
- Spring 2011 Fairbanks Daily News-Miner. Review of *The Winter’s Tale* by William Shakespeare. “Bethany Marx had the equally difficult task of designing costumes, and she succeeds

masterfully. The second act's floral, nymph-like outfits are the highlight. They ooze with flowers and femininity, playfully embodying the Bohemian characters.”

–Suzanna Caldwell

Other Recognition:

- Spring 2025 Alumni Engagement Article about the Costume Shop.
- Fall 2010 College of Liberal Arts Magazine. Feature article highlighting new faculty and their work, including a photo and interview.
- 2009 Awarded Technology Advisory Board (TAB) Grant to replace sewing machines and tables in the University of Alaska-Fairbanks Costume Shop.
- 2004-2007 Received Teaching Assistantship and tuition waiver to attend graduate school at the University of Massachusetts-Amherst.
- 2004 Designed costumes for *The Last Five Years*, a collaborative, grant-sponsored project involving Master's students from the music department as well as UMass alumni, and produced by my fellow graduate students and me. The production was free and performed to a full house every night.
- 2002-2004 Received the Pearl LeCompte Theatre Society Assistantship in the University of Evansville Costume Shop.