

*As the opportunist George, Gregory Mikell earns the audience's contempt: his role is so unlikable, that the applause at his curtain call diminished somewhat, which translates into a compliment because his characterization goes from infectious innocent enthusiasm to disgust for his unconscionable behavior. As an aside, his wiry, well-toned physique makes it easy to believe he's been working on the construction of the Panama Canal; further, his sculpted arms are the masculine answer to the defined arms of Michelle Obama.*

Jacquelyn Marolt's set is an intricate marvel – four levels, five separated playing areas – and the details of the set decoration include lines of laundry, barely in sight, hung from walkup apartment windows that contribute to the maze of 1905 Lower Manhattan. Out of sight are clouds of steam escaping from manholes and the calling cards left by horses of the mounted police. The costuming by Emily Justice Dunn reflects stylish 1905 New Yorkers as it is funneled down to the working poor. Lighting is crucial to dramatizing the players' personas and to complementing the series of vignettes; Lighting Designer Daniel D. Rist scores again.

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INTIMATE APPAREL is an award-winning drama by the Pulitzer Prize winning author of CRUMBS FROM THE TABLE OF JOY (produced in NYT's 2004 season). American Theatre Magazine says: "Few American dramatists aspire to such a panoramic view of the world or manage it so engagingly. Curious and imaginative, subtle and intricate, each Nottage play is richer and more incisive than the one before."