

# Intimate Apparel

written by Lynn Nottage

September 28–October 1 *and*

October 5–8

Arthur Miller Theatre

**M** | MUSIC, THEATRE & DANCE

U-M School of Music, Theatre & Dance  
Department of Theatre & Drama presents

# INTIMATE APPAREL

Written by **Lynn Nottage**

Commissioned and first produced by South Coast Repertory and Center Stage. Originally produced in New York by Roundabout Theatre Company, Todd Haimes, Artistic Director.

Director

**Judith Moreland**<sup>+</sup>

Scenic Designer

**Kevin Judge**

Lighting Designer

**Elianna Kruskal**<sup>‡</sup>

Costume Designer

**Summer Wasung**<sup>‡</sup>

Sound Designer

**Henry Reynolds**

Dramaturg

**Karin Waidley**

Assistant Director

**Victoria Yourkoutiotis**<sup>‡</sup>

Assistant Scenic Designer

**Dallas Fadul**<sup>‡</sup>

Voice & Dialect Director

**Jeremy Sortore**

Resident Intimacy

Choreographer & Cultural

Consultant

**Raja Benz**

Mayme's Piano Double &

Music Consultant

**Tyler Driskill**

Production Stage Manager

**Ava Moye**<sup>‡</sup>

Associate Sound Designers

**Eric Cerruti Lisboa De Oliveira**<sup>‡</sup>,

**Claire Niedermaier**<sup>‡</sup>

Student Dramaturgs

**Ty Amsterdam**<sup>‡</sup>, **Addison Stone**<sup>‡</sup>

Setting: 1905, Lower Manhattan.

Presented by agreement with Dramatists Play Service, Inc., New York,  
NY. [www.dramatists.com](http://www.dramatists.com)

<sup>‡</sup> SMTD Student

<sup>+</sup> SMTD Guest Artist

## DIRECTOR'S NOTE

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Lynn Nottage wrote *Intimate Apparel* after finding an old photo of her seamstress great-grandmother who lived in New York City in the early 1900s. Knowing little about the life she must've led, she started doing research—only to discover the dearth of first-person accounts of the marginalized, immigrant, and underrepresented populations of what was arguably the most diverse city in the world at that time. Clearly someone somewhere deemed their stories as not worthy of much documentation so their histories were largely ignored, overlooked, or erased.

Because she found so few contemporary accounts, Ms. Nottage as she often has in her work, created a space to let the underrepresented speak for themselves. The result is the beautifully rich, warm, and fully realized world of 1905 New York that you'll experience today. I hope that watching Esther, Mayme, Mr. Marks, and the others live their lives will remind you that there are many, many stories missing from our collective history and if it weren't for the resilience of people like these characters, most of us wouldn't be here in the theatre tonight.

Enjoy this gorgeous jewel of a play.

*Judith Moreland, director*

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**The performers in this production are students in the Department of Theatre & Drama. The designers for this production are students, faculty, and/or guests of SMTD. Scenery, costumes, properties, sound, and lighting were realized by the students and staff of University Productions, the producing unit of the SMTD. Thank you for supporting our educational mission.**

Latecomers will be seated at a suitable break. As a courtesy to others, please turn off cellular phones and pagers and refrain from texting during the performance. Photography, audio recording, and videotaping of any kind are not permitted.

## CAST OF CHARACTERS

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Esther

**Myah Bridgewater**

Mrs. Dickson

**Sophia Lane**

Mrs. Van Buren

**Bella Detwiler**

Mr. Marks

**Sammy Guthartz**

Mayme

**Gilayah McIntosh**

George

**Lenin Izquierdo**

### Understudies

*u/s Mrs. Van Buren*

**Sarah Hartmus**

*u/s George*

**Myles Mathews**

## ABOUT THE CAST

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**Myah Bridgewater** (*Esther*) Junior, BFA Theatre Performance: Acting, Bermuda

**Bella Detwiler** (*Mrs. Van Buren*) Junior, BFA Theatre Performance: Acting, Louisville, KY

**Sammy Guthartz** (*Mr. Marks*) Senior, BFA Theatre Performance: Acting, Westport, CT

**Sarah Hartmus** (*u/s Mrs. Van Buren*) #N/A#N/A #N/A

**Lenin Izquierdo** (*George*) Senior, BFA Theatre Performance: Acting, Chicago, IL

**Sophia Lane** (*Mrs. Dickson*) Junior, BFA Theatre Performance: Acting, Saratoga Springs, NY

**Myles Mathews** (*u/s George*) Junior, BFA Theatre Performance: Acting, Bloomfield Hills, MI

**Gilayah Mc Intosh** (*Mayme*) Sophomore, BTA Theatre Arts, Saint Louis MO

## ABOUT THE AUTHOR

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**Lynn Nottage** (*Playwright*) is a playwright and a screenwriter. She is the first, and remains the only, woman to have won the Pulitzer Prize for Drama twice. Her plays have been produced widely in the United States and throughout the world.



Most recently, Nottage premiered *MJ the Musical*, directed by Christopher Wheeldon and featuring the music of Michael Jackson, at the Neil Simon Theater on Broadway; *Clyde's*, directed by Kate Whoriskey at Second Stage Theater on Broadway; and an opera adaptation of her play *Intimate Apparel* composed by Ricky Ian Gordon and directed by Bart Sher, commissioned by the Met/Lincoln Center Theater.

Her other work includes *Floyd's* (retitled *Clyde's*) (Guthrie Theater); the musical adaptation of Sue Monk Kidd's novel *The Secret Life of Bees*, with music by Duncan Sheik and lyrics by Susan Birkenhead (the Almeida Theatre/the Atlantic Theater); *Mlima's Tale* (Public Theater); *By the Way, Meet Vera Stark* (Lilly Award, Drama Desk Nomination; Second Stage/Signature Theater); *Ruined* (Pulitzer Prize, OBIE, Lucille Lortel, New York Drama Critics' Circle, Audelco, Drama Desk, and Outer Critics Circle Award; MTC/Goodman Theater); *Intimate Apparel* (American Theatre Critics and New York Drama Critics' Circle Awards for Best Play; Center Stage/SCR/ Roundabout Theater); *Fabulation, or The Re-Education of Undine* (OBIE Award; Playwrights Horizons/Signature Theater); *Crumbs from the Table of Joy, Las Meninas; Mud, River, Stone; Por'knockers; and POOF!*

—Bio excerpted from [LynnNottage.com](http://LynnNottage.com)

## FROM THE DRAMATURGS

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It is remarkable to find a piece that highlights the unseen experiences within the broader fabric of history. Not just America's imperialist incentives under the Roosevelt administration, but examination and inquiry into the life and efforts of a Barbadian building the Panama Canal to support another nation's expansion; not just the motion and shifting politics of Progressive Era Manhattan, but the stories and music of a Tenderloin sex worker held in both the center and the outskirts of change; not just the Great Migration whose waves built cities, but those who came before, the lone refugee who forged a way to a new world without family or full pockets.

Because this is what Lynn Nottage does: brings light to the shadows and quilts together the pieces of the zeitgeist. Fashions futures from a forgotten past.

Much of the dramaturgy work for this show took the form of deep research and presentations on the political climate of the time. A glimpse into how people left out of history still lived day to day. From the pages of an 1862 cocktail guide on how to properly serve brandy punch to a party of 20, to the painstaking route a Panama laborer would have endured moving from the Caribbean to Ellis Island, to what transit fees for the 1905 trolley cars, carriages, or the novel subway of a daily commute must have been, to the unequal and many times unbearable conditions for people of color laboring toward a common goal—to better their lives, to connect vast oceans over land. These are just a few of the ways we hoped to help the cast and creative team pattern the world to which you now bear witness. But our dramaturgical work went past the page and the rehearsal stage to learning the nuances of the characters who now live beyond Nottage's words. We facilitated a discussion with the cast and Rabbi Goldstein of the Chabad House on Orthodox Judaism and the devoutness of belief; we sat in on table work to engage a conversation full of life based in memories from the past, and we hope to connect the performance stage to classrooms, to

## **FROM THE DRAMATURGS**

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campus, to the community at large, and beyond. Because Not-tage's play deserves to be seen and heard. And, like a precious piece of lace, treasured.

For more information from the dramaturgy team, scan here:



## **LAND ACKNOWLEDGMENT**

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The University of Michigan is located on the territory of the Anishinaabe people. In 1817, the Ojibwe, Odawa, and Bodewadami Nations made the largest single land transfer to the University of Michigan, ceded in the Treaty of Fort Meigs, so that their children could be educated. We acknowledge the history of native displacement that allowed the University of Michigan to be founded. Today we reaffirm contemporary and ancestral Anishinaabek ties to the land and their profound contributions to this institution.

## ABOUT THE CREATIVE TEAM

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**Kevin Judge** (*Scenic Designer*) is an associate professor in the SMTD Department of Theatre & Drama and was formerly an associate professor at the College of Staten Island (City University of New York). His designed the scenery for the Broadway production of *Irena's Vow* (Walter Kerr Theatre) as well as many other shows in NYC. Among these are *Laugh It Up, Stare It Down* (The Cherry Lane Theatre), *Anthem* (Baryshnikov Arts Center), *Lovesick*, *The Revival*, and *FUBAR* with Project Y, and *Frankenstein* (37 ARTS). He has designed at the Cincinnati Playhouse in the Park, La Jolla Playhouse, Delaware Theater Company, and the Dorset Theatre Festival, and he did the scenery for Grammy Award-winner Esperanza Spalding's 2016 international tour. Television set designs: *The Whitehouse Plumbers* (HBO), *For Life* (ABC), *Manifest* (NBC), *Jessica Jones* (Netflix), *Blindspot* (NBC), *The Americans* (FX), and *Master of None* (Netflix). He received his MFA from the University of California, San Diego.

**Elianna Kruskal** (*Lighting Designer*) is a junior getting a BFA in theatre design and production and a BA in social theory and practice, and they could not be more thrilled to be designing their first UProd! Their previous UProd credits include *Bonnets* (ALD), *The Heart of Robin Hood* (AME), and *Moscow x6* (1st ASM). Most recently, he was the lighting designer of Rude Mechanical's *The Humans*. He is very grateful to have gotten to collaborate with this incredible team to tell this story!

**Judith Moreland** (*Director*) is a director, actor, and faculty member at UCLA's School of Theater, Film and Television. Regional theatre directing: *An Octoroon*; *My Body, No Choice*; *Everybody*; *Between Riverside and Crazy*; *Smart People*; *At the Table*; *Pictures from Home* (virtual). Workshops: *Hairy & Sherrie*; *BreathLESS*; *Space Available*. UCLA: *Into the Woods*; *The Mineola Twins*. As an actor she has performed in film, on television, and at many regional theaters including the New York Shakespeare Festival/Public Theater, Playwrights Horizons, American Con-



## ABOUT THE CREATIVE TEAM

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servatory Theater, Meadow Brook Theatre, the Fountain Theatre, Ensemble Studio Theater/LA, and the Shakespeare Center of Los Angeles. BA Stanford University, MFA American Conservatory Theater.

**Ava Moyer** (*Production Stage Manager*) is a third year bachelor of theatre arts student from Westchester, New York, pursuing a concentration in stage management and a minor in performing arts management. This is her first University Production as PSM and she could not be more excited! Past UProd credits: *somebody's children* (2nd ASM), *The Heart of Robin Hood* (1st ASM), and *Rent* (1st ASM). Go Blue!

**Henry Reynolds** (*Sound Designer*) is an assistant professor in the Department of Theatre & Drama and the sound engineer and information systems manager for University Productions. U-M, sound designer: *Everybody*, *The Importance of Being Earnest*, *The Heart of Robin Hood*, *Moscow Moscow Moscow Moscow*, *Junk*, *Nora*, *Flint* (co-designer), *Love & Information* (co-designer), *Mr. Burns*, *A Post-Electric Play*, *Clybourne Park*, *Henry IV, Part I*, *All My Sons*, *Stupid Fucking Bird*, *Fuente Ovejuna*, *Dead Man Walking*, *Good Kids*, *Marisol*, *Hay Fever*, *Three Sisters*, *Red Noses*, *August: Osage County*, *A Midsummer Night's Dream*, *Trumpets and Raspberries*, *Trafford Tanzi*, *Macbeth*, *Jonesin'*, *J.B.*, *Playing for Time*, *The Laramie Project*, *The Rover*, *The Nutcracker*, *A Streetcar Named Desire*. Regional theatre, sound design: *Of Mice and Men*, 2008, Fort Worth Opera Festival.

**Jeremy Sortore** (*he/him/his, Voice/Dialect Direction*) is an assistant professor in the Department of Theatre & Drama. Regional: American Repertory Theater, Utah Shakespeare Festival, Colorado Shakespeare Festival. Member, National Alliance of Acting Teachers; associate faculty, Theatrical Intimacy Education; associate teacher of Fitzmaurice Voicework; certified teacher of

## ABOUT THE CREATIVE TEAM

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Knight-Thompson Speechwork; PAVA-recognized vocologist; editorial board, *Journal of Consent-Based Performance*; associate editor, *Voice & Speech Review*. Education: Moscow Art Theatre School/American Repertory Theatre Institute at Harvard University. [www.JeremySortore.com](http://www.JeremySortore.com)

**Karin Waidley** (*Resident Dramaturg*) oversees dramaturgy for the School of Music, Theatre & Dance. She has been an artist/scholar/teacher for over two decades and most recently was a Fulbright Scholar and a Fulbright Specialist to Kenya. Before that, she was a full professor at Western Colorado University, specializing in devising new work and theatre for social justice and violence prevention. She has also worked in the nonprofit sector as an advocate for survivors of gender-based violence and brings trauma-informed practices into her work in the theatre. Her most recent scholarship is in intersecting creative expression with the neurobiology of trauma, and she is currently working on a book with a Kenyan colleague about the history of theatre for development in East Africa.

**Summer Wasung** (*Costume Designer*) is a third year design & production student in the Department of Theatre and Drama. U-M: assistant costume designer for *Everybody*. U-M student work: costume designer for Rude Mechanical's production of *Indecent* and costume designer for *Multiverse Media S1*, ep. 3. Local work: dresser for Encore's production of *42nd Street*.

## **PRODUCTION CREW**

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1st ASMs **Katie Kutzko, Frannie Walton**

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Painting **Gilayah McIntosh, Bella Rowlison, Martha Sprout, Seri Stewart, Lauren Streng, Ellie Vice, Amber Walters, Angela Wu & Theatre 250/252/262 students**

Props **Eliza Anker, Danielle Bekas, Andy Blatt, Madysen Casey, Aquila Ewald, Dallas Fadul, Audrey Hollenbaugh, Lucy Knas, Teresa Morales, Charlotte Stallings, Audrey Tieman & Theatre 250/252 students**

Scenery **Marium Asghar, Juliet Bornholdt, Andy Blatt, Anna Forberg, Miles Hionis, Hannah Kryzhan, Michael Russell, Sophia Severance, Lauren Streng, Eliza Vassalo & Theatre 250/252/262 students**

Costumes **Maya Liu, Esmay Pricejones, Kaytlin Sanchez, Ellie Van Engen & Theatre 250/252/262 students**

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Per University of Michigan policies, masks are not required at this time. Audiences are welcome to continue wearing masks.

**Any updates to public health policies throughout the semester can be found at [smt.d.umich.edu/covid-19](https://smt.d.umich.edu/covid-19)**

### Latecomer Policy

Latecomers will be seated at a suitable break or scene change.

### Pagers, Cellular Phones, Watch Alarms

Please set all smart devices, including phones, tablets, and watches, to silent mode. Please refrain from texting during the performance.



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Smoking is not permitted in university buildings or on university grounds. Smoking is permitted only in personal vehicles or on the sidewalks of major thoroughfares.

### Emergency Procedure

In the event of fire or severe storm, you will be instructed by an announcement from the stage indicating the best method of exit. Please notice the multiple red exit signs in the theatre. For your safety, please exit in a calm and orderly manner.

### Cameras and Recording Devices

The use of cameras — with or without a flash — recorders, or other electronic devices inside the theatre is strictly prohibited.

### Food and Drink

No food or drink is allowed in the theatre.

### Children

As a courtesy to our audience and the performers, children under the age of three will not be admitted to performances. All children must have a ticket. If your child proves disruptive or

excessively restless, you may be asked to leave by House Management.

### Large Print

#### Large Print Programs

Large print programs are available free of charge from House Management.



#### Accessibility

Accessible ramps, elevators, parking, restrooms, and wheelchair seating are available for patrons with disabilities. Please note there is no elevator to the balcony level in Power Center and the Lydia Mendelssohn Theatre.



#### Sound Enhancement

The theatre is equipped with an infrared listening system for listening enhancement. Lightweight, wireless headsets are available free of charge from House Management.

### Parking

For your parking convenience, we recommend arriving early. Parking Customer Service: 764-8291 (M-F, 7:30a-4:30p) or 764-7474 (evenings & weekend)

### Flexible Refunds & Ticket Exchanges

SMTD offers flexible ticketing policies, including refunds, exchanges for future events, a gift certificate valid for up to five years, or a donation of the purchase price of the ticket to SMTD. If you're not feeling well or if you are uncomfortable with attending, we will be happy to refund or exchange your tickets.

### Group Discounts

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### Comments? Write us at:

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415 N. 4th Ave. Ann Arbor, MI 48104  
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# Fall Highlights

9/29 | 8:00 PM | HILL AUDITORIUM  
**Symphony Band** FREE!

10/5–10/15 | LYDIA MENDELSSOHN THEATRE  
 **Guys and Dolls**  
The Department of Musical Theatre

10/6 | 8:00 PM | HILL AUDITORIUM  
**Chamber Choir** FREE!

10/19 | 8:00 PM | RACKHAM AUDITORIUM  
**Jazz Lab Ensemble** FREE!

10/20 | 8:00 PM | HILL AUDITORIUM  
**University Philharmonia Orchestra**  
FREE!


10/22 | 4:00 PM | HILL AUDITORIUM  
 **Band-O-Rama**

10/22 | 7:00 PM | STAMPS AUDITORIUM  
**Contemporary Directions**  
**Ensemble** FREE!

10/23 | 8:00 PM | HILL AUDITORIUM  
**University Choir** FREE!

10/24 | 7:30 PM | HILL AUDITORIUM  
 **United States Marine Band**  
FREE! TICKETS REQUIRED SPECIAL EVENT

10/26 | 8:00 PM | HILL AUDITORIUM  
**Symphony Band** FREE!

10/29 | 4:00 PM | HILL AUDITORIUM  
 **Halloween Concert**

11/2–11/5 | POWER CENTER  
 **Orpheus in the Underworld**  
*(Orphée aux enfers)*  
The Dept. of Voice & University Symphony Orchestra

11/6 | 8:00 PM | HILL AUDITORIUM  
**University Symphony Orchestra**  
FREE!

11/16 | 8:00 PM | HILL AUDITORIUM  
**Chamber Choir & University Choir**  
FREE!

11/17 | 8:00 PM | HILL AUDITORIUM  
**Symphony Band** FREE!



23/24 Performance Season


11/19 | 7:00 PM | STAMPS AUDITORIUM  
**Orpheus Singers** FREE!

11/20 | 8:00 PM | HILL AUDITORIUM  
**Concert Band** FREE!

11/30 | 8:00 PM | RACKHAM AUDITORIUM  
**Jazz Ensemble & Jazz Lab**  
**Ensemble** FREE!

11/30–12/3 | POWER CENTER  
 **Imogen Says Nothing**  
The Department of Theatre & Drama

12/5 | 8:00 PM | HILL AUDITORIUM  
**University Symphony Orchestra**  
FREE!

12/8-12/10 | 4:00 PM | DANCE  
PERFORMANCE STUDIO THEATRE  
 **Nutcracker-ish**  
FREE! TICKETS REQUIRED  
The Department of Dance

**M** | MUSIC, THEATRE & DANCE

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