



by Lynn Nottage

Directed by Anyika McMillan-Herod

March 27 - April 20, 2025



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Intimate Apparel



Photo by Jeffrey Schmidt



Intimate Apparel

by Lynn Nottage

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Anyika McMillan-Herod

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Anyika McMillan-Herod

INTIMACY CHOREOGRAPHER

Sasha Maya Ada

CAST

ESTHER

Kimberly Nicole*

GEORGE

Corey Pratt

MAYME

Tayla Underwood

MR. MARKS

Thomas Levertton*

MRS. DICKSON

Catherine Whiteman

MRS. VAN BUREN

Jessica D. Turner*

UNDERSTUDIES

Nicole Renee Johnson

Caleb Mosley

Dylan Todd

PRODUCTION STAFF

STAGE MANAGER

Kendalynn Clemons*

PRODUCTION ASSISTANT

Ash Peterman

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Dallas Theater Center

Logan Coley Baker

**indicates members working under
Actors' Equity Association contracts in
this production*



Photo by Jeffrey Schmidt

Bios

Lynn Nottage, she/her (Playwright) is a playwright and a screenwriter, and the first woman in history to win two Pulitzer Prizes for Drama. Her plays have been produced widely in the United States and throughout the world. Recent work includes the book for *MJ the Musical* (Broadway), the libretto for the *Intimate Apparel Opera* (LCT), and *Clyde's* (Broadway, 2ST, Goodman Theatre), and co-curating the performance installation *The Watering Hole* (Signature Theatre). Past work includes *Sweat, Ruined*, the book for *The Secret Life of Bees*; *Mlima's Tale*; *By the Way, Meet Vera Stark*; *Intimate Apparel*; *Fabulation, or the Re-Education of Undine*; *Crumbs from the Table of Joy*; *Las Meninas*; *Mud, River, Stone*; *Por'knockers*; and *POOF!*. She has also developed *This is Reading*, a performance installation in Reading, Pennsylvania. Ms. Nottage is a member of the Theater Hall of Fame, and the recipient of a MacArthur "Genius Grant" Fellowship (among other awards). She is also an Associate Professor at Columbia University School of the Arts and is a member of the Dramatists Guild.

www.lynnnottage.net

Anyika McMillan-Herod, she/her (Director/Sound Designer), a Dallas native, is an accomplished actor, playwright, director, and poet. She is an alumna of Booker T. Washington High School for the Performing and Visual Arts and Prairie View A&M University, where she earned a BFA in Theater. McMillan-Herod also attended California Institute of the Arts for Graduate studies in Acting. She is notably a co-founder and Executive Director of Soul Rep Theatre Company, Dallas' longest operating theater company dedicated to the Black and African diasporic experience.

Her select directing credits include the world premiere of the English translation of Mexican playwright Jaime Chaboud's *YANGA* (Cara Mia Theatre/Soul Rep Theatre/Mulato Teatro), *CADILLAC CREW* (Echo Theater/Soul Rep), *DOT* (Soul Rep), *YELLOWMAN* (Soul Rep), *THE TRINITY RIVER PLAYS* (Soul Rep), and *TROJAN WOMEN*.

Nicholas Thornburg, he/him (Scenic Designer) has served as T3's Technical Director since 2023. He most recently designed the set for *Debbie Does Dallas* at T3, and is excited for the challenge of designing this very different show. Nic has worked professionally in the arts since 2007, including with Virginia Stage Company, Virginia Arts Festival, Virginia Opera, Kentucky Shakespeare Festival, Cleveland Playhouse, The Huntington Theatre, and others. He has also taught stagecraft and production at the Governor's School for the Arts in Norfolk VA, served as Theatre Editor for AltDaily.com, and held the position of West Coast Operations Director for Vance Entertainment. In his scant free time, he is also a freelance artisan carpenter.

nicholasthornburg.wixsite.com/nthornburg

Nicole Iannaccone, she/ her, (Lighting Designer) For the last 20 years, she has worked professionally in the entertainment lighting industry. Currently she is the Head Electrician at the Dallas Opera and is a freelance Lighting Designer, Programmer and Electrician. Some recent Lighting Design credits include *The Seagull*, *Deathtrap* and *Pirates of Penzance* with T3, *Yanga* with Cara Mia/ Soul Rep, *Dust Bowl* with Verdigris Ensemble, *Cadillac Crew* with Soul Rep/ Echo Theater, *Synergy 2024* with Pegasus Contemporary Ballet, *Dracula: A Comedy of Terrors* with Dallas Theater Center and *Fannie: The Music and Life of Fannie Lou Hamer* with Bishop Arts Theater/ DTC. She also spends some of her free time painting and drawing. She has a dog and two cats who are all perfect.

Jasmine Woods, she/her (Costume Designer) is a costume designer and interdisciplinary artist based in Dallas, TX. She has been costuming shows all over the Dallas/Ft. Worth area and is excited to collaborate with the wonderful artists of T3. Previous show credits include *Julius Caesar* (Shakespeare Dallas), *Marie and Rosetta* (Amphibian Theater), *Bread N' Gravy* (Jubilee Theater), and *Cadillac Crew* (Soul Rep Theater in collaboration with Echo Theater). Jasmine draws inspiration from the traditions of the past and the possibilities of the future to create art where marginalized people can see themselves celebrated for their existence.

Bios

Sasha Maya Ada, she/her (Intimacy) is a director-actor, educator, and Founding Artistic Director of Altar'd Playhouse (SMU '16, AMOC: Artist in Residency '24 & TCG: Alan Schneider Director Award Nominee '22). Select directing credits: *Primary Trust* (Stage West x Dallas Theater Center), *hang* (Second Thought Theatre-Regional Premiere), *Cloud Tectonics* (Teatro Dallas), *Marjorie Prime* (Stage West), *Natural Shocks* (Echo Theatre), *Aida* (Lyric Stage), *Cabaret* (Arts Mission Oak Cliff x Lost Boys Presents), *Pass Over* (Second Thought Theatre). Sasha thanks her friends and family, Anne and B, and her mother Sheila for their unconditional love and support. @sashamayaada @altardplayhouse

Kendalynn Clemons, she/her (Stage Manager) is thrilled to be working with T3 once again! She was previously a production apprentice at T3 during their 2022-2023 season. Since then she has Stage Managed throughout the Dallas Theatre community including; *One Year in Egypt*, *Othello* and *Black Nativity* with Bishop Arts Theatre Center. *In Spite of History part 1* and *Welcome Mat 2 people 0* with Artstillery. *Feeding the Cat* *Incorrectly Several Times Over* with Echo Theatre and *Misery* with T3 in T2. She is grateful to be back and to be able to work with such an amazing cast and crew!



Photo by Jeffrey Schmidt

Bios Continued



Kimberly Nicole, she/her (Esther) is thrilled to make her T3 debut! She dedicates this performance to her mother, Katharine, who sparked her love of theatre. Past roles: Iris Spears (*The Trinity River Plays*, Soul Rep Theatre, Dallas)–winner, Irma P. Hall Best Actress Award–Laura (*The Glass Menagerie*, Firehouse Theatre, Dallas), Billie Holiday (*Hip Hop Cabaret*, Castillo Theatre, NYC), Georgia Hayes (*The Exonerated*, Nuyorican Café, NYC), Judy (*A Chorus Line*, Beari Productions, NYC), Lady in Red (*For Colored Girls...*, New Branch Theatre, Chicago), Alice (*The Blue Window*, Steppenwolf Theatre, Chicago), Erzulie (*Once on This Island*, Ensemble Theatre, Houston) and Maggie (*Joe Turner's Come and Gone*, Shadow Theatre, Denver). Thanks to the talented cast and crew!



Corey Pratt, he/him (George) is actor from Dallas, Texas, most notably known for his work in film. Corey's insatiable desire to tell meaningful stories led him to theater, featuring in shows such as *Travisville* and *YANGA*. Corey was nominated for both performances and won an IRMA P. HALL THEATRE AWARD for "Featured Actor in a Play" for *YANGA*. Corey's theatre journey continues with *Intimate Apparel* and he welcomes you along for the ride.



Thomas Leverton, he/him (Mr. Marks) trained at Lee Strasberg Theatre and Film Institute in NYC. Roles with American Theatre of Actors include: title roles of an uncut *Hamlet* (Off Broadway), *Henry V* (ATA Shakespearean Actor Award), *Macbeth* (Jean Dalrymple Award), *Romeo & Juliet* (Jean Dalrymple Award), *Richard II*, *Richard III*, and *Pericles*, plus *A Midsummer Night's Dream*. Others: *My Swollen Feet* (NY Festival Best Actor Award), *Orgy in the Lighthouse* (End of Times Theatre), *Red* (TheatreWorks, Hartford), *The Mousetrap* (Centenary Stages), *Twelfth Night* (Viola, Orlando Shakespeare Festival). Was last seen in *The Persians* (Undermain Theatre). Thomas also offers acting coaching. www.thomasleverton.com



Tayla Underwood, she/her (Mayme) is elated to be making her T3 debut! With a B.A. in Theatre from Florida A&M University, some of her favorite credits include *Bootycandy!* (Actor 1), *School Girls; Or the African Mean Girls Play* (Ama), and *In the Red and Brown Water* (Oya (swing)). More recently she has been in *Jet Fuel* at Bishop Arts Theatre Center and *Chicken and Biscuits* at Theatre Arlington which granted her a nomination for an Irma P. Hall Black Theater Award. Tayla is also a budding playwright and is a part of Second Thought Theatre's playwriting cohort, Thought Process.

Bios Continued



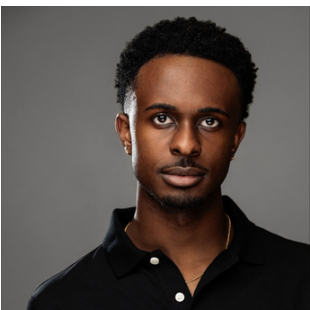
Jessica D. Turner, she/her (Mrs. Van Buren) has appeared in *The Seagull*, *Funny, You Don't Act Like a Negro*, *Seven Keys to Baldpate* and *I'll Leave it to You* at T3. Other theaters where she has performed include: Cherry Lane Theater, American Conservatory Theater (ACT), Berkeley Rep, Lyric Stage of Boston, Dallas Theater Center, Second Thought Theater, Stage West, Circle Theatre, Dallas Children's Theater and numerous Shakespeare Festivals across the country. Jessica holds an MFA from American Conservatory Theater and a BFA from SMU. She is also a dialect and speech coach for actors, professionals, theater, TV and film.



Catherine Whiteman, she/her (Mrs. Dickson) made her professional debut at T3 in *House of Flowers*. She is thrilled to return to her theatrical "home base" as part of an amazing production. Recent Dallas/Fort Worth credits include Soul Rep's regional premiere of *DOT*, and *RAGE* at Dallas Theater Center's Elevator Project. She also engages with theater artists throughout the country as host of the podcast *Echo Offstage* (a production of Echo Theater Dallas.) One of her favorite interviews was with playwright Lynn Nottage. Thank you to her huge family and found family for your loving support.



Nicole Renee Johnson, she/her (Understudy) is thrilled to be working at T3 for the first time! Recent credits include *Julius Caesar* (Shakespeare Dallas), *Anne of Green Gables* and *Fireside* (Royal Family Productions), and *One Man, Two Guvnors* (Circle Theatre). She has a BFA in Theatre Performance from Baylor University, and sends all her love to her friends and family for their steadfast support!



Caleb Mosley (George, U/S), is thrilled to return to T3 where he was last seen in *The Seagull*. Some of his recent work includes *Time Stands Still* (Teatro Dallas), *Julius Caesar* (Shakespeare Dallas), *Twelfth Night* (Shakespeare Dallas), and *No Child...*, *The Winter's Tale*, and *Hurt Village* all at SMU. Caleb holds his B.F.A in Theatre from SMU and is a proficient-in-practice SoulWork artist, trained by Tiana Kaye Blair (SoulWorkMethod.com). Lastly, Caleb would like to thank his family and mentors for their unwavering support and guidance. Keep up with Caleb on Instagram ([@calebmosley](https://www.instagram.com/calebmosley)) or through his website, calebmosley.com!



Dylan Todd, he/him (Mr. Marks u/s) couldn't be more excited to be making his T3 and Dallas Theatre debut! With a BA in Acting from Columbia College Chicago, Dylan has been a part of productions such as *The Lonesome West* (AstonRep), *A Christmas Carol* (Metropolis PAC), and *Oliver Twist* (Hampstead Stage). Additionally, he has also been certified by the Society of American Fight Directors and has worked as a Fight Choreographer for shows such as *Zorro* and *La Médiun* (Fort Worth Opera). During his free time, Dylan loves to spend time with his wife and 3 cats playing *Stardew Valley*!



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Written by: Franky D. Gonzalez

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INTIMATE APPAREL

"The joy for me was filling in the colors and listening to the slow beautiful aria that Esther was singing to me." That's two-time Pulitzer-winning playwright Lynn Nottage, speaking to Roundabout Theatre in 2004 of the process of writing her play *Intimate Apparel*. The play concerns Esther, a Black seamstress at the turn of the twentieth century. Esther specializes in making and repairing the "intimate apparel" of the play's title, and thus has a view into the full spectrum of class society; her work brings her into contact with New York City socialites, sex workers, and America's emerging middle class.

Intimate Apparel was originally a co-production between Center Stage (Baltimore, MD) and South Coast Repertory (Costa Mesa, CA). It ran from February to March of 2003 and was directed by frequent Nottage collaborator Kate Whoriskey. From there, the play had its off-Broadway debut at Roundabout Theatre in 2004, in a production directed by Daniel J. Sullivan and starring Viola Davis and Corey Stoll. *Intimate Apparel* was a critical darling: it saw positive reviews, the script won the John Gassner Award at the Outer Critics Circle Awards, and Roundabout's production was the winner of several awards for its design and cast. Since then, the play has been a staple of the American regional theatre circuit - and was even adapted into an opera in 2020, with a libretto by Nottage and music by Ricky Ian Gordon.

According to Nottage, she was inspired to begin *Intimate Apparel* after finding a photograph of her great-grandmother Ethel, who arrived in New York City from Barbados, in Nottage's words, "at the dawn of the Twentieth Century." From there, Nottage began combing through old newspaper clippings, advertisements, and other materials in order to build a complete picture of Esther's New York.

INTIMATE APPAREL

Audiences recognized the depth of this research as not just a fact about the writing, but a feature of its presentation. One critic, reviewing a production at Two River Theater Company in New Jersey, called the play a “soft-focus glimpse into the beating hearts behind the archives of African-American life a century ago.” Indeed, the play frequently moves by dramatizing letters and staging photographs - it might be said that *Intimate Apparel* is just as much about the process of recreating history as it is the content of that history.

We must note here that the emphasis ought to be placed on “-creating”. When we venture to tell a story about the lives of people who lived on the margins, we do so on the condition that there is a comparatively thin record from which to draw - and that we are agreeing, therefore, to run up against certain hard limits. This tension is at the core of “critical fabulation,” an approach to history outlined by the theorist and writer Saidiya Hartman, in her essay “Venus in Two Acts.” To critically fabulate is to use the creative power of narrative to write “with and against the archive.” And while Hartman is forthcoming about the difficulties of this approach, and the inadequacies of some of its results - what she calls an “[inability] to exceed the limits of the unsayable” - this process nonetheless raises a fundamental question: how are we to extract meaning from history?

Nottage raises similar questions. What does it mean to enter into the lives of others? Especially when those lives appear so different from ours. Could Esther and Mrs Van Buren ever really understand one another? Or Esther and Mr Marks? What does it mean that they make the attempt? And what does that mean for us - would we make the attempt, if we knew just how little of ourselves we would leave behind?

• Dante Flores, Dramaturg