

Lypsinka! The Boxed Set

The overall impression is of a kaleidoscopic nervous breakdown, and you become aware of just how much the notion of the hysterical dame dominated Hollywood's portrayal of women. No wonder poor Lypsinka seems on the verge of collapse, though whether into a passive puddle or homicidal mania is uncertain.

This is executed with a precision that verges on the mathematical, and the same finesse is evident in every aspect of the production, right down to Jim Boutin's shimmering vintage Vegas set and the shifting cinematic lighting by Mark T. Simpson.

By BEN BRANTLEY

Published: September 16, 2000
The New York Times

You only have to see Lypsinka to believe that she is one of the best drag acts to come down the pike in a long time. A lot of credit has to be given to lighting designer Mark T. Simpson, set designer Jim Boutin and director Kevin Malony for presenting a bang up 70 minute show. The set looks like a disco era scene with flashing lights, loud colors and projections on each side of the stage. It looks like a Las Vegas lounge act, flashy but fun.

Richard Connema

2005 TalkinBroadway.com, a project of www.TalkinBroadway.Org, Inc.

So absorbing is all this that you may forget about Jim Boutin's snappy set, a wide white pop art stage which glows every color of the electric spectrum -- cherry soda red, margarita mix green, Dreamsicle orange -- under Mark T. Simpson's inspired lighting. That would be unfortunate, but it would be understandable. After all, how often do you see a woman possessed?

BY ROBERT FAIRES

December 14, 2001
The Austin Chronicle

Son of Drakula

...Mark T. Simpson's eye-catching set and lighting enhance it all nicely.

By NEIL GENZLINGER

Published: October 31, 2002
The New York Times

Lypsinka! As I Lay Lip-synching

Mr. Epperson has put together a fine creative team...Mark T. Simpson's set and lighting design are tastefully gaudy: a polyester lace curtain with black and blue sequins, and bold graphic projections (a martini glass for divine decadence, a white picket fence for film-noir defiance).

By MARGO JEFFERSON

Published: August 14, 2003
The New York Times

When she steps from one spotlight to the next to pick up an imaginary telephone, lighting and set designer Mark T. Simpson's spots bump up and down on exactly the right beats.

Reviewed By: David Finkle

Reviews Aug 13, 2003
TheaterMania.com

There may be no more singular challenge for a theatrical LD than to work with Lypsinka... Mark T. Simpson, who designed the scenery and lighting... *[full feature article]*

Oct 1, 2003
Lighting Dimensions

La Lypsinka's entrance, in a straightjacket, as cleverly revealed by Mark T. Simpson's versatile lighting, sets the tone for the *Psycho* salute which pervades the performance. Simpson's efficient and effective set presents a mini-stage surrounded by stretched white curtains which are ideal for projections and Technicolor lighting effects, and supplemented with a disco ball suspended from the ceiling.

By Brad Bradley

2003 A *CurtainUp* Review

The set, designed by Giorgos Tsappas, is a simple series of screens that move back and forth, while Mark T. Simpson's lighting takes you back to a TV-variety show.

by **Rich See**

2003 A *CurtainUp* DC  Review

Cloud Nine

Also noteworthy are the designers responsible for creating the ever-present mood and atmosphere that work so well in this production - Mark T. Simpson who re-created 19th-century Africa with drapes and wicker furniture...

By **Paulanne Simmons**

GO Brooklyn, September 25, 2004 Issue
for *The Brooklyn Papers*

Lobby Hero

And then, of course, there's the amazing set design of Mark T. Simpson, who has created a lobby that so perfectly duplicates a big apartment building - from the papered walls to the tiled floors - that it's easy to forget this is really a theater.

By **Paulanne Simmons**

GO Brooklyn, March 6, 2004 Issue
for *The Brooklyn Papers*

The Full Monty National Tour 2004

Lighting is important to this show, especially in the finale, and Mark T. Simpson's work is top-flight.

Scott Cain

2005 TalkinBroadway.com, a project of www.TalkinBroadway.Org, Inc.

The Mailman Always Comes Twice

...and manages to look stunning in one black and white costume after another, all superbly captured by the fabulous set design of Jim Boutin and lighting of Mark T. Simpson. It's all delicious and malicious fun as the script pulls out every film-worn cliché in the book and makes them fresh as a daisy.

by **David Hurst**

2003 Next Magazine

New Boy

All of the design elements serve the play well. Designers Mark T. Simpson and Christopher Mahlmann have come up with a rather clever solution for meeting the challenge of creating a number of locations for a very small space. The simple and stylish set, consisting of a number of colored panels, is intentionally neutral. The differentiation between locations is done through the use of some well thought-out gobos.

By **Eunice Marquet**

2003 A *CurtainUp* Review

That Woman, Rebecca West Remembers

The pair are supported by the resourceful stage designer Mark T. Simpson, who has transformed the tiny second-floor performance space at manhattantheatresource into an elaborate world of found objects. Simpson evokes the many decades of West's life with antique typewriters, luggage of various sorts, decorative pots, figurines, a tea service, and opulent-looking fabrics.

Reviewed By: Charles Wright

Reviews Mar 9, 2004
TheaterMania.com