

Another “character,” albeit not living or breathing, is the set design by Evan Adamson. Every bit of “decor,” from the minutia of the location of a filthy burnt pan to the large unmade bed strewn with smelly blankets (well, they looked smelly) is exact.

- In the Spotlight, Shera Cohen
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Evan Adamson’s design for a grungy, dirty trailer (one can imagine its scent) is superb.

- Talkin’ Broadway, Fred Sokol
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Photo of Annapurna scenery, prior to set dressing. TheaterWorks production in Hartford, CT

Evan Adamson’s scenic design is meticulous in the amount of detail and specificity he has provided for Ulysses’ much-lived-in home.

- Connecticut Critics Circle, Tom Holehan
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Photo of Annapurna scenery. TheaterWorks production in Hartford, CT

Technically, the production is well detailed. Evan Adamson’s set design is breathtaking with a view of bright shining snow-covered mountains outside of the awful trailer.

- Connecticut Critics Circle, Rosalind Friendman
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So, too, are the constant references to Ulysses’ slovenliness, a mode of existence that is evident even before the start of the play, for all the audience has to do is take in Evan Adamson’s impressively detailed set design of the interior of the trailer to understand that here lives a slob.

- CT Theater News, Geary Danihy
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Evan Adamson has created a perfect set -- a small trailer that looks both worn out and messy. It, like Ulysses, is decaying in front of us.

- Two on the Aisle, Karen Isaacs
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Another key element of the play is Evan Adamson’s set, a realistically detailed interior of a messy, unkempt trailer with piles of clothes strewn across the floor and under the unmade bed, with dirty dishes and mugs piling up along the messy counters and swollen boxes hide unhappily squeezed beneath the bed. Even with a panorama of the Rockies visible outside the door and windows of the trailer, Adamson has done a great job of recreating the claustrophobic atmosphere of the dwelling where Uly has exiled himself.

- The Examiner, Andrew Beck
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