

shrouded by the guise of modernity. As Bess's character says with spite and bitterness, "All that glitters in Turkey is gold." While hiding out at the Pera Palas, more is revealed than expected.

Blinkoff, with his flaming antics, added just the right splash of humor to tastefully juxtapose what is, at times, a somber play. And, Bess personified a Turkish man faced with the struggle of identity.

Simultaneously, as these storylines brew, Unel stirs in 1952 with the tale of two American sisters studying abroad in Istanbul. One sister (Angela Goethals) more touched by the country and its countrymen than the other.

Goethals, who has a long list of professional credits that include "Spanglish," "Jerry Maguire" and the hit television series "24," also plays a harem servant and offers such charm and professional exactitude that it made the play all the more enjoyable to watch.

Performed in the intimate Theatre at Boston Court, the distance, or lack-there-of, between the audience and the cast makes the play feel interactive. And, while the stories play among themselves, often times in the same room, one never gets confused as to where one tale begins and the other ends. This is also giving credit to stage and lighting design, which was void of barriers, but so clearly separated each scene.

It does what theater should do by thrusting the audience into living through the characters vicariously and this can only be accomplished by a stellar cast.

Director Michael Michetti is cut out for his work. Never did the play falter, slow down or look unpolished and the attention paid on the intricacies of Turkish culture and mannerisms was thoroughly evident. Michetti, who is self-proclaimed as anything by an expert on Turkey or Turks, clearly did his homework and as a result delivered an A-plus show.

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