

# Matthew Lewis Johnson

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## PROFESSIONAL PROFILE

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- Six years experience artistic leadership and management in 1.3 million dollar budget SPT regional theatre, Cincinnati Shakespeare Company (CSC).
- Twenty years experience as professional actor, director, playwright, producer, designer and puppeteer
- Three years teaching at the undergraduate level, Virginia Commonwealth University, CSC Training Regiment to incoming early career professional actors
- Eight seasons as CSC resident ensemble member, four seasons as resident puppeteer at internationally respected Center for Puppetry Arts.
- Produced playwright with fifteen productions by professional and semi-professional theatres.
- Eight years experience as teaching artist; teaching master classes at the professional and college level, summer camps, and after school arts programs at the secondary level.
- Member of Actor's Equity Association (AEA), Association of Theatre in Higher Education (ATHE), Stage Directors and Choreographers Society Associate Member (SDC), Union Internationale de la Marionette (UNIMA-USA)

## EDUCATION

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### **Master of Fine Arts in Performance Pedagogy, Movement focus**

#### **Virginia Commonwealth University**

May 2013 Graduate Assistantship Award

### **Professional Acting Internship Program**

#### **Alliance Theatre**

May, 1998 Certificate Program, Award for Outstanding Achievement

### **Bachelor of Arts in Theatre**

#### **Morehead State University**

Double Minor in Studio Art and Creative Writing

May 1997, Award for Excellence in Collegiate Theatrical Career

## TEACHING: AREAS OF SPECIALIZATION

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### **Shakespeare Performance**

Primacy of text as character, ingredients of language, punctuation, physicalization, tonality, acting on the line, irony, working toward a contemporary understanding of the text through rigorous and imaginative work.

### **Beginning and Intermediate Acting**

Stanislavski based; body, voice, and imagination. Habits, script & character analysis, acting as doing, text/subtext, objective/obstacle, given circumstances, tactics and improvisations

### **Styles of Acting**

Greek, Restoration, Shakespeare, Melodrama, Mime, Clown. The physical and vocal requirements for, and constraints put upon, the actor in each style and period.

**Business of Theatre**

Audition techniques, developing contacts, determining type and specialization. Pictures and resumes, trade papers, unions, agents, casting directors. Selling talent while nurturing the self.

**Voice**

Voice as extension of self, vocal production, range, articulation, tonality, transparency, the Linklater progression, basic anatomical understanding of the voice, IPA, dialects.

**Movement**

Physical performance of the other. Awareness, habits, push/pull, plateau, neutral mask, leads, animal work, anchoring gesture, daily psycho-physical exercises with an overview of the major practitioners.

**Directing**

The director as storyteller and coalescent force for the production; script analysis, beats, rhythm, theatrical weight, conceptualizing a received text, ensemble, action, blocking, effective communication with actors and the design team.

**Introduction to the Theatre**

The function and forms of theatre, theatre as a liberal art; writing, acting, design, directing, construction and production of a ten minute play festival

**Puppetry**

Historical study of the art, function, and styles of puppetry. Design, build, and manipulate in performance: shadow puppet, rod puppet, hand puppet, found object, and marionette.

**Dramatic Literature**

Drama as literature made manifest, the structures challenges and liberations particular to the form, Euripides, Shakespeare, Chekov, Beckett, Williams, Wilson, Churchill, Shaffer

## **TEACHING EXPERIENCE**

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**Higher Education****Virginia Commonwealth University****Shakespeare: Analysis, Practice, and Performance**

(2012 Fall) Primacy of text as character, ingredients of language, punctuation, physicalization, tonality, acting on the line, irony, working toward a contemporary understanding of the text through rigorous and imaginative work

**Stage Voice and Speech Teaching Assistant/Lecturer**

(Spring 2013) Basic elements of voice and speech; IPA, ear training, sound production, breath, rhetorical devices and application to prose and poetry.

**Intro to Drama, Section Leader**

(Fall 2011) Analysis and critical examination of plays; writing intensive. Lectured, lead discussion, managed, and graded one of four sections.

**Effective Speech**

(Summer 2012, Spring 2013) Structured speaking and critical listening experiences within the basic forms of speech communication: interpersonal, small group and public.

**Speech for Business and the Professions**

(Spring 2012) Organization and presentation of informative and persuasive subject matter in professional contexts related to the student's major area of interest.

**The Business of Theatre; Teaching Assistant/Guest Lecturer**

(Fall 2011) An analysis and survey of beginning and maintaining a successful professional career in theatre, television and film. Guest lectures on regional, LORT, and SPT houses.

**Stagecraft**, Lecturer

(Fall/Spring 2011-2013) The fundamental methods, materials and techniques of set construction for the stage, weekly lab hours in the shop.

**Acting I**; Guest Lecture

(Spring 2013) Stanislavsky based introduction to and exploration of performance skills through theatre games, role-playing, improvisation and work on basic script units.

**Introduction to Stage Performance**; Guest Lecture

(Spring 2012) Guest lecture in the life of a professional actor and audition technique

**Audition Technique**; Guest Lecturer/Guest Auditor

(Spring 2012, Fall 2012) Guest lecture in audition technique for classical auditions, auditor for mock auditions followed by workshop

**Morehead State University****Guest Artist Master Class: Shakespeare's Text**

(Spring 2008) An introduction to the First Folio as an actor's roadmap.

**Cincinnati Shakespeare Company Training for New Ensemble Members**

- Initiated, formulated, and lead implementation of a project with senior artistic staff creating a training regiment for incoming company members
- Directed the training regiment for post-graduate early career professional actors
- Program also served as a yearly brush up for returning company members, many seasoned members of AEA
- Program continues annually

**Shakespearean Text**

Text analysis, ingredients of language, scansion, folio punctuation, verse structure, prose

**Anchoring Gesture**

Connecting the body to the text, cueing the audience, storytelling through movement, the length of gesture

**Tonality**

Getting the voice on the line, thought and breath, singing the speech, pitch and its resolution, extremities

**Modernity**

Irony, earnestness, ease, subtextual choice, freedom in prescriptive formulas, listening

**Secondary Education, Theatre Schools, and Programs**

Shakespeare Summer Camp Instructor 2002-2010

Kentucky Theatre Association 2011

Cincinnati Conservatory of Music Prep Program 2007-2011

School for Performing Arts in Richmond Communities Summer Camp 2012

Cincinnati Playhouse in the Park Summer Camp 2011

Let It Shine After School Arts Program 2010-2011

Books in Action 2003-2011

**MASTER CLASSES, WORKSHOPS, AND GUEST ARTIST POSITIONS****The Illusion of Life: Hand and Rod Puppets**

Virginia Commonwealth University Puppetry Workshop Fall 2012

**Shakespeare: Getting Text Analysis into the Body**

Virginia Commonwealth University Senior Class Workshop Spring 2012

**Director *Shakespeare's R&J***

Guest Artist Virginia Commonwealth University Fall 2011

**Professionalism: Life in the American Regional Theatre**

Master Class Cincinnati Conservatory of Music, Prep Program June 2011

**Director *Comedy of Errors***

Guest Artist Morehead State University Spring 2008

**Shakespeare's Text**

Master Class Morehead State University Fall 2008

**"Lord Capulet"**

Guest Artist Cincinnati Shakespeare Company Groundlings Program Spring 2006

## **SERVICE**

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**Librarian for Kenneth Campbell Theatre Library 2012-2013**

VCU Theatre Library Volunteer Librarian/Library Manager

**KTA Kentucky Theatre Association 2010**

Kentucky Theatre Association High School Theatre Competition Adjudicator

**VTA Virginia Theatre Association 2011**

Virginia Theatre Association SETC qualifying auditions

**New Community School 2013**

School for Students with Learning Disabilities, workshop in Theatre and professional acting

**Headstart Volunteer Story Time Maymont Pre-School 2011, 2012**

Virginia Pre-School Initiative/Headstart Volunteer reader for underprivileged children

**Senior Shakespeare Salon**

Salon for VCU senior class of 2012, weekly meetings and workshops, play readings and audition material

**VCU Departmental Audition 2012**

Adjudicator for annual departmental auditions

**VCU Sophomore Assessment Adjudication 2013**

Theatre majors assessments and qualifying auditions for the BFA track

**Books In Action**

Volunteer from 2003-2009, position became paid in 2010

**AATE/VTA Theatre in Our Schools 2013**

Workshop in puppetry for Virginia high school theatre teachers

**Shakespeare Audition Workshops 2011-2013**

Individual workshops with students auditioning with Shakespeare monologues

## **PROFESSIONAL AFFILIATIONS**

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Actors Equity Association

Association for Theatre in Higher Education

Stage Directors and Choreographers Society

Union Internationale de la Marionette

## AWARDS HONORS AND NOMINATIONS

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### Awards

- Best of the Fringe Critics Pick for original production *You Don't Exist To Me*, Cincinnati Fringe Festival 2004
- Best Acting Ensemble and Best Production *Who's Afraid of Virginia Woolf* Cincinnati Entertainment Awards (CEA) 2005
- Best Acting Ensemble *The Cherry Orchard* Cincinnati Entertainment Awards (CEA) 2007
- Cincinnati Enquirer "Jackie Award", best actor *Square One* 2003

### Honors

- Teaching Assistantship Scholarship with Stipend, Virginia Commonwealth University, 2011-2013
- Award for Outstanding Achievement, Alliance Theatre Professional Acting Internship Class of 1998
- Award for Excellence in Collegiate Theatrical Career, Morehead State University, 1997
- Scholarship for Achievement in Theatre Morehead State University, 1995

### Nominations

- Best Choreography/Staging *Taming of The Shrew* Cincinnati Entertainment Awards (CEA), 2010
- Best Supporting Actor for Trigorin in *The Seagull* Cincinnati Entertainment Awards (CEA), 2009
- Best Supporting Actor for Lady Bracknell *The Importance of Being Earnest* Cincinnati Entertainment Awards (CEA), 2007
- Best Alternative Show for directing *Waiting for Lefty* Cincinnati Entertainment Awards (CEA), 2006
- Best Supporting Actor for Nick in *Who's Afraid of Virginia Woolf* Cincinnati Entertainment Awards (CEA), 2005
- Best Local Premier for original work *Drinking Alone* Cincinnati Entertainment Awards (CEA), 2005

## PROFESSIONAL DEVELOPMENT and WORKSHOPS

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Clown/Bouffon	Dody DiSanto, The Center for Movement Theatre 2013
Alexander Technique	Paul Denhart ,VCU 2012
Stand Up Comedy	Stephen Rosenfield, American Comedy Institute 2011
Fitzmaurice Voicework	Micha Espinosa, Performance Gallery 2010
Mask	Richard Hess, CSC 2003
First Folio Text	Rocco Dal Vera, CSC 2003
Tabletop Puppetry	Eric Bass, Center for Puppetry Arts 2000
Bunraku	Tamao Yoshida, Center for Puppetry Arts 2000
Suzuki	Elisa Hurt-Lloyd, Alliance Theatre 1998
Scene Study	Jon Jory, Alliance Theatre 1998
Scene Study	John Dillon, Alliance Theatre 1998
Scene Study	Linda Stephens, Alliance Theatre 1997
Stage Combat	Mark Guinn, First Frontier Productions 1994

## MFA THESIS

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Developing a Master of Fine Arts in Classical Performance Program for Cincinnati Shakespeare Company: The Transformation of an Education Department into an Education.

## LEADERSHIP

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### **Associate Artistic Director Cincinnati Shakespeare Company, 2007-2010**

- Directed, wrote, designed, or acted in 56 productions
- Involved in season budgeting, planning, finding plays, formulating a balanced season both artistically and financially
- Initiated, formulated, and lead implementation of a project with senior artistic staff creating Training Regiment in Shakespearean text, physicalization, and vocal techniques for new Ensemble members
- Program Coordinator for Two Hours Traffic the educational touring productions; budgeting, casting, hiring directors and designers, long term planning, curriculum alignment
- Cast the season in conjunction with the Artistic Director
- Instrumental in conceptualizing all productions
- A driver for critical thinking in production design
- Co-wrote artistic statement with Artistic Director
- Created weekly meetings for senior artistic staff for long term planning and special projects
- Retained and continued to refine all prior responsibilities

### **Artistic Associate Cincinnati Shakespeare Company, 2006-2007**

- Created and helped define the Artistic Associate position to keep long time ensemble members and trusted leaders employed full time and focused on their art
- Self-taught on sound engineering and 3-D modeling software to aide in design work
- Stewarded all educational productions (educational tours, “Two Hours Traffic” and “In Love with Shakespeare”) through production process and rehearsals
- Retained and continued to refine all prior responsibilities

### **Company Manager Cincinnati Shakespeare Company, 2004-2006**

- Managed company housing, budgeting, repairs and upkeep, check-in and out
- Prepared and dealt with all contracts for non-union production employees
- Managed auditions for the company, annual trips to UPTA, SETC, Chicago
- Managed all rites and royalties for plays
- Managed company calendar for production staff including weekly calendar for the acting company
- Co-created Studio Series and directed initial production of *Waiting for Lefty*
- Instituted weekly ensemble meetings to promote healthy lines of communication within acting ensemble

## PROFESSIONAL ACTING

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### Cincinnati Shakespeare Company Resident Company 2002-2010

Sir Robert Chiltern	<i>An Ideal Husband</i>	2010
Jean	<i>Miss Julie</i>	2010
Dr. Bradman	<i>Blythe Spirit</i>	2010
Belvawney	<i>Engaged!</i>	2009
Matt (Adam)	<i>The Compleat Works of Wllm Shkspr (abridged)</i>	2009
Trigorin	<i>The Seagull</i>	2009
Toby Belch	<i>Twelfth Night</i>	2008
Hamlet	<i>Hamlet</i>	2008
Jamie	<i>A Long Day's Journey into Night</i>	2008
Fool	<i>King Lear</i>	2008

Lear (student matinees)	<i>King Lear</i>	2008
Joseph II	<i>Amadeus</i>	2008
Matt (Jess)	<i>The Compleat Works of Wllm Shkspr (abridged)</i>	2008
Polixenes	<i>The Winter's Tale</i>	2008
Caius Lucius	<i>Cymbeline</i>	2007
Antonio	<i>Tempest</i>	2007
Leyonid Gayev	<i>The Cherry Orchard</i>	2007
Marc Antony	<i>Julius Caesar</i>	2007
Marc Antony	<i>Antony &amp; Cleopatra</i>	2006
Catesby	<i>Richard III</i>	2006
Poseidon	<i>The Women of Troy</i>	2006
Lady Bracknell	<i>The Importance of Being Earnest</i>	2006
Nick	<i>Who's Afraid of Virginia Woolf</i>	2006
Ulysses/Priam	<i>Troilus &amp; Cressida</i>	2006
Charles Webb	<i>Our Town</i>	2006
Touchstone	<i>As You Like It</i>	2005
George Deever	<i>All my Son's</i>	2005
Player King/ Ghost/Gravedigger	<i>Hamlet</i>	2005
Player King	<i>Rozencrantz &amp; Guildenstern Are Dead</i>	2005
Saturninus	<i>Titus Andronicus</i>	2005
Earl of Warwick	<i>The Wars of the Roses</i>	2005
Don Armado	<i>Love's Labor's Lost</i>	2004
Gower	<i>Pericles</i>	2004
Duke of Exeter	<i>Henry V</i>	2004
The Record Keeper	<i>Jacob Marley's Christmas Carol</i>	2004
Tartuffe	<i>Tartuffe</i>	2003
Harker	<i>Dracula</i>	2003
Petruchio	<i>Taming of the Shrew</i>	2003
Dromio of Eph./Syr.	<i>Comedy of Errors</i>	2002

### Freelance Acting

The Self	<i>Tooth and 'Nuckle</i>	Cincinnati Fringe Festival, 2011
Borat	<i>Aliens with Extraordinary Skills</i>	Know Theatre of Cincinnati, 2010
Figure	<i>You Don't Exist to Me</i>	Cincinnati Fringe Festival, 2005
Adam	<i>Square One</i>	New Edgecliff Theater, 2003
Matt	<i>The Bible: The Complete Word of God</i>	Horizon Theatre, 2001
Joe	<i>The Spitfire Grille, Horizon Theater</i>	Horizon Theatre, 2002
Ensemble	<i>Free Parking</i>	Dad's Garage Theater, 2001, 2002
Ensemble	<i>Puppet Slam</i>	Dad's Garage Theater, 2001, 2002
Samson	<i>Romeo and Juliet</i>	Georgia Shakespeare Festival, 2000
Reporter	<i>Floyd Collins</i>	Aurora Theater, 2001
Ensemble	<i>The Big Bored</i>	Pier Group Theater, 2000
Pelayo	<i>A Very Old Man With Enormous Wings</i>	Flea Circus Theater, 2001
Connie Rivers	<i>The Grapes of Wrath</i>	Alliance Theatre, 1999
Matt\	<i>Lets Talk About AIDS,</i>	Alliance Theatre, 1999
Duane Wilson	<i>Harvey</i>	Aurora Theatre, 1998

Arlo Pennypacker	<i>Sunday go ta Meetin'</i>	Alliance Theatre Brownbag Series, 1998
Dusty/Poke u/s performed	<i>Pecos Bill</i>	Alliance Theatre, 1998
Freddy/Gaston	<i>Picasso at the Lapan Agille</i> u/s	Alliance Theatre, 1998
Fred	<i>A Christmas Carol</i> u/s	Alliance Theater, 1998
Malvolio	<i>Twelfth Night</i>	Alliance Theatre Brownbag Series, 1997
Ensemble	<i>Tales from the Georgia Peach</i>	Alliance Theatre Brownbag Series, 1997
Black Bart	<i>Wild West Comedy Shootout</i>	Six Flags Over Georgia, 1998
Scarus/Decretus	<i>Antony and Cleopatra</i>	Lexington Shakespeare Festival, 1997
Capt. Fro-Mazh	<i>Star Trek Landing Party</i>	Paramount Kings Island, 1995
Muga/Lt. DeQuandre	<i>Blue Jacket</i>	First Frontier Inc., 1994, 1996

## **DIRECTING**

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### Cincinnati Shakespeare Company

<i>Taming of the Shrew</i>	2009
<i>Arms and the Man</i>	2009
<i>Comedy of Errors</i>	2009
<i>Julius Caesar</i>	2008
<i>Barefoot in the Park</i>	2008
<i>Endgame</i>	2008
<i>Macbeth</i>	2006
<i>The Compleat Works of Wllm Shkspr</i>	2006
<i>Waiting for Lefty</i>	2005
<i>Much Ado About Nothing</i>	2005
<i>Jacob Marley's Christmas Carol</i>	2004
<i>Romeo &amp; Juliet</i>	2004

### Freelance Directing

<i>Bootleg Hamlet</i>	Henley Street Theatre, 2012
<i>Shakespeare's R &amp; J</i>	Virginia Commonwealth University, 2011
<i>Tooth and 'Nuckle</i>	Cincinnati Fringe Festival, 2011
<i>Brush up Your Shakespeare</i>	Cincinnati Opera, 2008
<i>Comedy of Errors</i>	Morehead State University, 2008
<i>Drinking Alone</i>	New Edgecliff Theater, 2006
<i>You Don't Exist To Me</i>	Cincinnati Fringe Festival, 2005
<i>8 1/2 x 11 Festival</i>	Dad's Garage Theater, 2002
<i>Puppetslam</i>	Dad's Garage Theater, 2002
<i>XPT: In This World</i>	Center for Puppetry Arts, 2002
<i>XPT: The Ballad of Wriggley Buttonhole</i>	Center for Puppetry Arts, 2001
<i>Someday</i>	Someday Outdoor Drama, 2001-2003

*The Big Bored*

Pier Group Theatre, 2000

Horizon Theatre, 2001

*Managing Through Others*

Horizon Theater, 2000

## PLAYWRIGHT

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*The Canterbury Tales*

Cincinnati Shakespeare Company 2011

*The Body Speaks*

Performance Gallery 2011

*Tooth and 'Nuckle*

Cincinnati Fringe Festival 2011

*Drinking Alone*

New Edgecliff Theater 2005

*You Don't Exist to Me*

Cincinnati Fringe Festival 2003

*Three Times The Tale*

New Edgecliff Theater 2006

Georgetown Children's Theatre 1997

*Beowulf: Doom of the Just* (co-author)

Cincinnati Shakespeare Company 2002

*XPT: In this World*

Center for Puppetry Arts 2002

*8 ½ x 11*

Dad's Garage Theater 2002

*Puppetslam*

Dad's Garage Theater 2002

*XPT: The Ballad of Wiggley Buttonhole*

Center for Puppetry Arts 2001

*The Big Bored*

Pier Group Theatre 2000

Horizon Theatre 2001

*Panties*

Southeastern Playwright's Initiative 1998

## PUPPETEER

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### Resident Puppeteer Center For Puppetry Arts 1999-2002

Pedro/Ensemble, *Don Quixote*, 2002

Puppeteer/Voice, *XPT: In this World*, 2002

Ensemble, *Rainforest Adventure*, 2002

Wiggley, *XPT: The Ballad of Wiggley Buttonhole*, 2001

Puck /Lysander/Mustardseed, *A Midsummer Nights Dream*, 2001

Eyeore/Ensemble, *Winnie the Pooh*, 2001

Lurvey/Old Sheep/Gander, *Charlotte's Web*, 2000

Hare/Ensemble, *Tortoise and the Hare*, 2000

Gino/Mel/Ensemble, *The Shoemaker and the Elves*, 1999

### Freelance Puppeteer

*Puppetslam* , Dad's Garage Theater 2002

Superbowl XXXIV Halftime Show 2000

*The Big Bored* , Pier Group Theatre 2000

*The Doll Plays*, Actors Express 2000

## DESIGN

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### Cincinnati Shakespeare Company

Set	<i>Dracula</i>	2010
Set	<i>Much Ado About Nothing</i>	2010
Set	<i>Timon of Athens</i>	2009
Set	<i>Alls Well that Ends Well</i>	2009

Sound	<i>A Midsummer Night's Dream</i>	2007
Sound	<i>Romeo &amp; Juliet</i>	2007
Sound	<i>Cymbeline</i>	2008
Masks/Puppets	<i>Beowulf: Doom of the Just</i>	2002

### Freelance Design

Box Puppets	<i>Avenue Q</i>	Virginia Commonwealth University 2012
Puppets/ Masks	<i>Tooth and 'Nuckle</i>	Cincinnati Fringe Festival 2011
Set, Puppets	<i>Drinking Alone</i>	New Edgecliff Theater 2006
Puppets	<i>3 Times the Tale</i>	New Edgecliff Theater 2006, Georgetown Children's Theatre 1997
Set, Puppets	<i>You Don't Exist To Me</i>	Cincinnati Fringe Festival 2005
Puppets	<i>8 1/2 x 11</i>	Dad's Garage Theater 2002
Puppets	<i>Puppetslam</i>	Dad's Garage Theater 2002
Set/Puppets	<i>XPT</i>	Center For Puppetry Arts 2001, 2002
Props	<i>The Bible:</i> <i>The Complete Word of God</i>	Horizon Theater 2001
Shadow Puppets	<i>The Doll Plays</i>	Actors Express 2000
Set, Costume, Puppets	<i>The Big Bored</i>	Pier Group Theater 2000, Horizon Theatre 2001
Shadow Puppets	<i>A Very Old Man</i> <i>with Enormous Wings</i>	Flea Circus Theatre 1999

## **COACH**

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### Puppet Coach

*Avenue Q*, Virginia Commonwealth University, 2012

### Text and Voice

Midsummer Nights Dream, Cincinnati Shakespeare Company Tour, 2007, 2008, 2009, 2010

### Text and Voice, Scottish and RP dialects

Macbeth, Cincinnati Shakespeare Company Tour, 2008

### Text and Voice

Romeo & Juliet, Cincinnati Shakespeare Company Tour, 2007, 2009

### Puppet Coach

*Coriolanus*, Cincinnati Shakespeare Festival, 2000

## **CASTING**

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Cast each season from 2004-2010 for Cincinnati Shakespeare Company seeing thousands of auditions.

- Annual trips to the South Eastern Theatre Conference (SETC), and the United Professional Theatre Auditions (UPTA)
- Bi-annual trips to Chicago for Equity calls
- Annual local general auditions
- Auditions by appointment
- Managed talent files of headshots and resumes, scheduled and booked auditions

## **MEDIA COVERAGE**

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### ***The Taming of the Shrew***

“...Johnson’s update works flawlessly and completely, adding layers of humor for theatregoers who might not routinely warm up to Shakespeare.

The result is a delightful and hilarious entertainment that’s just right for fans of Shakespeare—and everyone else.”

*Cincinnati City Beat* 11/30/2009

### ***Arms and the Man***

“There’s hardly a moment that isn’t setting up or recovering from a laugh.”

You’ll find yourself laughing out loud at a 115-year-old play that feels like a piece of contemporary humor.”

*Cincinnati City Beat* 5/11/2009

### ***Endgame***

“...like gears in a finely made watch...perfectly attuned to Beckett’s script...an artful work, poetic and more often aloof, dancing along the boundary between meaning and understanding...”

*Cincinnati City Beat* 1/30/2008

### ***The Comedy of Errors***

“To a man and a woman, they play inside their roles no matter how silly...That’s the trick and they’ve mastered it, most probably lead there by director Johnson.

For all its spaceships, flying nuns and gorillas (yes, there’s a gorilla), the language smiles through, intact, respected and as sweet and thrilling as it should be.”

*Cincinnati City Beat* 4/6/2009

### ***Drinking Alone***

“If this performance measures up to even half the promise of the scenery and the director’s notes, it’ll be something extraordinary. It did, and it is.

All of the elements—playwriting, directing, acting, and design—coalesce into a powerful piece of theater. An intense human experience...has the makings of a major work by a local playwright.”

*Cincinnati City Beat* 6/15/2005

## REFERENCES

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Brian Isaac Phillips  
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