

MATT EDWARDS

DAVIS CALIFORNIA

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EDUCATION AND TRAINING

Master of Fine Arts • Dramatic Arts - Performance & Pedagogy
Old Globe Theatre / University of San Diego † • Professional Actor Training Program

Bachelor of Arts • Theatre Arts - Acting & Directing
California State University at Humboldt

Master Classes • Acting Shakespeare
Ian Richardson - Royal Shakespeare Company • Ian McKellen - Old Globe Theatre
Ben Kingsley - Edinburgh International Arts Festival

MEMBERSHIPS - current

- AEA - Actors Equity Association
- AFTRA - American Federation of Television and Radio Artists
- SAG - Screen Actors Guild
- SAFD - Society of American Fight Directors
- VASTA - Voice And Speech Trainers Association

PROFESSIONAL EXPERIENCE 1996 - Current

BROADWAY • *School for Scandal* - Careless - Lyceum Theatre • *You Never Can Tell* - Mr. Bohun - Roundabout Theatre
OFF-BROADWAY • *Romeo & Juliet* - Benvolio, *Two Gentlemen of Verona* - Antonio - The Acting Company • *Heroes and Saints* - Father Juan - The Working Theatre • *Fortune's Fools* - Jay - Cherry Lane Theatre

REGIONAL THEATRE • *Macbeth* - Banquo - North Shore Music Theatre • *12th Night* - Feste (**fight director**), *Romeo & Juliet* - Tybalt (**fight director**) - San Antonio Shakespeare Festival • *Up in Saratoga* - Frank Littlefield (opposite Mary Louise Parker) - Old Globe Theatre • *Dead Certain* - Michael - Penobscott Theatre • *Private Lives* - Elyot - San Antonio Public Theatre • *All In The Timing* - Phillip Glass and others - Syracuse Stage and Studio Arena Theatre • *Romeo & Juliet* - Sampson, *Coriolanus* - soldier, *Measure for Measure* - Duke, *Love's Labour's Lost* - Berowne, *A Midsummer Night's Dream* - Demetrius, *White Linen* - Seth Beach, *Death & The Blacksmith* - Jesus Christ, *The Granny* - Chicho, *Driving Miss Daisy* - Boolie - Old Globe Theatre • *Amadeus* - Emporer Joseph II, *Tranlations* - Owen, *Cloud 9* - Betty/Gerry, *Terra Nova* - Evans, *Hay Fever* - Sandy Tyrell, *The Tempest* (**director**), *Love's Labour's Lost* (**director**) - Pacific Art Center • *Richard III* - James Tyrell (**fight captain**), *Fiddler on the Roof* - ensemble, *Of Mice and Men* - Slim - The Western Stage • *The Miser* - Cleante, *Under Milkwood* (**director**) - Ferndale Repertory • *12th Night* - Feste - Palms Public Playhouse
TV • *All My Children* - Detective Matthews, *As The World Turns* - Ed Lazarus, *Guiding Light* - Dr. Edwards, *One Life To Live* - OR Doctor, *Law & Order - ADA*, The History Channel: *Zombies A Living History* - Dr. Kirkland
FILM • *Renaissance Man* - soldier - Penny Marshall (Touchstone Pictures), *Its About Time* - George Wagner - Kevin Shinick (Warner Bros.), *Confusion And Ignorance: A History Of The Bailey Family*, *What A Mess* - starring Richard Easton - **director** (Artful Dodger Films)

VO • 2010 Winter Olympic Games, Nortel, Avaya, United Nations, Govt. of Colombia, Govt. of Chile, Robert Coin Jewelry, Jengamiel, Carvajal Pulpo y Papel, documentaries

TEACHING EXPERIENCE 1993 - 2000

Teaching Artist for The Acting Company (founded by John Houseman - dir. Paul Fontana) teaching a *conservatory style* residency at universities and other institutions across the U.S. including: Pennsylvania State University - State College and York, State University of New York - Buffalo and New Paltz, University of Michigan, University of Colorado, Purdue University, University of Connecticut, University of North Carolina, Syracuse University, University of Wyoming and Coker College (SC).

Acting I • In this course actors learn active listening and (re)acting through scene study. We perform exercises to strengthen the imagination. Actors begin to implement principals of Stanislavski and Strasberg and examine their own life experiences and how they can be utilized in the craft. Course culminates with presentation of scenes (ideally this course is in tandem with a directing course or available directing students).

Acting II • In this course actors incorporate **Acting I** techniques; applying them to Shakespeare. Actors learn to make Shakespeare real, clear and current. Actors are introduced to the intimacy of the camera and the distinction(s) between stage and screen. Actors in this class all serve as crew for each other's scene work to facilitate immediate feedback. Actors cultivate monologues to audition level (directing students are welcome collaborators).

Voice & Speech / Dialects • In this course actors learn to link breath with thought and thought with sound. This course is based in the work of Cicely Berry and Kristin Linklater; utilizing Shakespeare whenever possible. Actors are introduced to the IPA vis a vis Edith Skinner which also serves as a codification to crack any dialect. This course contains *elements* of Alexander Technique.

Stage Combat I • In this course actors are introduced to unarmed combat and simple weaponry (sword / staff) inculcating the principles of safety and non-violence. Actors learn to create the illusion of mayhem emphasizing control and precision. Actors incorporate fight moves into a scene.

Stage Combat II • In this course actors learn more advanced weaponry (rapier & dagger) and more advanced choreography incorporating scenes from Shakespeare; with emphasis still upon *acting* and principles of non-violence.

Auditions - On Camera - VO - Show Biz • Each actor prepares two contrasting monologues to audition level. Actors learn how to audition for stage, TV/film, on-camera commercials and voiceovers. Actors learn fundamentals of professionalism. We discuss agents, managers, casting directors and what they expect. Actors learn what is required of them on a professional set, stage or location. This course contains *elements* of Alexander Technique.

Shakespearean Text • In this course actors are immersed in the text of the bard and it's practical application. They learn scansion, *usable* poetic elements (antithesis, verse vs. prose, meter, imagery, metaphor etc.) and simple techniques to make Shakespeare clear to the modern listener. Each actor will cultivate a Shakespearean monologue or develop a scene with a partner.

Improvisation • In this course actors form an Improv company. We begin with games and techniques that actors use to develop their chops and expand upon ideas. We examine short form, long form and sketch based work. This course welcomes non-majors and is based in fun, creativity and spontaneity. Actors are graded solely on attendance and participation.

REFERENCES Letters available from any of these artists

Harvard University / American Repertory Theatre
Artistic Coordinator
Chris DeCamillis
617-495-2668
christopher_decamillis@harvard.edu

The Guthrie Theatre
Associate Artistic Director
John Miller-Stephany
612-225-6000
johnm@guthrietheater.org

Yale School of Drama / Yale Repertory Theatre
Dean / Artistic Director
James Bundy
203-432-1505
james.bundy@yale.edu

Warner Bros.
Producer
Kevin Shinick
917-499-7791
shiniscopes@gmail.com

Richard Easton
345 W 55th St. 9A
New York, NY 10023
212-315-3518
reaston@aol.com

The Acting Company
Head of Education
Paul Fontana
212-258-3111
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