

## Selected Directing Reviews

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### MOON FOR THE MISBEGOTTEN

“... Merrimack's nearly pitch-perfect production strikes a delicate balance between the harsh reality of these characters' lives and the glimmer of hope that continues to flicker in spite of everything. . . . Edward Morgan has found O'Neill's funny bone . . . Emphasizing the comedy makes the play's shift to tragedy even more poignant . . . delivers a kind of redemption that is inspiring.” - *The Boston Globe*

“...a breathtaking new production at the Merrimack Repertory Theatre.” - *The Boston Examiner*

“...this *Moon* not only easily eclipses the ART's version of some twenty years ago (which featured Kate Nelligan); it also ranks among the best two or three productions of O'Neill I've ever seen.” - *The Hub Review*

### CAT ON A HOT TIN ROOF

“... a sterling example of superb ensemble acting. . . part of director Edward Morgan's intelligent and subtly different approach to the play . . . The effect of Morgan's direction and (Jim) Baker's acting is a clarity of the play's intent -- exposure of falseness and hypocrisy -- to a degree rarely achieved in productions of this frequently staged drama.” - *Milwaukee Journal Sentinel*

### HEATHEN VALLEY

“The results are pain, direct, compelling. This is as unpretentious an evening of theatre as you can imagine: six actors, a stage of unvarnished planks and no props, save a crate and a rolled-up blanket that serves as a baby. . . Director Edward Morgan, clearly attuned to the cadence and poetry of Linney's words, knows just how little those words actually need. The stripped-to-the-bone staging is taut and disciplined.” - *The Washington Post*

“There's a startling down-to-earth sensuality to all this in Edward Morgan's starkly unsentimental production. . . . Round House's acting company has seldom been so in command.” - *Washington City Paper*

### FAITH HEALER

“Transcendent storytelling . . . Next Act Theater's production, directed by Edward Morgan, captures the myriad richness of Friel's script – its lilting, glorious language, its resuscitative humor and its slow, devastating journey into the dark realities of the human soul. And its music.” - *Culture Club*

### AS YOU LIKE IT

“...a magical, hysterical production . . . Sweet Arden comes to vibrant life . . . Director Edward Morgan has staged a charmingly beautiful reinvention of Shakespeare's comedy.” - *Idaho Statesman*

“...one of the best productions of Shakespeare's clever comedy that I've seen. . . . Edward Morgan directs with a sure hand and clever wit.” – *San Jose Mercury-News*

“Lake Tahoe Shakespeare has framed this 400-year-old comedy cleverly, and effectively, in century-old American terms. And the concept works.” – *Capital Radio/NPR Sacramento*

“...a comic triumph. This time-travel works well, as the stellar Great Lakes (Theater) cast makes the transition so seamlessly.” - *The Plain Dealer*

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### BENITO CERENO

“Few, if any, Milwaukee Repertory Theater productions in the past 20 years have struck such an urgently spiritual vein. . . .With drama and a touching poignancy, a painful gap in American history is bridged, and in doing so, an optimistic bond between black and white Americans is suggested. A compelling spirituality springs from the telling of the grotesque tale that is the factual spine of *Benito Cereno*. This is shared history, and on it a shared future can be built.” - *Milwaukee Journal Sentinel*

### TO KILL A MOCKINGBIRD

“5 Star Rating . . . an emotionally rich theater experience.” - *About SaltLakeCity.com*

“You feel as if the show were written yesterday . . . And when the climactic verdict is read, Morgan expertly builds the suspense so that you’re likely to gasp no matter how you thought things were going to turn out. Morgan reminds us what a timeless tale some “dated” tales can be.” – *Las Vegas Review-Journal*

“A stellar cast, brilliant directing and strict adherence to the novel’s basic concepts . . . makes this one of the (Utah Shakespeare) festival’s best in recent years. Director Edward Morgan brings it all together . . . a moving story that goes beyond a simple play to become a rich theatrical experience.” - *TheSpectrum.com*

### SUCCESS

“...the casting and performances were top-notch . . . a thought provoking, avant-garde production.”

“All told, a brilliantly crafted and well-executed play that prove the *pièce de résistance* of The Hindu MetroPlus Theatre Fest.”

- *Festival Reviews, The Hindu MetroPlus.*

### BILLY BISHOP GOES TO WAR

“Ed Morgan directed, which automatically means two things: One, there’s a preliminary assumption that it will be worth seeing, since everything else he’s directed at (Virginia Stage Company) has been excellent. Second, the play is not only a must-see for general audiences, but should be required viewing for theatre students, because it’s something of a master class in the director’s art.” - *Veer Magazine*

“This richly theatrical, consistently entertaining, wonderful work transports us into a wild blue yonder of dramatic perfection. . . . Edward Morgan deserves a few medals himself for this exceptional event. He guides his cast with the eye of an expert, sensitive man of the theatre. . . . “Billy Bishop” functions on many levels. It captures the hilarity and, more important, the horrors of war.” - *WHRO Radio*

### THE MAI & MOLLY SWEENEY

“Milwaukee Rep is becoming one of the premier outposts of Irish theater. One need look no further than the Rep’s recent main stage production of “The Mai” and its current Stiemke Theater staging of “Molly Sweeney.” Both productions have been directed by Ed Morgan, and they define the plays with a clarity, sensitivity and emotional truth that would make their authors proud. - *Milwaukee Journal Sentinel*

### AN APOLOGY

“Director Edward Morgan creates just the right atmosphere and tone for the piece, which is performed in an ominously beautiful warehouse space, complete with a freight elevator that takes Faustus on his final journey. *An Apology* . . . is unlike anything you’ve seen in a conventional theatre.” - *Milwaukee Magazine*

**THE TAMING OF THE SHREW**

“This production of *The Taming of the Shrew* is certainly the best I’ve ever seen. It may also be the best Shakespeare Santa Cruz show I’ve seen, period.” - ***Chancellor Blumenthal, UCSC***

“(An) excellent, accessible, superbly acted and genuinely funny production . . . Morgan wisely makes use of Shakespeare’s induction to the play to frame the action as merely the dream of a drunkard, Christopher Sly.” - ***TheSeventhRow, Bay Area Theatre – Top Pick***

“Director Edward Morgan as made *Shrew* laugh-out-loud funny again: in fact, this may be the most purely entertaining take on *Taming of the Shrew* you ever see.” -***SantaCruz.com***

**K2**

“It is to the credit of Edward Morgan's beautifully paced direction that this "K2," unlike some other versions, amounts to more than a talkathon. . . . here we have a version that supports our marveling at the stage mountain . . . "K2" sends us out in a state of awe. - ***The Virginian Pilot***

“Director Edward Morgan (is) a creative visionary capable of effortlessly optimizing every moment found in a script.” - ***The New Journal & Guide***

**RICHARD III**

“Adapted and directed by Edward Morgan, the play has a modern setting and costumes . . . The deformed villain is played with ferocious skill by Lloyd Mulvey . . . An eminently talented cast . . . potent and powerful . . . absolutely riveting. The ultimate confrontation is as much a morality lesson as it is a political statement.” - ***Queens Courier***

**HANK WILLIAMS; LOST HIGHWAY**

“Jarrod Emick is surrounded by a super cast of actor/musicians under the perceptive direction of Edward Morgan . . . The result is a package of perfection.” - ***WHRO Radio***

**THE EXONERATED**

“Director Edward Morgan frees his ensemble from the folding chairs, animating the stage with movement. The use of various stage areas and platforms that keeps the narrative clear and allows the actors to fully inhabit their characters. It makes the stories come alive . . . Morgan keeps the performances understated, letting the events register without histrionics.” - ***InsideMilwaukee.com***

**THE ODD COUPLE**

“. . . proves that with the right talent at work, Simon’s script is still surprisingly fresh and witty. In a cleanup job that would make Felix Unger proud, this first-rate cast under Director Edward Morgan dusted off whatever cobwebs of expectation that 40 years of interpretation have caused to accumulate. The resulting show sparkles with the brightness of a freshly cut diamond.” - ***Shepherd Express***

See reviews for [AGAINST THE GRAIN, SOUNDING THE RIVER, GHOSTS & A CHRISTMAS CAROL](#) on their [Writing Pages](#)