

MEGAN COLE

Megan Cole originated the role of Dr. Vivian Bearing in the Pulitzer Prize-winning play WIT. Critics from LA to Seattle to Texas raved, and Ms. Cole was awarded the *Los Angeles Critics Circle* and *DramaLogue* awards for her performance.

“...Cole is absolutely incredible.

An artistic triumph...a courageous, accomplished portrayal...Cole is transcendent...n extraordinary presence...painful emotional honesty.”

In WIT:

“Megan Cole turns in an electrifying, tour-de-force performance. Cole commands the stage and has the audience in the palm of her hand. (It’s) one helluva theatrical experience.” - DRAMA-LOGUE, 1995

“Megan Cole gives a beautiful and valiant performance as Vivian Bearing. Cole’s strong-boned face and kind eyes stare hard into anyone who talks to her. Her Vivian is an intense, almost scarily composed listener. (It’s) a tough play with a riveting central character.” - LA TIMES, 1995

“Megan Cole is simply stupendous. Cole is absolutely engaging.” - SEATTLE P-I, 1999

“Cole handles Vivian’s high-flown language and many tough transitions very smoothly. (It’s a) courageous, accomplished portrayal.” - SEATTLE TIMES, 1999

“It’s hard to imagine anyone else playing Vivian. Cole plays her deep as well as wide. (Cole) shows that magical ability to take a brilliantly written character and make her even better. Her work in “Wit” is courageous. And she’ll make you laugh.” - TACOMA NEWS TRIBUNE, 1999

“Cole is transcendent in the role that she originated, a performance that combines her extraordinary presence with an almost painful emotional honesty.” - SEATTLE WEEKLY, 1999

“Bearing is played by a red-hot Megan Cole in a superb and very powerful performance.” - QUEEN ANNE/MAGNOLIA NEWS, 1999

“WIT is Cole’s role of a lifetime. Cole brings Bearing vividly to life.” - SEATTLE GAY NEWS, 1999

“Cole plays the prickly protagonist to the hilt. As Vivian’s defenses are stripped away, Cole shows her increasing vulnerability and naked emotion. She plays it with great honesty and immediacy. It’s an acting achievement of the first order.”
- HOUSTON CHRONICLE, 2000

“Cole’s presence is mesmerizing; she knows every nuance of her brave and terrified character, and she makes you know them, too. It is her portrayal that gives the show its power.” - BACKSTAGE WEST, 2000

“As for Cole’s performance, all that needs to be said is that the entire audience jumped to its feet within seconds of her appearance at curtain call. I have never seen that happen so quickly and unanimously.” - FORT WORTH STAR-TELEGRAM, 2000

“With Cole’s enormous intelligence and even bigger heart, the play takes off and flies, filling up the space with the kind of exquisite and deeply felt heartbreak that comes along too rarely in art. This is, without a doubt, Cole’s show, a majestic though lonely journey.” - HOUSTON PRESS, 2000

“Each performance is striking, but none more so than Cole’s. She never leaves the stage as we watch her change – no, transform, stripping away layer after layer of well-constructed defenses until she stands naked before us, her humanity revealed. She makes us face our own mortality. She makes two hours feel like one.” - AUSTIN CHRONICLE, 2001

Other Career Highlights

In MEDEA:

“...Tears the very heart from the audience...breathtaking intensity...
...her ability to make a whisper splinter the silence like a scream...
...an actor with considerable magic power...
...she illuminates the stage with her rare performance.”

In DESIRE UNDER THE ELMS:

“...Incandescent, smoldering bomb of sensuality...a marvel to behold...a deft touch...
...smoldering, sensual...rich in texture, eloquent in delivery...
...a superlative performance in a demanding role...”

In UNDER MILK WOOD:

“...She unfurls this plush verbal tapestry with clarity, rhythm
and a measured cadence that brings every detail into high-definition,
Techni-color, stereo-phonic focus.”

In ELEKTRA:

“...electrifying... chilling...a searing galvanic performance...
...spine-shivering...thrilling virtuoso...
...a performance of singular vision and dramatic resonance. A masterpiece.”

In CHILDE BYRON:

“...A performance of wit and measure...delightfully droll...unsinkable...
an actress of mettle and authority...chilling and fierce...formidable and fragile...”

In TOP GIRLS:

“...Superb...a sizzler...outstanding...
...sharply etched, detailed...brittle and as exquisite as parchment...”

In THE PLAYBOY OF THE WESTERN WORLD:

“...Played like a strong gust of warm wind embracing the world...
whiskey-voiced...magnificent.”

In THE WAY OF THE WORLD:

“...dexterously clever...superbly played and full of delight...
...a lean and hungry intelligence...an impure delight...”

In ANTONY AND CLEOPATRA:

“...her emotional range is vast and true, moving like a female panther”
“...a leaping, prowling temptress, a sexual explosion...her voice conveys command.”

In HAMLET:

“A sensuous, electrifying performance...”

In HAY FEVER:

“...Inventive brilliance...slithers and shimmies...”

In MUCH ADO ABOUT NOTHING:

“...Superlative timing and vibrancy...vivid...”

In ALL THE WAY HOME:

“...Magnificent...grand...the skill of an acrobat.”

In THE SEAGULL:

“...unforgettable...elegant...”