

Charles Goforth

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Seven years' experience as an acting and directing teacher at the university level.

Six years running a private acting studio in New York City, sustained entirely by word of mouth.

Over twenty years as a director Off-Broadway and dramaturg for new plays.

Teacher-director specializing in rehearsal and production as a platform for actor training.

Drama League Fellow, member of LAByrinth Theater Company, Actors' Equity, SAG-AFTRA, and SDC.

University and Conservatory Teaching

University of Cincinnati, College Conservatory Adjunct Professor Fall 2024 - Present Cincinnati, OH	<i>Voice Production IV</i>	Selected pieces were used to teach methods of deeper preparation, standards of personal connection, and rehearsal techniques to generate spontaneity and instinctive behavior.
	<i>Production</i>	Director for <i>John Proctor is the Villain</i> , by Kimberly Bellflower. Recruited and mentored a co-director.
	<i>Acting in Opera</i>	The fundamentals for graduate opera students. Script analysis, improvisation, scenes and arias.
	<i>Acting for non-majors</i>	Acting 101 for BA students across the university.
	<i>Special Topics</i>	Master classes for all BFA students. Topics include cold reading, auditioning with a reader and deepening preparation.
	<i>Acting IV</i>	Meisner; improvisation, rehearsal techniques, scene study.
	<i>Movement I</i>	Viewpoints, Spolin, and Williamson.
	<i>Script Analysis I</i>	Contemporary and Classical plays.
American Musical and Dramatic Academy (AMDA) Adjunct Professor Fall 2018 - Spring 2019 New York City	<i>Acting I</i>	First-year musical theater students. Exercises and scene study.
Shenandoah Conservatory Adjunct Professor Fall 2014 - Fall 2016 Winchester, VA	<i>Meisner I</i>	Second-year students. The full, year-one sequence.
	<i>Applied Acting</i>	A weekly, one-on-one coaching session with each second- and third-year student. Bridged training to productions and auditions, and supported classwork.
	<i>Production</i>	Mentor-director. <i>The Great Eight</i> . Eight sophomores devised a multi-media comedy that dropped characters from Greek mythology onto campus to face the first year in college.

University and Conservatory Teaching (continued)

New York University Tisch School of the Arts In-house Meisner Studio Adjunct Professor Fall 2012 - Spring 2013 New York City	<i>Meisner I</i>	First-year students. The full, year-one sequence.
	<i>Coaching</i>	First- and second-year students were assigned regular coaching in all elements of the two-year Meisner sequence.
Cornell University Resident Teacher Fall 2006 - Spring 2007 Ithaca, NY	<i>Production Coaching</i>	Resident Professional Teaching Artist. Mentored students in production and performed three roles on the main stage.
	<i>Acting 101</i>	Uta Hagen, Meisner, Hagen, Spolin, and scene study.
	<i>Acting 412</i>	The business of acting for fourth-year majors.
Mason Gross School of the Arts Rutgers University Dramaturg-director Fall 2005 - Spring 2006 New Brunswick, NJ	<i>Graduate projects</i>	MFA playwrights. Helped to develop their plays and directed staged readings.
Wood Tobe-Coburn Instructor Fall 2003 - Spring 2004 New York City	<i>Drama as literature</i>	Required course for Designers at this trade school in Manhattan. Students represented a vast range of ages, education levels and nationalities. Syllabus included Shakespeare, Nottage, Miller, Hansberry and Wilder.
Columbia & NYU Guest Teaching Artist Fall 1999 - Spring 2001 New York City	<i>Acting, Scene study, Devising New Work Improvisation</i>	For MFA students. These two universities contracted with LAByrinth Theater Company to offer six-week, elective workshops throughout the year. With other members of LAByrinth.

Private Studio Teaching

Labyrinth Theater Company Master Class Instructor 2005, 2007-2011 New York City	<i>Scene Study I & II</i>	Co-taught with Philip Seymour Hoffman, and used scenes written by LAByrinth writers. Every few months, often in multiple sections due to demand. (3 weeks)
	<i>Directing</i>	Fundamentals, script analysis and actor-director relationship. Culminated in an evening of scenes for the public. (8 weeks)
	<i>Ensemble</i>	Co-taught with members. Improvisation and devising work.
Maggie Flanigan Studio Faculty 2011-2013 New York City	<i>Acting for Camera</i>	Exercises, television scenes, auditions in-person and taped.
	<i>Individual Coaching</i>	Two-year Meisner sequence. Students were assigned private coaching in areas of difficulty or to make up classes.
	<i>Group Workshops</i>	Three-hour workshops included Meisner elements, plus monologues, physical impediments, and heightened text.

Private Studio Teaching (continued)

Private Studio
Owner and teacher
2008-2014
New York City

Designed and taught acting and directing courses to groups of six to twelve students. Full-time for six years (part-time 2012-13 while at NYU). The five courses below ran consistently, with other workshops offered intermittently.

<i>New Works Studio</i>	Nine acting students are interviewed by three playwrights who then write roles for them in short plays. As the writers write, actors train with techniques that rehearsals will emphasize. After the plays arrive, directing students join and the second part of training is the rehearsals and performance. The plays opened for a short run in Manhattan. (9 weeks)
<i>Crafting the Truth</i>	Scene study. Based on teaching, acting and directing with Philip Seymour Hoffman, and directing and teaching for LAByrinth. Culminated in an evening of scenes. (8 weeks)
<i>Meisner Technique</i>	The full, two-year sequence for eight to ten actors.
<i>Audition Gym</i>	A gauntlet of mock auditions for theatre and TV. (4 weeks)
<i>Shakespeare</i>	Inspired by work with Barry Edelstein and Ian Hersey, at The Public Theater. (6 weeks)

Private Coaching
2008-Present
NYC and LA

For theatre, film, and TV. Auditions, booked roles, and rehearsal support and on set. In-person or remote.

Director-producer

Labyrinth Theater Company
Member 1995 to present
New York City

Directing for the company includes more than eighty staged readings of new work, over a dozen workshops, the following five premieres six premieres:

- *Race, Religion, Politics* by Stephen Adly Guirgis, with Philip Seymour Hoffman
- *Dutch Heart of Man* – inaugural production as resident company at The Public Theater (by Robert Glaudini)
- *Moonlight Mile* with Liza Colón-Zayas – HERE Arts Center (Guirgis)
- *Scotch & Water* by Brett C. Leonard
- *Boom-Boom* with Yul Vázquez – inaugural production at CenterStageNY
- *Francisco & Benny* with David Zayas – One Dream Theater, Tribeca (Guirgis)

Jesus Hopped the A Train – At the request of Stephen Adly Guirgis and Philip Seymour Hoffman, directed a new co-lead into the production alongside Ron Cephas Jones and brought it to the Edinburgh Festival, where it received a Fringe First Award. It was later picked up by London's Donmar Warehouse.

The Lovely Dark
Director-producer
New Plays Podcast
2022-Present
New York City

To date, collaborated with nine writers to develop thirteen short radio plays. Thirty-eight actors, including Oscar and Emmy winners, have been hired, as well as a full post-production team. All plays are recorded live in Hell's Kitchen. The podcast is hosted by *Rusty Quill* network in the United Kingdom.

Blackstone Media chose the first season of the podcast for audiobook publication, now available on Audible as *The Lovely Dark, Season One*.

Director-producer (cont'd)

Grace (short) Raised \$33k for production. Now in post. Raised additional \$16k for screenwriter to begin working on the feature. To be released by December 2025.
 Producer-director
 2024/25
 New York City

Artists' Fellowship A fellowship for early career visual artists. Fellows were paired with an industry professionals and given a stipend. Culminated in a gallery opening on the Lower East Side and a booth at the *Superfine* art fair in SoHo where fellows were coached on how to sell their work.
 Creator and co-producer
 2017 to 2019
 New York City

Off- and Off-Off B'way (not including LAByrinth) * = development and a New York premiere

<i>The Flame Keeper*</i>	Amos Kamil	The 47th Street Theater
<i>Roger & Vanessa*</i>	Brett C. Leonard	Center Stage
<i>Fur*</i>	Charlotte Miller	The Access Theater
<i>Scotch & Water*</i>	Brett C. Leonard	The Parkside Lounge
<i>How the Other Half Loves</i>	Alan Ayckbourn	Inner Space Theater

Selected regional

<i>The Flame Keeper*</i>	Amos Kamil	Luna Stage, Montclair, NJ
<i>Two Gentlemen of Verona</i>	Shakespeare	Center Theater, Chicago
<i>Swimming Naked*</i>	Fia Perera	Franklin Street Theater, West Hollywood
<i>Love and the Piano</i>	Feydeau	Vermont Stage Company, Burlington

Assistant directing

<i>References to Salvador Dali</i>	Jose Rivera	The Public Theater, NYC, dir. Jo Bonney
<i>Make Me Hot*</i>		
<i>Neil Simon's Hotel Suite</i>	Neil Simon	The Roundabout, dir. John Tillinger
<i>A Christmas Carol</i>	Adapted for SD Rep	San Diego REP, dir Sam Woodhouse
<i>Road to Mecca</i>	Athol Fugard	Indiana Rep, dir. Amy Saltz

Actor

Labyrinth – (plus numerous workshops and over a hundred staged readings of new plays)

<i>Atmosphere of Memory</i>	Mike	Bank Street Theater, dir Pam MacKinnon
<i>Underneath My Bed</i>	Doctor M	Rattlestick Theater, dir Pedro Pascal

Other New York Theatre

<i>Little Eagles</i>	John Young	Royal Shakespeare Company, dir Roxana Silbert
<i>Lovesick</i>	Jerry	Theater for a New City, dir Sturgis Warner
<i>Henry V</i>	Fluellen	New York Classical Theater, dir Stephen Burdman
<i>Troilus & Cressida</i>	Patroclus	HERE Arts Center, dir Gary Schwartz (with Phil Hoffman)
<i>Julius Caesar</i>	Cassius	Aquila, NYC & domestic tour
<i>Junk Bonds</i>	Bill	HERE Arts Center, dir Randy Rollison
<i>Billy Sleepyhead</i>	Timmons	Center Stage New York, dir Jill DeArmon
<i>Whack-a-Mole</i>	Ensemble	Flea Theater, dir Gary Schwartz
<i>Short Eyes</i>	Prison Guard	The Public Theater, dir Stephen Adly Guirgis (workshop)

Actor (cont'd)

Short Films

<i>Spot</i>	Client	dir Cesa Pledger
<i>Dance, Dance, Dance</i>	Drug Dealer	dir Ximena Lamadrid
<i>The Drawing</i>	John	dir Gabriel Long
<i>Dad and Me</i>	Dad	dir Gabriel Long
<i>Anna on the Neck</i>	Copy Guy	dir Gary Schwartz

TV Commercials & VO

Amtrak, McDonalds, etc.	Major markets
Audio Book Narrator	Audible: <i>The Lovely Dark: Season One</i>

Education

MFA, Directing

Mason Gross
School of the Arts
Rutgers University
New Brunswick, NJ
1994

Three-year program centered on artistic collaboration:

Founder and program head, William Esper, required directors to take the acting curriculum with MFA actors, including the Meisner sequence and two years of movement.

Directors were supervised by directing faculty in rehearsals and received feedback on language used with actors. The curriculum included three, year-long courses in “playwright-director,” “designer-director” and “actor-director relationship.”

Directed five productions and produced a season in the black box.

Directing faculty: Amy Saltz, Ed Stern, Harold Scott.

Acting faculty: William Esper, Maggie Flanigan, Lenard Petit, Lloyd Williamson.

BA, English Literature

Williams College
Williamstown, MA
1987

Related courses included *Advanced Design* with designer Arden Fingerhut, and the *Feminist Critique of Shakespeare*.

Performed on the mainstage all four years and produced and directed several large-scale productions including *Working* the musical, and *The Currier Club*, a devised, site-specific period musical in a 1940's jazz club featuring actors, vocalists and a jazz band.

Two years as the theater critic for *The Williams Record*.

Diploma, Acting

School for Performing Arts
New York City
1982

Seventy-five students were accepted from two thousand applicants city-wide.

Classes included acting, movement, voice & speech, and musical theater. The teachers were students of Stella Adler, Sanford Meisner, Lee Strasberg, Harold Clurman and Uta Hagen.

Cast in the selective *Bus & Truck Company*. Devised a 90-minute musical with a composer and lyricist to explore the darker side of capitalism. Toured high schools throughout the five boroughs.

Education (cont'd)

Studio Training

New York & Chicago

VO: Shut Up & Talk, NYC

Audiobook: Scott Aiello, NYC

Shakespeare: Barry Edelstein and Ian Hersey at The Public Theater, NYC

Scene study: Dan LaMorte at Center Theater, Chicago

On-camera: Heidi Marshal at Heidi Marshal Studio, NYC

Monologues: Karen Kohlhaas at The Atlantic Theater School, NYC

Awards & Associations

Member Actors' Equity Association

Member SAG-AFTRA

Member Stage Directors and Choreographers Society

Fringe First Award (The Guardian), *Jesus Hopped the A Train*, Edinburgh Festival 2001

Directing Fellow, *The Drama League*, NYC 1996

Labyrinth Theater Company member (Education Committee)

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