



COMPAGNIE DE MIME
MARCEL
MARCEAU

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I would like to recommend the artistry of C. Nicholas Johnson:

It is now time that I speak about the mime talents of Nicholas Johnson, whose work I first experienced at my seminar in Ann Arbor, Michigan in 1985. I was so intrigued by the quality of his teaching when I saw his students from the Goldston & Johnson School for Mimes, I moved my seminar in 1986 to Kenyon College in Gambier, Ohio in order to combine our efforts. During this seminar, I was very impressed by the choreography and talent of Nicholas Johnson when I witnessed his work with The Invisible People Mime Theatre, of which he is Resident Choreographer. The work surprised me for I met a group of American mimes that performed with an integrity and force that was well grounded in the art of classical mime. Since 1992, I have created a collaborative effort with the School for Mimes and hold an annual seminar there each summer and I am pleased to serve as their Artistic Advisor. Over these years we have developed a healthy respect and friendship as we have worked together introducing students into the complex and unique art of mime.

I have watched Nicholas both in class and on stage, and have witnessed the powerful and dynamic quality he brings to the art. He has developed his own individual style, yet remains true to the classical form of the art. Over the years I have seen the work he has created develop the boundaries of our art and believe that his vision will become a strong force in the theatre.

I am impressed by his talent as a writer, a creator of works. His ideas are clear, well constructed and dynamic. This is most important because the art needs good authors. His vision is wide and very diverse, and I have seen his works range from purely classical to very progressive, all of which are powerful and have been well received by the public. I appreciate his willingness to take risks and have watched the evolution of the art through his creations.

Furthermore, I have asked him to write a solo play for my solo tour. He has presented me with the outline for "The Fisherman's Dream" based on Hemmingway's "The Old Man and the Sea". I plan to perform it in my 1997 tour.

I am very pleased to have joined together with Nicholas Johnson and the Goldston and Johnson School for Mimes and to have the opportunity to build an American school that strengthens the art and make the invisible more visible.

I look forward to a long lasting relationship where our collaborative efforts will make mime a strong force in the theatre.

Sincerely,

Marcel Marceau
Artistic Advisor