

John Austin

AEA | SAG-Eligible

Press

B. Iden Payne Award, Outstanding Young Performer (*Young Zeus, Zeus in Therapy*)

Helen Hayes Award, Outstanding Ensemble (*Angels in America*)

Bette Davis Prize, for Excellence in the Acting Profession

Rousing... swaggering... vocally commanding John Austin...

Review of *Waiting for Lefty*, Copy Magazine

From the very first lines of the play, a rousing opening monologue is delivered directly to the audience by Union Boss Harry Fatt, played by a swaggering, unapologetically man-spreading, and vocally commanding John Austin. He puffs on a cigar as he assures us, audience members-turned-implicated Union Members, that our concerns are unfounded: the “man in the White House” is on our side, and therefore, we shouldn’t strike.

Review of *Waiting for Lefty*, Copy Magazine

A marvelous John Austin...

Review of *Angels in America*, Broadway World

A bracingly conflicted John Austin...

Review of *Angels in America*, Washington Post

John Austin embodies tortured rectitude as Joe Pitt.

Review of *Angels in America*, Talkin’ Broadway

John Austin as Joe Pitt offers a truly vulnerable performance. He isn’t afraid to expose every facet of this character—the good and the unseemly. In many ways, he is the audience’s vicarious entrance into New York City circa 1985.

Review of *Angels in America*, MD Theatre Guide

It is, however, John Austin as Ned Seton who, through much skill and no fault of his own, almost runs away with the show.

Review of *Holiday*, Broadway World

John Austin supplies deadpan humor—through just the right manner of holding a glass, or making an entrance—while also capturing the character’s pathos.

Review of *Holiday*, Washington Post

Austin, through his expressive eyes, glances at deeper issues.

Review of *Holiday*, DC Theater Arts

Austin is quietly devastating as an heir trying to escape his destiny.

Review of *Holiday*, Talkin’ Broadway

There's something about Ned's combined sly humor, fatalism, childish stubbornness, grim self knowledge, and hopelessness that uneasily pings the viewer's funny bone, conscience, and fear all at once. Austin hits the timing of his hilarious advances and retreats just right.

Review of *Holiday*, Broadway World

...the sardonic brother, Ned (a wonderful John Austin)...

Review of *Holiday*, MD Theatre Guide

...played arrestingly by John Austin...

Review of *Right to Be Forgotten*, Broadway World

John Austin as the youngest Zeus... is a revelation.

Review of *Zeus in Therapy*, CTX Live Theatre

John Austin brings crisp definition to Frank, a decorous tailor.

Review of *Melancholy Play*, The Washington Post

Austin also brings subtle comedy to Derril's most straightforward and sincere delivery, ensuring he is endeared to the audience.

Review of *Right to Be Forgotten*, Broadway World

A theatrical powerhouse with physical skill, emotional depth, and voracious appetite for ideas.

Gary Jaffe, Director of *Zeus in Therapy*

A shape-shifter, a chameleon.

Mona Lee Fultz, Actress, Juilliard Graduate, Founder of Britelites Acting Studio

The real deal as an actor.

Nick Hutchison, London and American Actor, Director, and Lecture

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