

## **REVIEW OF PERFORMANCE IN WITCHES VANISH**

“For Tara Carioso, who has a strong background in physical theatre and commedia, her shining moment is, not surprisingly, Scene 3: *Swimming in the Afternoon*, where her outrageous commedia physicality is jarringly offset by the genuine cruelty she inflicts on her maybe-daughter in the form of an unwanted triplets pregnancy.”

*-DC Metro Theatre Arts, Michael Poandl*

## **REVIEW OF DRY BONES RISING**

“Mudman, much like Frankenstein’s monster, is a sore sight. His appearance is truly disturbing—a frozen, unblinking countenance animated by Tara Carioso’s superb mask, which is, perhaps, slightly less unsettling than Vanessa Q. Levesque’s dummy: a massive corpse for which Him has an understandable affinity about which we learn in the most heart-breaking scenes.”

*-Kelly McCorkendale, DC Theatre Scene*

## **REVIEW OF RAW!**

“Bernstein’s work is exceptionally creative, however, in the narrative structure that she fabricates. It becomes obvious from the opening of the play that the main viewpoint comes from a furiously frustrated cow (whose facial mask is suited to perfection and designed by Tara Carioso of Waxing Moon Masks), a Caroline, whose name is actually Wilimena. Given this premise, Bernstein immediately asks a great deal of her audience when it comes to suspending their disbelief, but she works in such a way that enables them to do so readily and without hesitation in order to fully enjoy this dark and warped incarnation of a raw and bitter truth.”

*-Amanda N Gunther, Theatre Bloom*