

Lisa Velten Smith

Curriculum Vitae

Education

2002 – 2005 **MFA Acting**

University of California San Diego, La Jolla CA

Studied with: Andrei Belgrader, Kyle Donnelly, Des McAnuff, Charlie Oates, Steve Cosson, Darko Tresnjak, Ursula Meyer, Eva Barnes, Brian Thompson, Doug Wager, Walt Jones, Les Waters, and Jim Winker.

Master Class with Jason Robert Brown, Fiona Shaw, and Cherry Jones

1994-1998 **BFA Acting**

The Theatre School at De Paul University, Aaron Gold Scholar

Studied with: Phyllis Griffen, David Avcolli, Trudi Kessler, Christine Adaire, Patrice Egleston, Nick Sandys Pullin, Don Ilko, Jim Ostelhoff, John Jenkins, Betsy Hamilton, Mark Elliot, Joe Slowik, Ric Murphy, Bill Burnett, Nan Zabranske, Michael Maggio, Jane Alderman, Susan Leigh

Current Employment

Assistant Professor of Voice, School of Drama

(Fall 2018 - present)

Carnegie Mellon School of Drama

5000 Forbes Ave

Pittsburgh, PA 15213

Teaching

Carnegie Mellon University School of Drama

Fall 2020-Spring 2021

Assistant Professor of Voice

Fall:

Voice for the Stage 1: An Introduction to the fundamental foundation of voice training for the actor; physical awareness, breath, and the free release of sound. Resonance, range, articulation, vocal clarity and expressiveness are also emphasized. The work is based upon the classic progression of voice exercises of Kristin Linklater. The exercises are designed to liberate the voice from habitual psychophysical tensions as well as developing sensitivity to impulse. This approach offers the possibility of liberating a natural speaking voice rather than adopting a vocal technique. (3 sections, 22 total students)

Voice for the Stage II: (co-taught with Ausar Stewart) Second year actors build upon their vocal foundation by experiencing and learning specific modalities of

voice work designed to strengthen their connection to body and voice. The physical realizations of Qi Gong, Tai Chi, and Yoga integrated with voice work pave the way for deeper awareness of impulses, intuitive workings of resonators and connection to text. This course expanded the students' understanding and appreciation of the scope and application of Voice work in direct relationship to text and specifically character in order to prepare the student vocally for the greater demands of the second year acting training.
(Mini Practicum, 7 weeks, two sections, 24 total students)

The Business of Acting: Designed to give graduating school of drama actors the information and tools they need to navigate and thrive in the entertainment industry. Students engaged on topics such as agents, casting directors, auditions, on set life, where to look for work, interviews, union vs non-union work, and using social media for marketing purposes. The following guests were brought in to have question and answer sessions and audition sessions: Actor Myha'la Herrold, Manager Jen Namoff, Actor Noah Weisberg, Agent Jeremy Leiner, Casting Directors Rachel Hoffman and Victor Vasquez. Specific attention was focused on identity and culture in casting, providing space and resources for actors to advocate for themselves.
(3hour 20-minute class, 19 students)

Junior Performance Project: Directed six junior actors in an online production of David Adjmi's *Marie Antoinette*. Rehearsals were held 5 days a week for three hours each time. In addition to text and character work, actors were directed how to play to the camera and special consideration was paid to their personal spaces and how to imbue them with the life of the play. Additionally, I worked with two student lighting designers to help achieve their goals for the project and a first-year graduate stage manager.

Spring:

Voice for the Stage I: A continuation of the fundamental foundation of voice training for the actor using the classic progression developed by Kristin Linklater; focusing on specific resonators, breathing capacity, and range. The second half of the semester the students learn in depth about how habits affect the voice using readings from *The Power of Voice* by Denise Woods. The semester's work culminates in a devised piece highlighting student's individuality through exploratory exercises of the power of their voices.

Acting II: Exploration of the world of heightened text, concentrating on the work of William Shakespeare. Scansion, rhetorical devices, power and specificity of language, engagement of a range of stylistic demands, application of research and textual investigation, and further development of basic acting techniques: character development, blocking, text analysis. Students are encouraged to find their identities in these canonical texts by de-centering the Bard and centering their voices in the work. (1 section, ten students)

Carnegie Mellon Pre-College

Summer 2020

A four-week conservatory intensive for high school students.

Acting I: an introductory level class on the fundamentals of acting and scene study taught on a zoom format. Skills were taught through a series of Stanislavski based improvisation exercises, followed by a practical application of these techniques in scenes of contemporary American playwrights.
(3 sections of 8 students each.)

Carnegie Mellon University School of Drama
Assistant Professor of Voice

Fall 2019-Spring 2020

Fall:

Voice for the Stage I: A continuation of the fundamental foundation of voice training for the actor using the classic progression developed by Kristin Linklater; physical awareness, breath, free release of sound and moving into specific resonators, breathing gymnasium, range, articulation and finally deep embodiment of language.
(Three sections, 24 total students)

Voice for the Stage II: A course designed to build upon the fundamental voice work of the first year focusing on healthy vocal release with increasing demands. Advanced exercises of the Linklater Method, extended vocal release, breath work for emotional access, and psycho physical explorations of character were taught.
(Mini practicum; 8 Weeks, two sections, Mondays)

Acting II: A course designed around the fundamentals of contemporary scene study using the demonstrated tools of Stanislavski. Students study texts for scene and character development, whilst engaging the imagination (physical life, sensory and environmental work) to flesh out and deepen their work. Additionally, actors were encouraged to explore their actor instinct, fostering ownership of their choices within the work. Blocking and process were also emphasized.

Voice & Dialect Coaching:

Mini I: Coached the Junior Musical Theater Actors in their performance project *Elegies*. Vocal focus was on character differentiation, communication, clarity and projection in a three-quarter stage. Additional needs: healthy vocal usage in compromising physical positions and extended vocal release (screaming/yelling). Coached dialects: Puerto Rican, British/R.P., South African (Limpopo Province)

Mini II: Coached the fourth-year mainstage production of *Or*. Vocal focus was on character differentiation, communication, clarity and projection in a 430-seat theater. Coached dialects: British/ R.P, Cockney

Spring:

Voice for the Stage I: A continuation of the fundamental foundation of voice training for the actor using the classic progression developed by Kristin Linklater; physical awareness, breath, free release of sound and moving into specific resonators, breathing gymnasium, range, articulation and finally the intelligent and emotional nature of consonants and vowels. The second half of the semester explores how habits affect the voice with readings from Patsy Rodenburg's book *The Right to Speak*. The semester culminates in application of the voice work on a poem of the student's choosing.

Voice for the Stage II: Students were taken through advanced embodiment in vocal dynamics and introduced to the tools of Intrinsic Pitch. To support the work they were doing in Acting II, a Shakespeare monologue of their choosing was their text. The semester culminated in a showing on the Chosky Stage, a 430 seat theater where they worked on maintaining their connection to the text whilst communicating to an imaginary audience.

(Mini practicum, 8 weeks, two sections, Mondays).

Acting I: First year students were led through a series of exercises designed to teach the exploratory process of outside in acting techniques. Using an interview they conducted, students studied the vocal patterns and physicalizations of the person to the point of memorization. Invested discussion at the end of each work session provided important insight into the actor's process and habits.

(4 weeks, 10 students)

Voice Coaching: *Into the Woods*. Worked closely with guest director Matthew Gardiner to maintain the vision of his production. Actors were coached on communication, clarity, projection, character specificity, emotional engagement, and ensuring healthy vocal usage.

Carnegie Mellon Pre-College

Summer 2019

Intro to Acting: Led one section an introductory level class on the fundamentals of acting and scene study. Skills were taught through a series of Stanislavski based improvisation exercises, followed by a practical application of these techniques in scenes of contemporary American playwrights.

Audition: Led two sections of Audition Technique to 15 and 16-year-old high school students. After an initial lecture on where to look for monologues and what makes a good monologue, students spent the majority of the time learning and applying essential acting tools pulled from Stanislavski, Viola Spolin, and Michael Shurtleff's book *Audition*, to their chosen monologues. Once students completed their text homework they were given multiple individual work sessions in class and asked to participate in the unlocking of their classmate's monologues using the tools that they had been learning. By the end of the six weeks, students were prepared with two contrasting monologues, the tools to work on future monologues, the audition process, and the experience of auditioning with their chosen monologues several times.

Carnegie Mellon University School of Drama, 2018-2019 **Special Faculty Instructor of Voice and Alexander**

Fall:

Voice & Alexander I

Instructing the first year acting students in the fundamentals of voice production for acting using techniques and methods of the Linklater Progression, Patsy Rodenburg, Arthur Lessac, W. Stephen Smith and Cicely Berry. In addition to learning about alignment, breath, free release of sound students are taught anatomy of the body as it pertains to their voices as well as a basic level of understanding of sound and acoustics. First semester, the students learn the first half of the Linklater Progression in addition to

reading Patsy Rodenburg's *The Right To Speak* to deepen their understanding of the habits that are preventing their free release of sound.
(3 sections with a combined total of 29 students)

Acting II (substitute teacher for four weeks, 1 section 8 students)

Advanced scene study class that concentrates on the student developing consistency through a developing artistic process.

Voice & Alexander III

The Junior class was led through the entire Linklater Progression in one semester assimilated within this were specific teaching lessons geared towards their performing needs in their Junior Performance Projects and beyond. Breath and jaw release to help with connection to self and to partner, awareness of resonance in body to help in projection, among others. At the end of the first semester, the Junior class was able to identify their habits that were restricting their voices, experience freedom in release of sound, and have a concrete vocal warm up to use in rehearsal and performance.

(2 sections with a combined total of 21 students)

Voice & Dialect Coaching

Detroit '67: Worked with guest director Kym Moore to realize her vision of the world. Coached the musicality of the dialect and text by bringing in and offering extensive research on the various dialects of Detroit during the time of the play. Through work sessions and notes students were able to take their detailed work and bring it to the main stage where they were also coached on projection and clarity.

Additional Responsibilities

Advisor to two freshman actors

Spring:

Voice & Alexander I

Beginning of the second semester students explore employing healthy vocal muscularity and pitch in exploration of character. Throughout the semester, students continue to learn the final half of the Linklater Progression culminating in expanding and exercising their vocal range, practicing vocal projection for the stage, various vocal warm ups and applying their work to text. The last half of the second semester is designed to ready the student for their work on Shakespeare by using specific exercises to embody and employ the text of their chosen poems.

Voice & Alexander III

The second semester moves onto more advanced vocal and text work. Using their Greek work in class, the students were taken through a series of exercises used to embody and utilize words. Range was explored using the Linklater Vowel Ladder and the students explored a section of text using the tools of intrinsic pitch. Vulnerability and instinct are also encouraged.

I developed a new module for this course: Hip Hop/Rap and the Spoken Word. During the second mini, students learned the origins of hip hop/rap and it's evolution through time. Working alongside guest artist, Treble NLS, students learned the

different modalities of rhyme and rhythm and how to find their voice in this genre; emphasizing appreciation and not appropriation. The mini culminated in the students creation of their own hip hop, rap, spoken word piece preformed on the Chosky Stage.

Voice and Dialect Coach

Cabaret. Worked closely with director Tome' Cousins to realize the German dialect he wanted for the production. Students were given private coaching sessions, along with dialect worksheets and audio examples. British working class was also coached, tailored for each of the actresses playing Sally Bowles. Additionally, communication, clarity and projection were also highly worked on.

Carnegie Mellon Pre-College

Summer 2017

Audition: Led two sections of Audition Technique.

Carnegie Mellon University School of Drama, 2017-2018

Adjunct Instructor of Voice and Alexander

Fall:

Voice and Alexander I (2 sections with a combined total of 22 students)

See description above

Voice and Alexander III (2 sections with a combined total of 20)

See description above

Spring:

Voice and Alexander I

See description above

Voice and Alexander III

The first half of the semester was devoted to political speeches to strengthen student's understanding of rhetorical devices, vocal dynamics, embodiment and personalization of text. Last half of the semester was broken down into individual tutorials to assess and help alleviate any concurring vocal habits. In addition, the time allowed the student to focus on developing their individual vocal freedom in texts of their choice (Chekov, Shakespeare, current productions).

Voice & Dialect Coaching

The Drowsy Chaperone: Worked closely with director Marcia Milgrom Dodge to realize her requests and communicate her directions to actors. Coached dialects & accents: Mid Atlantic, Italian, 1920's vocal styling. Provided extensive actor identity-based research from the 1920's. Additionally, provided vocal coaching and exercises outside of rehearsals to an actor who lost their voice a week before opening night.

Arturo Ui: Coached 2 actors portraying 18 different characters. Work sessions were had to help students find the differentiating voices and dialects (Chicago gangster, Irish, New York City) in addition to identifying any unhealthy vocal habits with the actors.

Point Park University, College of Performing Arts 2016-2017

Adjunct Professor of Voice and Speech I

Instructing the first year B.A. students to embody and understand the Linklater Progression. First semester students were taught the progression up until the resonating ladder with a large emphasis on self-analysis and awareness of habits per weekly readings of Patsy Rodenburg's *The Right to Speak*. Second semester was focused on the resonating ladder, breath capacity and freeing text. Students worked on Political Speeches to apply what they had been learning and ended the semester leading the class in a vocal warm up that they created.

(1 academic calendar, 1 section of 10 students, T/TH)

Adjunct Professor of Advanced Voice and Text: Shakespeare

Instructed the Junior class in advanced vocal warm up and technique leading into training of Shakespeare. Students were taught Iambic pentameter, scansion exceptions, rhetorical devices and applied the training to monologues and scenes. Students learn to pull from various Shakespeare Texts such as C.T. Onions *A Shakespeare Glossary* and *Asimov's Guide to Shakespeare*. Specific exercises from *Freeing Shakespeare's Voice* by Kristin Linklater, *Speaking Shakespeare* by Patsy Rodenburg, and *Working Shakespeare* by Cicely Berry are used to break open the text, deepening the connection to the words and circumstances.

(Fall semester, 1 section, M/W/F 3.5-hour class)

Adjunct Professor of Acting I

A semester led class in the fundamentals of acting consisting of a series of improvisational exercises and prepared scenarios that focus on engaging imagination, cultivating impulses, and living truthfully onstage – followed by practical application of these techniques in scenes of contemporary American playwrights.

(Spring semester, 1 section, 10 students, T/TH)

Point Park University, College of Performing Arts 2015-2016

Adjunct Professor of Voice and Speech I

Instructing the first year B.A. students to embody and understand the Linklater Progression. First semester students were taught the progression up until the resonating ladder with a large emphasis on self-analysis and awareness of habits per weekly readings of Patsy Rodenburg's *The Right to Speak*. Second semester is focused on the resonating ladder, breath capacity and freeing the text.

(1 academic calendar, 1 section of 10 students, T/TH)

Adjunct Instructor of Voice and Speech III

Substitute for Professor Robin Walsh

For one week in the 2015 Fall Semester and one week in the 2016 Spring Semester I taught Ms. Walsh's 3.5-hour class. Students were led through an initial Linklater warm up and then a series of explorations of vowels and consonants referencing Kristin Linklater's book *Freeing Shakespeare's Voice*. We built upon that lesson by keeping what information was learned from their pieces and adding in textual analysis from such sources as Asimov's Guide and C.T. Onions among others, in conjunction with the core Stanislavski principals. The students then applied the lessons to their monologue and/or scene in one on one work sessions

Carnegie Mellon University Summer 2016 (6 weeks)

Instructor of Drama Pre-College
Led two sections of Audition Technique

Carnegie Mellon University School of Drama January 2015 (2 weeks)

Substitute Voice Teacher for Janet Madelle Feindel

Led two sections of third year voice. Using the Linklater progression, I covered The Resonating Ladder from Chest, Mouth, Teeth, to Skull. Beginning of class used a consistent warm up in order to observe student's habits and be able to give suggested corrections. The last ten minutes of class were used to apply what they experienced in the day's lesson to a speech I provided and then, the following week, a monologue or poem of their choice.

Middlebury College 2013 – 2014 (13-week semesters)

Fall:

Director of Middlebury's Annual First Year Show

Directed 23 freshman and sophomores in the play *Life Under 30* (a collection of short plays from 1999 Humana festival). Introduced students to the practical theories of Stanislavski, Linklater Voice, Skinner Speech, Viewpoints movement, and a series of ensemble building theatre exercises through a complete rehearsal process and fully produced show.

Acting 1—Introductory level class on the fundamentals of acting consisting of a series of improvisational exercises and prepared scenarios that focus on engaging imagination, cultivating impulses, and living truthfully onstage – followed by practical application of these techniques in scenes of contemporary American playwrights. Required reading: *An Actor Prepares* by Constantin Stanislavski and *On Acting* by Sanford Meisner. (18 students).

Advisor for Student Independent Production

Advised a student director and actors through various rehearsal techniques in an independent production of *Cock* by Mike Bartlett. In addition to observing rehearsals and runs throughs, I lead the company through exercises that created a lab-type atmosphere where the students could experiment safely with each other and establish trust.

Spring:

Acting 1—Introductory level class on the fundamentals of acting consisting of a series of improvisational exercises and prepared scenarios that focus on engaging imagination, cultivating impulses, and living truthfully onstage – followed by practical application of these techniques in scenes of contemporary American playwrights. Required reading: *An Actor Prepares* by Constantin Stanislavski and *On Acting* by Sanford Meisner. (18 students).

The Creative Process – a working examination of processes by which ideas emerge and are given body/shape/life in theatre, dance, film/video, music, and visual art. Required reading: *Drawing on the Artist Within* by Betty Edwards, *Letters to a Young Poet* by Rainier Marie Rilke and ten additional readings. Among a densely packed semester of exercises and projects, students experience a two-day Linklater intensive and an intensive exploration of poetry. (18 students)

Vocal coach, spring departmental production: *In the Next Room, or the Vibrator Play*
Designed a warm up specifically addressing the emotional life and journey of the characters in the play.

Faculty Advisor

Advised directing student on a production of the *Vagina Monologues*.

Middlebury College 2012 - 2013

Fall:

Director of Middlebury's Annual First Year Show

Directed 21 freshman and sophomores in an evening of scenes titled *Best of New York*. Introduced students to the practical theories of Stanislavski, Linklater Voice, Skinner Speech, Viewpoints movement, and a series of ensemble building theatre exercises through a complete rehearsal process and fully produced show.

Faculty Advisor to Senior Thesis Independent Project

Acted as advisor to the senior thesis *A Boston Marriage*, by David Mamet, focusing on performance within the Mamet style, period, accent, and textual analysis leading to imaginative actor choices.

Spring:

Acting 1 – 19 students

The Creative Process – 14 students

University of California, San Diego 2004 – 2005 (10-week quarter system)

Fall:

Acting 1 – (2 sections, 18 students each)

Winter:

Public Speaking – an experiential based class that engages students in a series of exercises that result in a comprehensive process of speechwriting and presentation techniques for personal speech, informative speech and persuasive speech. (one section, 18 students)

Acting 1 – (one section, 18 students)

Spring:

Public Speaking – (one section, 18 students)

Voice: Assisted Ursula Meyer in her undergraduate Voice class. Students learned the Linklater progression and its application to text. One on one teaching was expected in group settings.

University of California, San Diego 2003 – 2004

Fall:

Acting 1 – (2 sections, 18 students each)

Winter:

Public Speaking – (one section, 18 students)

Acting 1 – (one section, 18 students)

Spring:

Public Speaking – (2 sections, 18 students each)

University of California, San Diego 2002 – 2003

Winter:

Public Speaking – (one section, 18 students)

Acting 1 – (one section, 18 students)

Spring:

Acting 1 – (2 sections, 18 students each)

Advanced Training: Designated Linklater Teacher

Nov 2013- June 2014 29 hours of one on one training with
Designated Linklater Teacher Keely Eastly

Sept 2014 – Jan 2016 21.5 hours of one on one training with
D.L.T. Christine Adaire

Jan 2014 Natural Voice Weekend Workshop Level 2 with
Andrea Haring head of Linklater Center, NYC

June 2014 Voice Body Shakespeare (1 week)
Andrea Haring, Merry Conway, Dave Demke, Daniela Varon

Aug 2015 Natural Voice Weekend Workshop Level 1
with D.L.T. Diana Schoenborn

May 2016 Dialect workshop with Louis Colaianni

July 29- August 21 2016 / July 17- August 6th, 2017
Designation training with Kristin Linklater at the Linklater Center
Orkney Islands, Scotland

August 5th, 2017 **Awarded Linklater Designation**

Dec. 1-2, 2018 Advanced Voice and Text with Mary Irwin, DLT
Professor Emeritus UNSCA

University Commitment

Fund for Research and Creativity	2019-2021	Search
Committee for incoming Faculty Positions at the CMU School of Drama:		
Search for Visiting Professor of Acting	2021	
Family Planning	2020	
Student Rep Liaison	2019 - present	
Workshop on Resilience	Fall 2020	
ARTSC (Anti-Racist Teaching and Support Coalition)	Summer 2020-present	
(formed coalition with Associate Professor Sartje Picket to support our school in its anti-racist practices)		

Workshops attended and other Academic Activity and Experiences

Making Shakespeare Black	March 2019
Workshop with director Justin Emecka	
Decolonizing Speech and Accent Training	November 2019
Workshop with national voice practitioners Joy Coronel, Josh Moser, Jacqueline	

Springfield, Amy Mihyang Ginter on culturally responsive teaching with it comes to teaching speech and accents.

Anti-Racist Theater

August 2020

Workshop led by Nicole Brewer on developing and practicing an anti-racist Theater ethos.

Vocal Pedagogy with Amanda Flynn of Pace University

June/July 2020

8-week course covering phonation principles and theories, singing principles and theories, and vocal health

Window into Speech 3: Accents and Dialects

October 2019

Led by Beth McGuire, director of Speech & Dialects at Yale School of Drama and Jane Fugita Assistant Professor of NYU Tisch School of the Arts. A two-day workshop learning Jane and Beth's approaches to speech and dialect training.

Theatrical Intimacy Training

October 2019

A two-day intensive workshop immersing participants in best practices for staging theatrical intimacy. This workshop will offer tools for dealing with in-class teaching/in-rehearsal coaching and student/actor preparation for scene work that contains intimate content, creating a safe and respectful engagement of sensitive material, including sexual content and staged sexual contact.

The Voice Foundation

May 2015

Attended the following workshops: *Adapted Yoga Techniques for Voice Therapy and Singing Voice Rehabilitation* with Kenneth Tom, *Understanding Voice-Overs and the Voice-Over Professional* with Lynn Singer, *Embodying the Voice: Optimizing Anatomy from the Foot to Head* with Jennie Morton

Cicely Berry Workshop

2008

A two-day workshop exploring the text of Shakespeare through physical and vocal exercises and direct instruction on my work in *Antony and Cleopatra* at Theatre for A New Audience, NYC.

Deb Hecht, Vocal Coach

2009

Worked closely with Deb Hecht on *After Miss Julie* (Roundabout Theater, Broadway) to perfect a Lancashire dialect for the character of Christine and an Upper-Class British dialect for Julie

Movement

A week long intensive with Merry Conway June 2014

20 years as a practitioner of Yoga (Iyengar, Vinyasa Flow)

Six years of training in ballet, tap, jazz

Devised Theatre Experience

Trained in Verbatim Theatre by Les Waters, company member of Joint Stock.
Taught multiple sections of Creative Process, in which I guide 18 students through a working examination of processes by which ideas emerge and are given body/shape/life in theatre, dance, film/video, music, and visual art culminating in a site-specific autobiographical 10-minute solo performance with spoken text.
Studied and incorporated into my own creative process the methodology of Anna Deveare Smith, Eve Ensler, Augusto Boal, Viewpoints.

Graduate School Specialized Classes and Professors:

Commedia with Andrei Belgrader
19th Century Drama with Darko Tresnjak
Shakespeare and Classical Text with Jim Winker
Intro and Advanced Acting with Kyle Donnelly
Chekov Short Story Adaptations with Kyle Donnelly
Tennessee Williams Class with Kyle Donnelly
Linklater Voice Training with Ursula Meyer
Skinner Speech & Accents and Dialects Training with Eva Barnes
Movement Training with Charlie Oates
Stage Combat with Jamie Newcomb
Improv Techniques with Walt Jones
Voice (singing) with Linda Vickerman
On Camera Audition techniques with Brian Thompson

Undergraduate School Specialized Classes and Professors:

Viola Spolin with David Avacoli
Arthur Lessac with Phyllis Griffin
Movement with Betsy Hamilton
Sensorial for the actor with John Jenkins
Mask with Betsy Hamilton
Linklater Voice and Meisner with Trudi Kessler
Speech with Christine Adaire and Susan Leigh
Shakespeare with Christine Adaire
Advanced acting with Jim Ostelhoff and Ric Murphy
On Camera with Jane Alderman
20th Century with Michael Maggio
Movement to Music with John Jenkins
Feldenkreis with Patrice Egleston
Period styles with Patrice Egleston
Stage Combat with Nick Sandys Pullin
Acting Lab with Lou Conty
Voice (singing) with Mark Elliot

On-Camera Technique Classes

Bob Krakower, NYC

A series of intensive week-long workshops with noted on-camera acting coach Bob Krakower.

Developed a specific approach of script analysis and technique that unleashes a true, courageous, and specific on-camera audition.

Geoffrey Soffer (formally at ABC and now Soffer/Namoff Management)

Paul Schnee of Barden Schnee Casting

Marci Phillips of ABC

Honors and Grants

2019 Pittsburgh Performer of the Year

2017 Best Actress Nominee *Hand To God* TheaterWorks, Hartford CT

2016 Awarded Artist Opportunity Grant from the Greater Pittsburgh Arts Council

2005 Excellence in Teaching, University of California, San Diego

2004 Excellence in Teaching, University of California, San Diego

1998 Aaron Gold Scholar, The Theatre School at DePaul University

1997 Merit Scholar, The Theatre School at DePaul University

Research

2021 (June) *The Resilient Voice Video* A series of instructional videos to be filmed in the mountains of Vermont based on my work in vocal pedagogy.

2017 *The Resilient Voice* First workshop given to University of Hartford, BFA students

Developing a workshop exploring one's resilience through work on the voice. Inspired by years of observation and discussion with students on the increase of diagnosable anxiety disorders and the general pressures young people experience today. Pulling from research and insights by Dr. Brene Brown (*Daring Greatly, Rising Strong*), Robert Wright (*Why Buddhism Is True*), Kristin Linklater (*Freeing the Natural Voice*), Patsy Rodenburg (*The Right to Speak*), The ADAA, articles from Psychology Today and Time Magazine.

This workshop is designed to give students a tool, akin to yoga and meditation, by which they can move through negative feelings thus building resiliency. However, unlike yoga and meditation this work can be done while walking through the grocery aisle since negative feelings love to appear in awkward locations.

Professional Coaching

2018- present

Erika Tolin, Private Client, Linklater Trainee

2017-2019

Point Park Undergraduate, Private Client, Linklater Trainee

Molly Campbell, Mentee PULSE

Brittany Bara, Private Client, Designation Trainee - awarded placement with Kristin Linklater

2015

Perebanex Quantum Theater Megan and Tlaloc Rivas, directors

Other Professional Activity

- Clifford Symposium, Middlebury College Fall 2012
A cross-disciplinary campus wide symposium on Creativity and Collaboration. Led a one-hour workshop that explored the history of improvisation focusing on Viola Spolin up until today's present-day improv groups. To demonstrate how improv is a prime medium in the fusion of creativity and collaboration, I invited the Middlebury comedy improv group Otter Nonsense Players to be a part of the demonstration.
- Artistic Associate, Project Y Theatre, NYC 2007-present
Collaborated on fundraising events, including the company launch event
Properties Designer for the world premiere of *The Revival*, by Samuel Brett Williams
Proofread grants
Recruitment of new company members
Administrative support
- Artistic Associate, WNEP Theater, Chicago 2000-2002
Marketing director
Maintained theater, cleaning, supplies, up keep
Collaborated on fundraisers
Ran box office
Contributed to the development of new plays through countless readings, discussions and workshops
- Playwright *The Jude's Law* 2009
A workshop premiere of a wild ride through an underground world of hard-core-super women who kick butt first and ask questions later
- Director, UCSD Grad *Secret Agents* by Barry Levy 2004
Ordinary, uptight Karen suddenly finds herself recruited by a secret agent who breaks into her apartment to escape the enemy.
- Director, WNEP Theater, Chicago *The Emily Show* by Jen Ellison
A solo show created by Jen Ellison following the story of Emily, a six-year-old girl with a wild imagination.
- Director and Writer, WNEP Theater, Chicago *Lovers and Others*
Three couples get together to celebrate a good friend's birthday. An improvised cabaret where everything falls apart.

Professional Film Work:

Feast of the Seven Fishes Mrs. Claremont Director: Bob Tinnell 2018

<i>Proxy</i>	Mona (lead)	Columbia University Productions Director: Eric Schuman	2015
<i>100 Towels</i> (short)	Samantha (supporting)	Boy With Stick Productions Director: Kyle Shickner	2012
<i>In Our Nature</i>	Visiting Mother	Great Barrington Productions Director: Brian Savelson	2011
<i>58</i>	Girl	Big Sun Productions Director: Karl Gajdusek	2005
<i>What Are You Having?</i> (short) (Best short, Deauville Film Festival)	Girl	Writer and Director: Ben Meyer	2003
<i>Flying</i> (short) (Cannes Film Festival)	Flight Attendant	Bucktown Productions Director: Bruce Terris	2002
<i>The Misanthrope</i>	Stage Actor	Bulldozer Productions Director: Allen Colombo	2001
<i>The Watcher</i>	Photo Store Employee	Interlight Productions Director: Joe Charbanic	2000

Professional Television Work:

<i>Gone</i>	Guest Star	NBC	2017
<i>White Collar</i>	Co-Star	USA	2011
<i>Law and Order: Criminal Intent</i>	Ms. Patterson (recurring)	NBC	2007-11
<i>Law and Order</i>	Co-Star	NBC	2007
<i>Early Edition</i>	Guest Star	CBS	1999

Theatre Acting Work:

BROADWAY:

<i>After Miss Julie</i>	RoundAbout Theatre Company Julie/Christine (US) Mark Brokaw Director	2009
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OFF-BROADWAY:

<i>Spirit Control</i>	Manhattan Theater Club Maxine (US) Jess (1 perf)	2010
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	Henry Wishcamper Director	
<i>Antony and Cleopatra</i>	Theater for a New Audience Role of Octavia Darko Tresnjak Director	2007
<i>All's Well that Ends Well</i>	Theater for a New Audience Roles of Mariana/Isbel Darko Tresnjak Director	2006
OFF-OFF BROADWAY:		
<i>LOVESICK, or Things that Don't Happen</i>	Project Y Theatre Company, NYC Plays by Lia Romeo. Songs by Tony Biancosino. Director Michole Biancosino	2012
<i>FUBAR</i>	Project Y Theatre Company, NYC Role of Mary Director Larissa Kokernot	2012
<i>Silent Heroes</i>	Round Table Ensemble Role of Kitty Rosemary Andress Director	2008
<i>Greedy</i>	Clubbed Thumb Theatre Company Role of Tatianna Drew Barr, Director	2007
REGIONAL THEATRE:		
<i>Far Away</i>	Quantum Theater Role of Joan Karla Boos, Director	2021
<i>Love & Information</i>	Quantum Theater Ensemble Karla Boos, Andrew Smith, Directors	2020
<i>Perk Up, Per Kup</i>	City Theater Role of Tori Marc Masterson, Director	2020
<i>We are Among Us</i>	City Theater Role of Laura Adrienne Campbell-Holt, Director	2019
<i>Dolls House Part II</i> (Feb/March 2019)	Pittsburgh Public Theater Role of Nora Ted Pappas, Director	2019

<i>Hand To God</i>	TheaterWorks, Hartford CT Role of Margery Tracy Brigden, Director	2018
<i>Nomad Motel</i>	City Theatre Role of Fiona Bart DeLorenzo, Director	2018
<i>Equus</i>	Pittsburgh Public Theater Role of Hesther Salomon Ted Pappas, Director	2017
<i>Hand To God</i>	City Theatre Role of Margery Tracy Brigden, Director	2016
<i>Disgraced</i>	Pittsburgh Public Theater Role of Emily Tracy Brigden, Director	2016
<i>Oblivion</i>	City Theatre, Pittsburgh Role of Pam Stuart Carden, Director	2015
<i>Paris Commune</i>	La Jolla Playhouse - The Civilians Theatre Company Role of Louise Mitchell Steve Cosson, Director	2004
<i>Rabbit Hole</i>	Premiere Stages, New Jersey Role of Izzy John Wooten, Director	2008
<i>Absolution</i>	Steppenwolf Theater, Chicago Role of Lorraine Martha Plimpton, Director	2001
<i>Life Under 30</i>	Roadworks Theater Company, Chicago Role of Charlene Kimberly Senior, Director	2001
<i>Halcyon Days</i>	Timeline Theater Company, Chicago Role of Linda William Brown, Director	2002
<i>Armageddon Radio Hour</i>	WNEP Theater, Chicago Ensemble Don Hall, Director	2002

<i>Statuette (A Hollywood Musical)</i>	WNEP Theater, Chicago Role of Karen Kroll Don Hall, Director	2001
<i>Bash</i>	About Face Theater, Chicago Role of Sue Eric Rosen, Director	2001
<i>Eleven Rooms of Proust</i>	Lookingglass Theatre, Chicago Role of Pretty Girl Mary Zimmerman, Director	2000
<i>Xena Lives! The Musical</i>	About Face Theater, Chicago Role of Aphrodite Scott Fergusson, Director	1999
<i>Wise Blood</i>	WNEP Theater, Chicago Role of Sabbath Hawks Jen Ellison, Director	1999

Graduate School Acting Work, University of California, San Diego

<i>As You Like It</i>	Larissa Kokernot, Director Role of Rosalind	2005
<i>Dream Play</i>	West Hyler, Director Role of Mother	2004
<i>The Seagull</i>	Larissa Kokernot, Director Role of Arkadina	2004
<i>Richard III</i>	Jim Winker, Director Role of Elizabeth	2003
<i>Two Gentlemen of Verona</i>	Doug Wager, Director Role of Silvia	2003
<i>Richard III</i>	Jim Winker, Director Role of Elizabeth	2003
<i>Balm in Gilead</i>	Meredith McDonough, Director Role of Ann	2002
<i>Hedwig and the Angry Inch</i>	Independent Production Role of Yitzak	2003

Baldwin New Play Festival:

<i>500 Words</i> , by Ruth McKee	Joe Ward, Director	2005
<i>The Hopper Collection</i> , by Mat Smart	Joe Ward, Director	2004
<i>Desperados in Dreamland</i> , by Jeff Hirsch	Larissa Kokernot, Director	2003

Other Professional Experience:

Board Member: 2013-2014: Otter Creek Child Center, Middlebury VT
Office: Secretary

2011-2012 447 Ft. Washington Cooperative, New York, NY

2008-2010 J Hood Wright Dog Run, New York ,NY
Office: Vice President

Executive Personal Assistant: 2005-2012

Responsible for collecting and curating World War I and World War II posters. Created a Key Note presentation focusing on how women were depicted in the propaganda posters of the World Wars and what key role they played in the history of the wars.

Project manager for SoHo art installation.

Administrative oversight over the installation of 15 custom created art pieces, including structural platforms with video, custom designed lighting, including the installation of a theatrical lighting grid.