

Liz Stanton

Curriculum Vitae

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OVERVIEW OF PROFESSIONAL INTERESTS AND EXPERTISE

- Dynamic and energetic theatre and vocal artist grounded in physical theatre and extended vocal techniques with a passion for teaching voice, acting, improvisation, and embodied performance
- Experienced director with the expertise to create original, interview-based devised theatre
- Versatile theatre artist interested in bringing techniques of psychophysical acting to bear on more conventional productions

EDUCATION

Naropa University, Boulder, CO

MFA Theater: Contemporary Performance, May 2006

Thesis: *The Bacchae: In Song and Vocal Extremes* - (composer/performer)

The Colorado College, Colorado Springs, CO

BA, May 1988

Major: Business Economics

Minor: Performing Arts: History and Practice

Thesis: *Making Money or Making Music: The Symphony Musician's Dilemma*

ADDITIONAL TRAINING and PROFESSIONAL DEVELOPMENT

ACTING

- Archetypes and Masks in Michael Chekhov Training** August 2019
A week-long acting retreat studying with Lenard Petit, Lotus Bay, NY
- Michael Chekhov Teacher Training with MICHA**, Connecticut College, CT June/July 2019
A week-long immersive teacher training workshop in the Michael Chekhov technique
- Michael Chekhov Intensive with MICHA**, Connecticut College, CT June/July 2018
A week-long immersive workshop with master teachers in the Michael Chekhov technique
- Carte Blanche – Exploring the Myth of Medusa**, Brooklyn, NY July 2017
A week-long journey using Butoh, Clown, and Physical Theater with Sophie Amieva
- Auditioning for the Camera** with Happy Anderson, New York, NY July 2016
- Michael Chekhov Intensive with MICHA**, Connecticut College, CT July 2016
A week-long immersive workshop with master teachers in the Michael Chekhov technique
- Exploring Gender in Shakespeare**, New York, NY March 2014
A one-day workshop with Joanne Zipay and Lisa Wolpe
- Acrobatics of the Heart**, New York, NY August 2013 & July 2011
A two-week intensive psycho-physical acting training with Steve Wangh,
Erica Fae, Wendy Vanden Heuvel, and Raina Von Waldenburg
- I AM ONE WHO**, New York, NY Fall 2011
Physical acting and monologue workshop with Raina Von Waldenburg
- Embodied Shakespeare**, New York, NY September 2011
A weekend of text and voice work with Randolph Curtis Rand
- Red Bull: Classical Acting Weekend**, New York, NY May 2011
- SITI Company January Advanced Training**, New York, NY
A two-week intensive advanced training in Suzuki and Viewpoints January 2011 & August 2009
A five-week intensive advanced training in Suzuki and Viewpoints March — April 2010
A six-week intensive in Suzuki training for actors and Viewpoints practice Spring 2007
- Workcenter of Jerzy Grotowski and Thomas Richards**, New York, NY April 2010

A weekend Workshop with Thomas Richards and Mario Biagini
ADDITIONAL TRAINING and PROFESSIONAL DEVELOPMENT continued
ACTING

- Shakespeare & Company January Intensive**, Bennington, VT January 1999
 A month-long intensive in Shakespeare scenes, Monologues, Sonnets, Stage Combat,
 Clown and Voice (Linklater technique)
- Gately /Poole Acting Studio**, New York, NY September 1991 – September 1993
 A two-year Meisner Training Conservatory with Kathryn Gately and Richard Poole

VOICE

- Miller Voice Method**, Michael Chekhov Acting Studio, New York, NY Fall 2017
 An in-depth semester-long voice workshop with Scott Miller
- Vocal Improvisation and Circle Singing**, New York, NY
 A weekend workshop with vocalist, Joey Blake May 2014
 A two-day advanced vocal workshop with Rhiannon, NY, NY October 2013
- Circlesongs**, Omega Institute, Rhinebeck, NY August 2013
 A week-long improvisational singing intensive with Bobby McFerrin et al
- Extended voice workshop with Richard Armstrong**, New York, NY March 2012
 A weekend workshop exploring timbre, range and vocal qualities
- Stemwerk-Primitive Voice**, New York, NY October 2011
 Advanced training weekend with Jean-Rene Toussaint
- Yoga Nidhi**, Chennai, India October – December 2010
 An eight-week intensive teacher training with Ravi and Sheela Shankar,
 students of D.K.V. Desikachar, in Sanskrit chanting of Pantanjali's Yoga Sutra-
 and Vedic chanting. See <http://www.yoganidhi.net>
- International Voice Workshop with Richard Armstrong**, Banff, Canada August 2002 & August 2003
 A ten-day advanced intensive workshop exploring the voice & vocal extremes

MOVEMENT & COMPOSITION

- Restless Presence**, New York, NY November 2013 & April 2014
 A three-day workshop with Italian theatre artist, Massimiliano Balduzzi
 exploring presence through impulse, stop, rhythm, and opposition
- dance.art.lab**, Boulder, CO June 2013 & June 2011
 Contemplative training of bodymind, through sitting meditation practice, personal
 bodymind research in movement, improvisation, and discussion with Barbara Dilley
- Somatic Training for the Performer**, Boulder, CO May 2013
 A seven-day intensive in Developmental Technique, Experiential Anatomy, Viewpoints
 Theory and Practice, and the Contemplative Context with Wendell Beavers and Erika Berland
- The Red Square: A Place Marked Out For Divination**, New York, NY May — June 2011
 Barbara Dilley strengthens composition, intuition and imagination
- Greek Theatre Now!** New York, NY May 7 — 9, 2010
 Composition workshop with Anne Bogart
- Yoga Nidhi**, Chennai, India October – December 2010
 An eight-week intensive teacher training in Viniyoga, with Ravi and Sheela Shankar,
 students of D.K.V. Desikachar. See <http://www.yoganidhi.net>

PEDAGOGY

- The Heart of Teaching**, New York, NY January 2016
 A weekend teaching pedagogy workshop with master teacher, Stephen Wangh
- Mary Overlie Workshop: The Six Viewpoints**, New York, NY December 2015
 An intensive using physical, conceptual, and critical thinking practices for performance
- Shambhala Meditation - The Art of Being Human**, Boulder, CO October 2012

A weekend meditation workshop with Sakyong Mipham Rinpoche

ADDITIONAL TRAINING and PROFESSIONAL DEVELOPMENT continued
PEDAGOGY

- The Art of Creating Meaning on Stage**, New York, NY May 2011
A weekend intensive with Kevin Kuhlke
- Steve Wangh acting and teaching intensive**, New York, NY July 2008
A one-week retreat by invitation only, for physical acting teachers
- Community Building with Susan Skjei**, Naropa University, Boulder, CO April 2005
A three-week class on conflict resolution, diversity training, and communication

COLLEGE and UNIVERSITY TEACHING EXPERIENCE

- NYU, Tisch School of the Arts, Experimental Theatre Wing**, New York, NY Fall 2017, Fall 2018
Adjunct Acting Instructor Fall 2015, Fall 2016
First Year Acting sections 1Aa and 2Aa Fall 2013, Fall 2014
Introductory course designed to develop the skills of focus, breath, connection, and presence in an emerging acting ensemble. Identifying and strengthening physical impulses, deepening the experience of play, and expanding the actor's imagination are the primary focus of this class.
- Baruch College, Weissman School of the Arts and Sciences**, New York, NY
Adjunct Instructor – Arts Administration Graduate Program Spring 2018 - present
FPA 9198 Special Topics – Independent Producing: A Practicum Summer 2018 and 2019
In this five-week intensive, students will implement producing tools such as: project planning, management, communications strategy, audience building, and evaluation, in collaboration with a generative theatrical artist.
- FPA 9100 Arts, Culture and the Civic Environment** Spring Semester 2018
This course provides an overview of the diverse range of arts organizations in New York, from small to large, commercial to non-profit, and encompassing art, music, and theatre organizations. This preparatory course includes an introduction to all facets of leading these organizations, including general understanding of applied research.
- FPA 9170 Internships** Spring 2018
Oversee seven student internships in New York City Arts Organizations.
- New York Film Academy**, New York, NY March 2014 – present
Instructor - Acting for Film
ACT 111 Meisner I March 2014 – March 2018
Focus is on repetition and moment to moment listening and responding to the partner. Students bring in activities and begin to understand that acting is doing.
- ACT 222 Meisner II** Fall 2014 – Spring 2018
Repetition and activities continue, as emotional preparation is introduced. The students learn a reliable technique for creating strong but imaginary circumstances that allow the student to “live truthfully in imaginary circumstances,” which is Sanford Meisner's definition of acting. Students begin to use their skills on scripted scenes.
- ACT 272 Improvisation II** Spring 2019
Improvisation II carries on the work established in Improvisation I. Coursework will begin to focus on the development and reintegration of spontaneous associations learned in Improvisation I into longer-form improvisations and scene work. Students learn to connect scenes together to build a complete story arc, as well as to create complex, interesting characters and relationships.

COLLEGE and UNIVERSITY TEACHING EXPERIENCE continued**ACT 182 Speech 1**

Fall 2019

In this introductory class, students work with basic elements of speech, such as anatomical awareness, use of the articulators, and operative words in text. Students will be introduced to the history and context of the General American Dialect as well as the International Phonetic Alphabet.

ACT 130 Voice and Movement I

April 2014 – present

Students are introduced to techniques in order to release, strengthen and connect to the body and voice. Viewpoints, Contact Improvisation, Yoga, and Laban are some of the physical applications which are introduced. Voice work includes anatomical understanding of sound production; practice includes working on diction, pitch, volume, timbre, and breath.

ACT 230 Voice and Movement II

September 2014 – present

Students focus on expanding physical and vocal range for character development. Exercises center on vocal variety, resonance, and breath-work. We continue to identify habitual tensions; ultimately students become more physically present in their acting.

ACT 104 Improvisation (4 & 8 week classes)

January 2015 - present

Through games and exercises, students learn to free their imaginations, to play well with others, and to live “in the moment” without anticipating or planning what to do next. Introduction of “yes, and” as well as short-form improv games and scenes.

MONOLOGUES (4-week classes)

January 2019

Student develop an understanding of acting a monologue: learning to break the text into beats, discovering psychological gestures and emotional arc. This technique can be applied to everything from auditions to staged readings to film work. Actors must learn the self-discipline to work individually, without relying a scene partner for inspiration.

Naropa University, Boulder CO**Guest Artist and Co-Director** for devised theatre project**PAR 301 Acting Ensemble**

January – May 2013

A course in ensemble-created devised theatre using the process of interviewing to develop an original script based on socially relevant issues.

Sound Design Advisor

October 2012 – May 2013

Advise on technical and artistic aspects of sound design for MFA final thesis projects

Visiting Guest Professor of Voice & Sound Design Engineer, MFA Contemporary Performance**THR 602 Introduction to Roy Hart Voice**

October – December 2012

Exploration of the extended voice in relation to song, rounds, duets, and soundscape/environments

THR 702 Roy Hart Voice III

October – December 2012

A course to deepen the extended vocal palate. Fully embodied sound resonating 360 degrees through the body. Introduction of keening, overtone singing, whistle tones, and chorded sounds.

Salem State University, Salem, MA**Full-time Temporary Assistant Professor (Voice Specialist)****THE 411 Dialects**

January – May 2012

Advanced course in stage dialects, including Received Pronunciation, Cockney, Irish, French, General American, and American Southern, incorporating a working knowledge of the International Phonetic Alphabet (IPA)

THE 111 Voice for Performance I

January – May 2012

Conceptual study and practical experience of vocal techniques and physical awareness for the development of a healthy, free, flexible, and expressive voice for the stage

SPC 101A Public Speaking

January – May 2012

Introductory course in the art of public speaking in its broadest sense, as it applies to everyday life. Speech types included: How To, Introductory, Extemporaneous, Informative, and Persuasive

COLLEGE and UNIVERSITY TEACHING EXPERIENCE continued**Salem State University, Salem, MA****AEA Stage Management Mentor**

March – April 2012

Mentored the BFA student Stage Managers as they ran rehearsals and tech; called Qs for *The Shadow Box* and *Twelfth Night***City University of New York – College of Staten Island, Staten Island, NY****Adjunct Assistant Professor****DRA 210/3597 Acting II**

August – December 2011

An in-depth course in physical acting, including monologue and scene study as well as comparative analysis of different acting theories and techniques

DRA 100/4074 Introduction to Theatre

August – December 2011

An introduction to theatre as a collaborative art form; requirements include a research paper using MLA citation, and two production analysis papers

Denison University, Granville, OH

January – February 2010

Guest Artist with Giving Voice Productions**THTR 170.02 – Practicum: Rehearsal/Performance**Cast of *Hook-ups and Hang-ups: College Students Speak Out***Devising Theatre, Viewpoints, and Voice for Performance**

An intensive workshop introducing and establishing a performance using the technique of creating theatrical moments as articulated by Moisés Kauffman. An introduction to the nine viewpoints as articulated by Anne Bogart. Voice work emphasized breath, diction, dynamics and tone.

Denison University, Granville, OH**Visiting Assistant Professor of Acting and Directing****THTR 230.03 – Acting I: Realism**

Fall and Spring 2008 — 2009

An introduction to acting techniques and theatrical terms, using the body, voice and creative imagination

THTR 360.01 – Acting II: Scene Study

Fall and Spring 2008 — 2009

An in-depth physical approach to scene work and building a character

THTR 170.01 – Practicum: Rehearsal/Performance

Fall 2008

Cast of *Picasso at the Lapin Agile***THTR 375.01 – Practicum: Assistant Director**

Fall 2008

Assistant Director for *Picasso at the Lapin Agile***THTR 380.01 – Practicum: Stage Manager**

Fall 2008

Stage Manager for *Picasso at the Lapin Agile***THTR 270.01 – Directing: Realism**

Spring 2009

An introduction to the process of directing through text analysis, imaginative use of space, metaphor, articulating an overall vision and creative collaboration with actors and designers

THTR 270.01 – Directing: Realism

Spring 2009

An introduction to the process of directing through text analysis, imaginative use of space, metaphor, articulating an overall vision and creative collaboration with actors and designers

Honors Project Reader

Spring 2009

Logic Tempered by Humanity: Female Mathematicians in the Theatre (Theatre)**Honors Project Reader**

Spring 2009

My Body, My Voice: A Collection of Monologues (Women's Studies)**Naropa University, Boulder, CO****MFA Teaching Assistant and BA Voice Instructor****MUS 497: Voice**

Spring 2006

Finding the hidden voice, Vocal Expression from deep within

Vocal coach October – November 2005
The Bacchae: In Song and Vocal Extreme
Grotowski-based Physical Acting September – October 2005
 Co-taught with Professor Suzanne Baxtresser
Grotowski-based Physical Acting September – October 2004
 Assisted Steve Wangh by demonstrating all physical plastiques and corporal exercises

ADDITIONAL TEACHING EXPERIENCE

Fascia Project — 10 weekly sessions, New York, NY Spring 2016
 Co-created integrated somatic curriculum and taught interdisciplinary workshops incorporating voice and body with an emphasis on connective tissue.

Contemplative Dance Practice – weekly practice, New York, NY Fall 2011 — present
 Shared facilitation, exploration, and creation of CDP forms

Acrobatics of the Heart – weekly session facilitator, New York, NY Fall 2011
 A continuation of the training from the summer session physical acting, voice training, ensemble building

Working Classroom, Albuquerque, NM
Grotowski-based Physical Acting Intensive September 22 – October 5, 2010
 From corporal exercises and plastiques to scenes and characters

Giving Voice Productions May – August 2007
Ensemble Performance Creation – Moment Work and Viewpoints Training

Rocky Mountain Theater for Kids, Boulder, CO Summer 2006
Acting and Theatre Games – Basic Stage Directions, Scene Study, Vocal Projection
Musical Theater Songs – Ear Training, Choral Blending, Energizing the Voice
Audition Preparation – Breath Support, Pitch, Crafting a Song

Holderness Theatre Company, NYC – Sound designer/Composer/Vocal coach 1999 — 2004
Hearing with New Ears – co-taught with Andrea Haring, vocal improv and composition
Creating Soundscapes – Listening to the environment of the imagination
Underscoring for Shakespeare – Listening to text and reacting aurally
Extended Voice Technique – Discovering the many voices within – ongoing workshops
Crafting a Song – Focusing on my original compositions for *Much Ado About Nothing*
Breath Support and Pitch – Introduction to ensemble vocal work

The Colorado College, Colorado Springs, CO September 1988 – February 1990
Electronic Music Composition – Musik Concrète techniques, looping, analogue synthesis

INVITED WORKSHOPS AND CLASSES

Denison University May 20-31, 2019
 Moving Between Worlds, developmental workshop defining theatrical storytelling

Dorris Duke Foundation October 13, 2016
 Walking meditation at Duke Farms for grant recipients

Rishi's Crossing Yoga Studio December 2012 – February 2013
 Sanskrit chanting of Pantajali's Yoga Sutras

Stella Maris College, Chennai, India
Voice and Acting Workshop November 27, 2010
 Intensive vocal and composition training for the cast of *A Veiled Affair*

Chennai Center for Aesthetics and Thought, Chennai, India

Lecture/Demonstration: "Moving Through Space"

October 31, 2010

INVITED WORKSHOPS AND CLASSES continued**Denison University – Voice and Acting Workshops****First Year Seminar: Stories and Voices**

September 28, 2011

Introduction of vocal range and dynamics in a first-year

September 10 and 13, 2010

writing class with an emphasis on embodied writing

September 28 and October 12, 2009

Jane Austen and her Contemporaries

September 15 and 17, 2010

Identification of theatrical components

Incorporated components into scenes from Frances Burney's *The Woman-Hater***Advanced Studies in England, Bath England Summer School****Wonderlands: British Fantasy Writing**

July 3 and 4, 2012

Integrated dramatic radio drama voice techniques with foley sound design

Presented scenes from *The Hitchhiker's Guide to the Galaxy: Radio Show***Sherlock Holmes and Popular Culture**

June 14, 2010

Identification of theatrical components

Incorporated components into a theatrical adaptation of *The Speckled Band***Kenyon College, Gambier, OH****Moment Work – Creating Performance**

Two workshops in January 2009

Workshops for Advanced Playwriting and Advanced Directing classes

The Center for Arts Education, New York, NY

Spring and Fall of 2007 and 2008

Vocal Presence

Ten Steps to Physical Presence and Vocal Confidence in an Interview

University of Colorado at Boulder, CO

December 5, 2005

Physical Acting

Grotowski-based plastiques, corporal exercises and techniques

PRIVATE INSTRUCTOR**New York City, NY; Colorado Springs, CO; Granville, OH****Private Voice Lessons**

September 1986 – Present

Audition Preparation, Sight Singing, Ear Training

Private Acting Coach

September 2002 – Present

Monologue and Scene study

TEACHING INTERESTS AND COMPETENCIES**VOICE**

Bel Canto singing and Roy Hart extended voice to find genuine expression in the voice as a reflection of the self. I incorporate various Linklater and Fitzmaurice voice techniques to encourage simultaneous support and release to free the voice.

ENSEMBLE CREATION PROCESS

Draw upon Viewpoints composition process, Moisés Kaufman's Moment Work as well as interview techniques learned from the Tectonic Theater Project

VIEWPOINTS

The practice of time and space as a performance technique and directing/choreographic method, includes philosophies from both Mary Overlie and Anne Bogart

SOUND IN SPACE: VOCAL VIEWPOINTS

Physical movement composition incorporating voice, space, architecture, tempo, dynamics, and rhythm

TEACHING INTERESTS AND COMPETENCIES continued**UNDERSCORING SHAKESPEARE**

Listening to text and playing with (or in contrast to) setting, mood, and dramatic tension

FOUND SOUNDS AND THEIR RELATIONSHIP TO TEXT AND CONTEXT

Recording and formatting found sounds and placing them within the play

PHYSICALLY EMBODIED ACTING

Taught from the basics of Jerzy Grotowski's psychophysical acting and the boundless imagination

SUZUKI

Physical training for presence, focus, and strong lower body and dynamic vocal energy

WRITING FOR SOLO PERFORMANCE

Incorporating performance theory and self-reflection to create dramatic work

ACTING FOR MUSICAL THEATRE

Incorporating physical character, gesture, diction, and emotional life into song

PROFESSIONAL STAGE MANAGEMENT

AEA codes, running rehearsal, blocking notes, communication with production team, calling a show

PUBLIC SPEAKING

Steps to physical presence and vocal confidence using breath support and unencumbered vocal range, while incorporating exercises using enunciation, energy and eye contact

MEDITATION

An introduction to breath centric, mindfulness meditation, including sitting, standing and walking.

CONFERENCE PRESENTATIONS

"A Participatory Lecture Embodying the Imagination through the lens of Grotowski via Stephen Wangh." A panel sponsored by Association of Theatre Movement Educators (ATME). Association of Theatre in Higher Education (ATHE), Boston, MA, August 2018.

"Raising Windhorse: The Application of Centering Meditation in Physical Actin." A movement workshop exploring presence, mindfulness awareness, and empathy, sponsored by Association of Theatre Movement Educators (ATME). Association of Theatre in Higher Education (ATHE), Boston, MA, August 2018.

"Training for Spectacle: Physical Practices for Vocal Performance." A workshop panel co-sponsored by Voice and Speech Teachers Association (VASTA) and Association of Theatre Movement Educators (ATME). Association of Theatre in Higher Education (ATHE), Las Vegas, NV, August 2017.

"Text, Gesture, Score, Repeat." A workshop panel co-sponsored by Voice and Speech Teachers Association (VASTA) and Association of Theatre Movement Educators (ATME). Association of Theatre in Higher Education (ATHE), Chicago, IL, August 2016.

"Devised Work: Body and Mind in Motion." ATME pre-conference devised work-in-progress ensemble member with guest artist, Andrew Palermo. Chicago, IL, August 2016.

"Memory is Imagination in Reverse." Association of Theatre Movement Educators (ATME) Focus Group. Workshop panel on using a Grotowski-inspired approach to inspire first year acting students. Image, movement and composition workshop taught in collaboration with Kate Kohler Amory and Jeremy Williams. Association of Theatre in Higher (ATHE), Montreal, CANADA, August 2015.

"Presence, Image, Action." Association of Theatre Movement Educators (ATME) Focus Group. Introduction to psychophysical acting exercises taught in collaboration with Kate Kohler Amory and Jeremy Williams. Association for Theatre in Higher Education (ATHE), Phoenix, AZ, August 2014.

CONFERENCE PRESENTATIONS continued

“Voice and Rhythm Improvisation.” Directing Focus Group, Theatre Games. Invited by Daniella Vinitski. Association for Theatre in Higher Education (ATHE), Orlando, FL, August 2013.

“Writing and the Theatrical: Teaching, Analyzing and Finding Voice.” Panel: Composition and Rhetoric: Teaching Creative Risks in Academic Writing, College English Association (CEA), San Antonio, TX, March 2010.

“Articulating the Gesture through Physical Text.” Workshop Panel, Association for Theatre in Higher Education (ATHE), New York, NY, August 2009.

“Physical Approach to Acting: How Different Physical Training Techniques Relate to Text.” Workshop Panel, Association for Theatre in Higher Education (ATHE), Chicago, IL, August 2006.

“The Language of Praxis: Creating Performance through Lenses of Critical Theory.” University of Wisconsin, Madison, February 11, 2006.

“My New Identity: To Claim, Disclaim or Acclaim.” Naropa University MFA—Contemporary Performance Mini Conference, April 20, 2005.

UNIVERSITY SERVICE

URTA Satellite audition adjudicator for Naropa University MFA	January 2018
Active member of Faculty Senate – New York Film Academy	August 2016 — present
Vocal coach and outside eye - Naropa University graduate thesis final projects	April 2013
Production Vocal Coach - <i>Twelfth Night</i> directed by Peter Sampieri	March 2012
Women’s Studies Committee - Denison University	January — May 2009
Vail Scholarship, Faculty Judge - Denison University	April 2009
Faculty Advisor to student producer of <i>The Vagina Monologues</i> - Denison University	March 2009
Monologue coaching for grad school auditions - Denison University	December 2008

PROFESSIONAL AFFILIATIONS

The League of Professional Theatre Women
 Association for Theater in Higher Education (ATHE)
 Voice and Speech Trainers Association (VASTA)
 Association of Theatre Movement Educators (ATME)
 Actor’s Equity Association member since 1997

PROFESSIONAL AND UNIVERSITY THEATRICAL EXPERIENCE**DIRECTOR**

<i>Fracked or Fiction</i> , collaboration	Spring 2013
Naropa University BFA Acting Ensemble, co-directed w/ Lorenzo Gonzalez	
<i>Bird Amongst the Blossom</i>	January 2011
A cabaret dedicated to Blossom Dearie performed by Jaye Maynard	
<i>Real Politik</i> , written by Elyse Cogan and Ivy Livingston	July — August 2010
Dream Up Festival at Theatre for a New Audience, New York, NY	
<i>Hook-ups and Hang-ups: College Students Speak Out</i> , collaboration	January — February 2010
Denison University, Burke Black Box, Granville, OH	
<i>Picasso at the Lapin Agile</i> , Steve Martin	October 2008
Denison University, Ace Morgan Theater, Granville, OH	
<i>Pressure to Prove: The Sex Lives of Teenage Boys</i> , collaboration	Summer 2007
Boulder International Fringe Festival (BIFF), Boulder, CO	

PROFESSIONAL AND UNIVERSITY THEATRICAL EXPERIENCE continued**DIRECTOR**

- Power to Pleasing: The Sex Lives of Teenage Girls*, collaboration February 2005 – February 2010
Naropa University, Boulder International Fringe Festival, CU Boulder, CO
- Charlie and the Chocolate Factory*, Roald Dahl July 2006
Rocky Mountain Theater for Kids, Boulder, CO
- Visions of Flight*, Liz Stanton December 2004
Naropa University, MFA Ten-minute pieces
- Turn of the Screw*, Jeffrey Hatcher (from the story by Henry James) May 1998
Risk Ensemble, New York City
- You're a Good Man, Charlie Brown*, John Gordon & Clark Gessner March 1987
Colorado College, Armstrong Theater, Colorado Springs, CO

COLLABORATIVE PLAYWRIGHT

- When The Mind's Free*, Directed by Toby Bercovici Summer/Winter 2019
A collaboratively devised play rooted in the text of King Lear
- Project Unspeakable*, by Court Dorsey August 2015
Associate Writers Debbie Lynangale and Stephen Wanhg, developed
for the stage in collaboration with Liz Stanton and Jeremy Williams
- Fracked or Fiction* May 2013
in collaboration with Lorenzo Gonzalez, Marc Devine and the
BFA Acting Ensemble of Naropa University
- Hook-ups and Hang-ups: College Students Speak Out* January — February 2010
in collaboration with Christa Ray, Bethany Urban and the cast
at Denison University
- Pressure to Prove: The Sex Lives of Teenage Boys* July 2007
in collaboration with Christa Ray, Bethany Urban, and the cast
- Power to Pleasing: The Sex Lives of Teenage Girls* February 2005
in collaboration with Jenn Hicks, Christa Ray, and Bethany Urban

MUSICAL DIRECTOR

- The Bacchae: In Song and Vocal Extreme*, Euripides, Stanton March 2016
Estro Genius Festival, NYC (work-in-progress)
- Zen Cabaret*, Nina Rolle creator & composer November 2007
New York Clown Theater Festival, Brooklyn, NY
- Aladdin*, Howard Ashman, Alan Menken, Tim Rice June 2006
Rocky Mountain Theater for Kids, Boulder, CO
- The Bacchae: In Song and Vocal Extreme*, Euripides, Stanton – composer November 2005
Naropa University, MFA Thesis project, Boulder, CO
- Persephone*, collaboration May – July 2005
Cathy Hartenstein, Dir. Dairy Center for the Arts and Arezzo Theatre Festival
- Visions of Flight*, Liz Stanton, composer December 2004
Naropa University, MFA Ten-minute projects
- Guys and Dolls*, Frank Loesser, composer February – April 2004
Rodeff Shalom School, NYC
- Hotel Sarajevo*, based on a book by Jack Kersh November 2003
CAP 21, New York University
- The Tempest*, Shakespeare August – September 2001
National Shakespeare Company (National Tour)
- As You Like It*, Shakespeare August – September 2001
National Shakespeare Company (National Tour)

COMPOSER & SOUND DESIGNER

<i>When The Mind's Free</i> , Directed by Toby Bercovici A collaboratively devised play rooted in the text of King Lear	Summer/Winter 2019
<i>Medusa Volution</i> , Sophie Amieva and Susu Baggart HappyLucky no.1, Sophie Amieva, Director Fringe Arts, Philly	February 2019, October 2019
<i>Antigonick</i> , Anne Carson Whitman College, Jessica Cerullo, Director	November 2016
<i>Distant Shores</i> , Jessica Bonenfant Coogan Dance Film	Spring 2015 & October 2016
<i>Murrow</i> , Joe Vitale Phoenix Theatre Ensemble, Jeremy Williams Dir.	May 2016
<i>Fracked or Fiction</i> , collaboration with BFA Students Naropa University, Liz Stanton, Director	May 2013
<i>Private Wars</i> , James McLure Naropa University, Lee Worley – Production Director	May 2013
<i>Refracting Miss Julie</i> , A. Strindberg adapted by Jeremy Williams Convergences Theatre Collective – New York, NY	September 2011 – March 2013
<i>Mercury</i> , Jeremy Pickard Superhero Clubhouse – Flux Factory, Long Island City, NY	May 2010
<i>Hook-ups and Hang-ups: College Students Speak Out</i> , collaboration Giving Voice Productions – Denison University, Granville, OH	February 2010
<i>Passion, Promiscuity & Promises: The Sex Lives of Teenagers</i> , collaboration Giving Voice Productions – Dairy Center for the Arts, Boulder, CO	October 2009
<i>Picasso at the Lapin Agile</i> , Steve Martin Denison University, Ace Morgan Theater, Granville, OH	October 2008
<i>Sally MIA</i> , Krista DeNio Solo Nova Festival, PS 21, NYC	April 2008
<i>Miracle Tomato</i> , Jessica Cerullo Naropa University, PS 122 (NYC), Boulder Fringe Festival	March 2006 – August 2007
<i>The Bacchae: In Song and Vocal Extreme</i> , Euripides Naropa University, MFA Thesis project	November 2005
<i>The Journey: Where Do I Begin</i> , collaboration Naropa University, MFA students and SITI Company	April 2005
<i>Persephone</i> , collaboration Dairy Center for the Arts and Arezzo Theatre Festival	June – July 2005
<i>Visions of Flight</i> , Liz Stanton Naropa University, MFA Ten-minute musical	December 2004
<i>The Life of Spiders</i> , Kelly Stuart Holderness Theater Company – Culture Project, NYC	March 2004
<i>Visitations</i> , Adapted by Ken Gross from writings by Franz Kafka Holderness Theater Company – Pace University Schaeberle Studio Theater	August 2003
<i>Einstein's Dreams</i> , Adapted by Kipp Cheng from a novel by Alan Lightman Holderness Theater Company – Culture Project, NYC	January 2003
<i>What You Will or Twelfth Night</i> , Shakespeare Holderness Theater Company – Clark Studio Theater, Lincoln Center	January 2002
<i>The Tempest</i> , Shakespeare National Shakespeare Company – National Tour	August 2001 – May 2002
<i>As You Like It</i> , Shakespeare National Shakespeare Company – National Tour	August 2001 – May 2002
<i>The Lion, the Witch and the Wardrobe</i> , adapted from book by C.S. Lewis Lincoln Center Institute, Five Borough Tour	Spring 2001

COMPOSER & SOUND DESIGNER continued

<i>Much Ado About Nothing</i> , Shakespeare	January 2001
Holderness Theater Company – Clark Studio Theater, Lincoln Center	
<i>Hamlet</i> , Shakespeare	November 2000
Bombshell Productions, Raw Space, NYC	
<i>Romeo and Juliet</i> , Shakespeare	February – March 2000
Burning Coal Theater, Raleigh, NC	
<i>The Rover</i> , Aphra Behn	December 1999
Holderness Theater Company – Samuels Studio, Lincoln Center	
<i>The Changeling</i> , Middleton & Rowley	December 1998
Holderness Theater Company – The Salon, NYC	
<i>Cymbeline</i> , Shakespeare	November – December 1997
Holderness Theater Company, The Salon, NYC	
<i>The Winter's Tale</i> , Shakespeare	December 1996
Holderness Theater Company, The Salon, NYC	

VOICE COACH / CONSULTANT

<i>A Mexican Affair</i> , Rafa Reyes	January 2016
Convergences Theatre Collective, Theatre Lab, NYC	
<i>Charismatic Megafuana</i>	January 2013
One-woman show written and performed by Laurie Lynch	
<i>Twelfth Night or What You Will</i>	March 2012
Salem State University, directed by Peter Sampieri	
<i>Oysters, Orgasms, and Obituaries</i>	March 2011
Written and performed by Raina vonWaldenburg at La Mama	

PRODUCTION STAGE MANAGER

Naropa University, Boulder, CO	
<i>Miracle Tomato</i> , Jessie Cerullo, Writer/Director	September 2005 — April 2006
<i>House of Daughters</i> , Ashley Hughes, Director	November – December 2005
Lincoln Center Institute, New York, NY	
<i>The Lion, The Witch and The Wardrobe</i> – School tour	February — April 2001
<i>Woza Albert</i> – School Tour	October – September 1998
Creative Arts Team (CAT) Youth Theatre	
<i>Ship of Fools & The 7 Deadly Sins</i> – NYU	June — July 1997 & March 1998
The American Place Theatre, Wynn Handman, Director	
<i>Coming Through</i> - Queens Theatre in the Park – ASM	September 1997—May 1998
<i>Coming Through</i> - Staten Island Cultural Center – PSM	
Walt Disney Theatrical Productions, NYC - Corporate Alliance & Group Sales Presentation	
<i>The Lion King</i> , New Amsterdam Theater	January — February 1997

SPECIAL EVENTS MANAGER

Madame Tussaud's, New York City	October – November 2000
Opening Night Gala	
American Maze Company, Harrisburg, PA	March 1996 – October 2000
"Amazing Maize Maze" in 8 locations across America –	

WIRELESS SOUND ENGINEER

The Public Theater & New York Shakespeare Festival	
<i>Caroline or Change</i> , by Tony Kushner and Jeanine Tesori	Fall 2003 — Spring 2004
Directed by George C. Wolfe at the Newman Theatre	
<i>Henry V</i> , by William Shakespeare (featuring Liev Schreiber)	Summer 2003
Directed by Mark Wing-Davey at the Delacorte Theatre in Central Park	
<i>Fucking A</i> , by Suzan-Lori Parks	April — May 2003
Directed by Michael Greif at the Anshpacher Theatre	

Radiant Baby, by Ira Gasman, Stuart Ross and Debra Barsha February — March 2003
 Directed by George C. Wolfe at the Newman Theatre
Twelfth Night, by William Shakespeare (featuring Jimmy Smits & Julia Stiles) Summer 2002
 Directed by Brian Kulick at the Delacorte Theatre in Central Park
 Naropa University, Boulder, CO October 2004 – May 2006
The Journey: Where Do I Begin? collaboration with SITI Company
Angry Ella, by Cary Jo Hoffman, Leigh Fondakowski, director
First-year Tectonic Showings, various creators/directors
Meredith Monk Concert, Meredith Monk performer/director

ADMINISTRATIVE MANAGEMENT EXPERIENCE

Theatrical Development Producer (in collaboration with Jeremy Williams) October 2013 – present
 Convergences Theatre Collective, New York, NY

From the Realm of the Shadow by Chris Mohr – developing into a dance film
Nahoonkara by Peter Grandbois – ten-day theatrical development workshop with showing
Project Unspeakable – reading as featured on NPR, theatrical development LAB,
 wrote theatrical text, creation of Draft 6 (ready for a workshop production)
Fascia Project, Collaboration with Osteopathic Practitioner
Nahoonkara by Peter Grandbois—Staged reading for writer and audience
The Further Shores of Knowing – Reading for writer and collaborators

Interim Education Manager October 2007 – July 2008
 Jazz at Lincoln Center, New York, NY
 Managed *Jazz in the Schools* touring program

Producer/ Founding Member June 2005 – Present
 Giving Voice Productions, Boulder CO
Power to Pleasing: The Sex Lives of Teenage Girls, Boulder and Orlando Fringe Festivals
Pressure to Prove: The Sex Lives of Teenage Boys, Boulder Fringe Festival
Passion, Promiscuity and Promises: The Sex Lives of Teenagers, Dairy Center
Hook-ups and Hang-ups: College Students Speak Out, Denison University, OH

Executive Director/ Producer/ Founding Member December 1996 – June 2004
 Holderness Theater Company, NY, NY
The Winter's Tale, *Cymbeline*, *The Changeling*, *The Rover*,
Much Ado About Nothing, *Visitations*, *What You Will or Twelfth Night*,
Einstein's Dreams, *The Life of Spiders*

PROFESSIONAL PERFORMANCE RESUME**Liz Stanton****NEW YORK THEATRE**

EXAMINED LIFE
 THE WOMAN WHO WAS ME

THE LET GO
 MEDUSA VOLUTION
 TRANSFIX – LAS VEGAS
 DANCE THE ROOF
 THE WOMAN WHO WAS ME
 BABEL
 MORE THAN 16 KISSES
 BUBBLES OF HOPE
 STAR
 REFRACTING MISS JULIE
 THEATRICAL: A Tragedy
 SONDHEIM: The Birthday Celebration
 SAVE YOURSELF FOR YOU
 ZEN CABARET
 365 DAYS/ 365 PLAYS (week 28)
 VISITATIONS
 WHAT YOU WILL or Twelfth Night
 THE ROVER
 MUCH ADO ABOUT NOTHING
 HENRY IV parts 1 & 2
 HAMLET
 HEDDA GABLER
 THE ERROLS

REGIONAL/INTERNATIONAL

MEDUSA VOLUTION
 A MIDSUMMER NIGHTS DREAM
 THE WOMAN WHO WAS ME
 FRACKED or FICTION
 HOUSE OF CARDS
 IN FULL SWING – Big Band
 COME AND GO
 AND THEN SHE STANDS
 THE VAGINA MONOLOGUES
 POWER TO PLEASING:
 THE SEX LIVES OF TEENAGE GIRLS
 A CELEBRATION SERVICE
 THE BACCHAE: in song and vocal extreme
 WHERE DO I BEGIN: THE JOURNEY
 VISIONS OF FLIGHT
 THE SUGARBEAN SISTERS
 ZEN CABARET: VERSION 7.1
 MIRACLE TOMATO
 PERSEPHONE PROJECT
 HAIR, JESUS CHRIST SUPERSTAR,
 & SGT. PEPPER'S L.H.B.
 PUMP BOYS & DINETTES
 CLOSER THAN EVER
 ROMEO AND JULIET
 PARALLEL LIVES
 THE BUDDY HOLLY STORY
 THE ERROLS

AEA

Philosopher
 Lanie/Elizabeth

Dancer
 Jesse/Ensemble
 Vessel
 Dancer
 Lanie/Elizabeth
 Acro/Dancer
 Poet Lady, Scientist
 Street Performer
 Singer
 Kristen
 Lady M
 Chorus
 Mommy
 C-Note
 Ensemble
 Hunter Gracchus
 Maria
 Callis
 Antonia
 Mistress Quickly
 First Player, Grave Digger
 Thea Elvsted
 Lille Belle (*Soprano*)

Mother/Serpent
 Titania/Hippolyta
 Lanie/Elizabeth
 Irene
 Solo Performance
 Featured Singer
 Vi
 Dancer
 My Vagina is My Village
 Katie, Mother, Veronica

Featured Soprano
 Agave (*Lead, Soprano*)
 Catherine
 Amelia (*Lead, Mezzo*)
 Faye Clementine Nettle
 C-Note (*Second Soprano*)
 Gina
 Demeter
 Crissy, Mary,
 Ensemble
 Prudie Cupp
 Woman I
 Lady Capulet
 Kathy/Mo
 Vi Petty & Chorus
 Lilli Belle

Voice: Soprano, Belt
Range: Low F to High C &
Extended sounds

Prelude Festival, CUNY Graduate Center
 CTC Theatre Lab, Winter Performance Suite
 (5 Innovative Theatre Award Nominations)
 Park Avenue Armory, New York, NY
 Sophie Amieva Thr, Happylucky no.1, NYC
 Rachael Bowditch director, Las Vegas, NV
 Elind Dance, Westbeth Arts Center, NYC
 United Solo Theatre Festival, NYC
 CTC at Gibney Dance Center, NYC
 Battery Factory & Drama League, NYC
 DUMBO Arts Festival, NYC
 Lumen Festival, Staten Island, NY
 Convergences Theatre Collective, NYC
 Urban Research Thr, Lincoln Center Atrium
 Avery Fisher Hall, Lonny Price, Director
 EstroGenius Festival, Theatresource, NYC
 Clown Festival, Brick Theatre, Brooklyn, NY
 SITI Company, Skirball & Public Theater
 Holderness Theater Company, Pace Univ.
 Holderness Theater Company, Clark Theatre
 Lincoln Center Institute, Samuels Studio
 Lincoln Center Institute, Clark Theatre
 Shakespeare in the Park(ing) Lot
 Bombshell Productions, Raw Space
 Risk Ensemble, Musical Theatre Works
 Todd Fletcher Productions, 45th St. Theatre

Fringe Arts, Philadelphia, PA
 Auroville Theatre Group, Auroville, INDIA
 Naropa Performing Arts Center, CO
 Naropa Performing Arts Center, CO
 Bath Arts Fringe Festival, Bath, England
 Columbus and Granville, OH
 Burke Black Box, Denison Univ., OH
 Doane Dance Studio, Denison Univ., OH
 Swasey Chapel, Denison Univ., OH
 Dairy Center for the Arts & CU, Boulder, CO
 (*Pick of the Fringe '05 & '06*) also FL & OH
 Performing Arts Center, *Meredith Monk, Dir.*
 Naropa, *Joan Bruemmer, Director*
 Naropa, *J.Ed Araiza & Ellen Lauren SITI Co*
 Naropa Studio Thr, *L. Stanton Composer/Dir*
 Naropa, *Edris Cooper, Director*
 Dairy Center, *Nina Rolle, Dir.*
 Naropa, *Leigh Fondakowski, Director*
 Dairy Center, CO & Arezzo Thr Fest.-Italy
 Cunard Cruise Line "A Salute to Broadway"
Tom O'Horgan, Director
 La Comedia Dinner Theatre, OH
 C.C. Alumni Theatre, CO
 Burning Coal Theatre, NC
 Whipple Company Theatre, WV
 Troika Prods, Ziegfeld Theatre, NV
 45th St. Theatre, NYC

COMMERCIALS & INDUSTRIALS

SMARTTRACK	Bianca	Fvesco
JOHNSON & WALES	Chef/Mother	Comcast
MS WALK	Walker	MS Society
WELLS FARGO	Branch Manager	Media Dynamics
CRISPY WHEATS 'N RAISINS	Student	Celluloid Studios
UNITED BANK	Customer	Dewey Obenchain
CHELSEA RACQUET & FITNESS	Racquetball Player	In-house Productions

FILM & VIDEO

DISTANT SHORES	All vocal sounds	Jessica Bonnenfant, Director, NYC
JOE GOULD'S SECRET	Girl on Park Bench	Stanley Tucci, Director, NYC
THE HURRICANE	Reporter	Norman Jewison, Director, NYC
TO WONG FOO...	Society Woman	Beeban Kidron, Director, NYC
THE M WORD	Girl at Bar	Brett Parker, Director, NYC
THE TEDDY BEAR	Lead	Karla Nappi, Director, NYU

PROFESSIONAL READINGS

THE MAN IN THE NEWSPAPER HAT	Ezra Pound	Directed by Katrin Hilbe, Worldwide Zoom
WHEN THE MIND'S FREE	Leela	Directed by Toby Berkovici, MASS
BEAUTIFUL THINGS book and lyrics by Alison Leigh Brown and Eben Hewett, Music by Kate Rodell	Alethea	Directed by Andrew Frank, NYC
BLOOD MOON by John Haman	June Porter/Marie Griffin	Convergences Theatre Collective, NYC
THE SLOW DANCE by Lisi DeHaas		Convergences Theatre Collective, NYC
INVISIBLE ANIMALS by Lisi DeHaas	Shelagh	Convergences Theatre Collective, NYC
D'ARC WATER by Kate Amory	Eve	Convergences Theatre Collective, NYC
FURTHER SHORES OF KNOWING by Michael Urheber and Jack Engstrom	Narrator	Cameo Studios, NYC
GERTIE'S GARDEN by Erin Duer	Gertie	Convergences Theatre Collective, NYC
OH AMHERST by Anna Fox	Supriya	Theatre Lab, NYC
FLIP ME by Steve Serpas	Erin	Drama League, NYC
MR THEATER by Doug Bost	Students	Alchemical Studios, NYC
A HOLLYHOCK DAY by Katie Nothlich	Big Ma	Alchemical Studios, NYC
NAHOONKARA by Peter Grandbois	Meg Gerrull & Elizabeth	Rough & Ready Redux, Baby!, NYC
SEVENTEEN DAYS by Raquel Almazan	Georgina	Convergences Theatre Collective, NYC
PROJECT UNSPEAKABLE by Court Dorsey	Narrator 3	Columbia University, NYC
DISTANT ISLANDS by Sam Goodman	Aethra	CTC, NYC (featured on NPR)
WIG PLAY by Ross Harris	Betsy	Dixon Place, NYC
DEPARTURES by Peter Pauze	Alissa	Dixon Place, NYC
BIBLIAL PURSUITS by Chris Widney	Lee	Denison University, Granville, OH
		BMI Musical Theatre Workshop, NYC

SPECIAL SKILLS

Nose-flute Diva, Ear Wiggling, Yoga, Acro-Yoga, Sanskrit and Vedic Chanting, Sight Singing, Composer, Sound Designer, Trumpet, Bowed Piano, Percussionist, Red Nose, Dialects (Am Southern, Cockney, RP, Irish), Synchronized Swimming, Snow-skiing, Driver's License (Standard), Passport