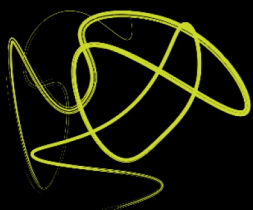




Lindsey Marie Neville
Stage Director

lindseymarieneville.com
lindseymnevs@gmail.com
(843) 422 - 1496



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Directing Experience

<i>Acts of Creation</i>	Director	Unframed at New Stage	<i>Upcoming</i>
<i>What Every Girl Should Know</i>	Director	Unframed at New Stage	<i>Current</i>
<i>Wilderness</i>	Director	French Woods Festival	2022
<i>Become the Flowers</i>	Director	May River Theatre	2022
<i>Stop Kiss</i>	Asst. Director to Miranda Barnett	Clemson University	2018
<i>The Aliens (Staged Reading)</i>	Director	Clemson University	2018
<i>Circle Mirror Transformation</i>	Asst. Director to Kerrie Seymour	Clemson University	2018
<i>Five Mile Lake</i>	Director	Clemson University	2019
<i>The Diviners</i>	Asst. Director to Shannon Robert	Clemson University	2018
<i>Bright Star</i>	Asst. Director to Shannon Robert	Clemson University	2020
<i>The Glass Menagerie</i>	Asst. Director to Francine Reynolds	New Stage Theatre	2022
<i>Anne and Emmett</i>	Co-Director	New Stage Theatre	2022
<i>27 Wagons Full of Cotton</i>	Director	Theatre Unhinged	2018
<i>Christmas on the Rocks</i>	Asst. Director to Chip Egan	The Warehouse Theatre	2018
<i>The Sound of Music</i>	Asst. Director to Francine Reynolds	New Stage Theatre	2022
<i>The Little Mermaid Jr</i>	Director	French Woods Festival	2022
<i>How to Eat Like a Child</i>	Director	French Woods Festival	2022

Related Experience

Directing Associate Artist At New Stage Theatre	-Kids Studio Teaching Artist and Director -Sound Board Operator on 4 productions -Education Tour Manager -Education Tour Actor (Hen) in <i>Click Clack Moo; Cows That Type</i> -Stage Manager of <i>Sunset Baby</i> with Unframed at New Stage	<i>Current</i>
Cast Assistant	Sony feature film, <i>Harold and the Purple Crayon</i>	2022
Director's Assistant	Netflix feature film, <i>Uglies</i>	2021
7 Stages Theatre	Summer Intern, Artist in Human Lights Festival	2021
Clemson University	Teaching Assistant, Directing I	2020
KCACTF Region IV	10 Minute Play Directing Award	2020
The Warehouse Theatre	Arts Administration Intern	2019
Confidance	Student Facilitator through Rose Bruford College	2019
The Alliance Theatre	Education Intern/Theatre Camp Teaching Assistant	2018

Education

Clemson University - BA in Performing Arts with a Theatre Concentration, BA in Psychology	2020
Semester Abroad at Rose Bruford College, 2019 Georgia Film Academy 'Intro to On-Set Film Production,' 2021	

Special Skills/Additional Information

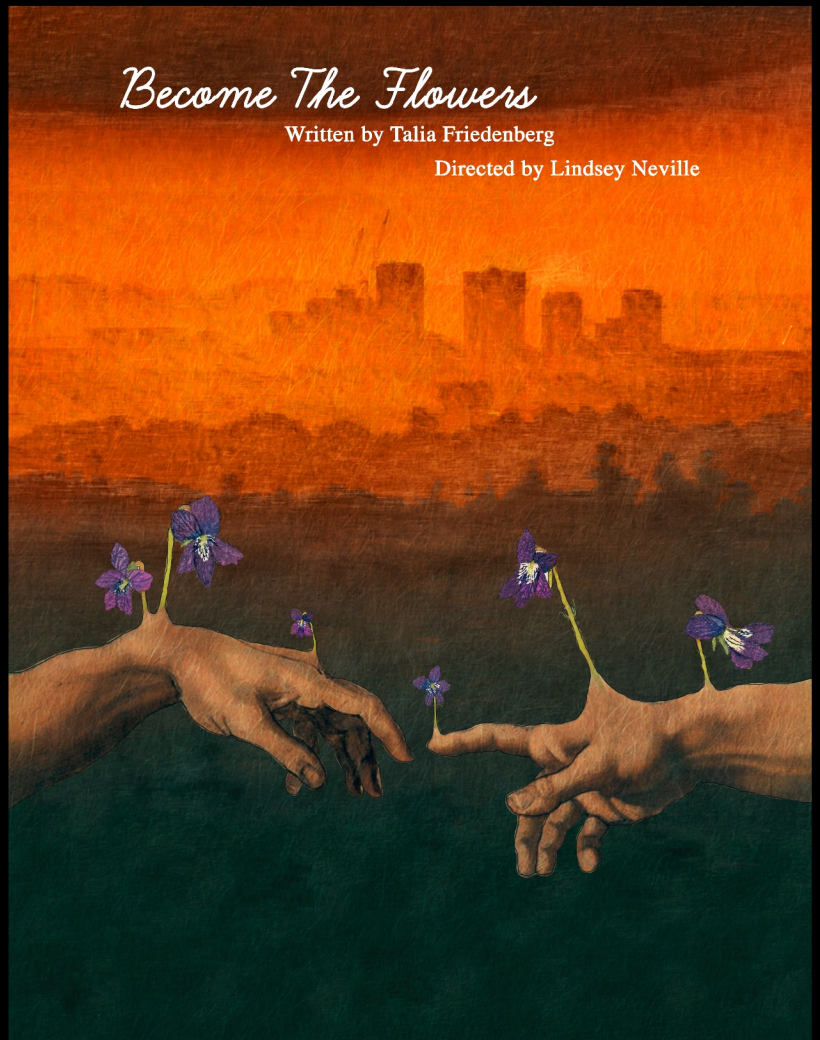
Great with children | Good mentor for teens | Experience with neurodiverse children and people with disabilities
Basic knowledge of qLab | Instagram Marketing | Google Workspace | Power tools | Stronger than she looks
Creating Collaborative Environments | Writing and Editing | Digital and Physical Organization | Resourcefulness



I seek to create a sense of unity in an audience by bringing experiences to the stage that are accessible to people of all backgrounds. The complexities of interpersonal connections and the small, yet salient and oddly familiar moments they create are at the center of my work.

Biography

Lindsey is a theatre director currently working as the Directing Associate Artist at New Stage Theatre in Jackson, Mississippi. This year she will be directing **WHAT EVERY GIRL SHOULD KNOW** by Monica Byrne and **ACTS OF CREATION** by Brianna Barrett for New Stage's Unframed Series. Earlier in the New Stage season, she worked as the Assistant Director for **THE SOUND OF MUSIC** and **THE GLASS MENAGERIE**. Lindsey graduated from Clemson University in 2020 with a B.A. in Performing Arts with an emphasis in Directing as well as a B.A. Psychology. At Clemson, she directed **FIVE MILE LAKE** by Rachel Bonds and a staged reading of **THE ALIENS** by Annie Baker. During this time, she also was given the 10 minute Play Directing Award at KCACTF Region IV and worked at The Warehouse Theatre in Greenville, S.C as an Arts Administration Intern and Assistant Director of **CHRISTMAS ON THE ROCKS**. After graduating into the COVID-19 pandemic, she worked as an aide for a child with autism and an assistant on feature films for Netflix and Sony. As theatres began reopening in various capacities, she directed **BECOME THE FLOWERS** by Talia Friedenbergl in a One Act Play Festival at May River Theatre in Bluffton, S.C., and **WILDERNESS** by Seth Bockley and Anne Hamburger at French Woods Festival for the Performing Arts in Hancock, N.Y.. As a director, she strives to create a mirror onstage where a look, a breath, or a moment of hesitation can clearly reflect experiences that audiences can identify with. Human experience and all of its awkwardness is a joy to recreate onstage.



DIRECTOR'S NOTE

Become the Flowers by Talia Friedenberg caught my attention due to its poignant relevance in a time when we are dealing with so much grief. Due to pollution, war, and climate change, our characters find themselves waiting for the world to end in approximately 14hrs. The play exists in the contrast between extreme context and the honest human moments that it can create: While the Earth burns and floods, they have nothing more to do than sit and wait and talk. Violet and Morgan never meant to see one another again, but now they are each other's only company as they anticipate inevitable doom. The play allows us to embrace the meaning behind the complicated feelings we hold for formative relationships long past, question where meaning comes from, and face the big questions that we lock away. What are we willing to say out loud? How extreme must the situation be to say it?



Wilderness

By: Seth Bockley and Anne Hamburger

French Woods Festival
for the Performing Arts











Five Mile Lake

By: Rachel Bonds
Clemson University

DIRECTOR'S NOTE

What drew me to Five Mile Lake was Rachel Bonds' focus on the connections between her characters. Each one is in some way discontent, yet sitting stationary on the precipice of change. They know that they're unhappy, but not how to change it. Just as students nearing the end of undergrad fear what might be beyond graduation, the characters in Five Mile Lake fear the unknown consequences of moving toward changes in their lives. Only when those who've moved to the big city come to visit those who've stayed in their small hometown near Scranton, PA does anyone begin to wake from their inaction.

Peta and Rufus have been struggling not only with internal conflicts of their own, but also a lack of communication in their relationship. When they visit Rufus' hometown, the elephant in their relationship must finally be addressed. Rufus' brother Jamie, a loyal hometowner taking care of his mother and managing a local bakery, is happy renovating a family home with a view of the lake. However, he has yet to gather the courage to reveal his long term crush on his coworker. Mary feels stuck in her hometown working at the bakery and has always wanted to move away and live big city life, but it's never been the right time. Danny, her brother, has come home from serving two tours in Afghanistan and is having trouble finding work, leading him to need Mary's support.

As the hometowners and big city visitors intermingle, the change in routine helps them look past their current state and see what their options are to keep moving forward. Five Mile Lake shows us that success is subjective, change is necessary, and connections with others may end up being some of the most important things we create.





27 Wagons Full of Cotton

By: Tennessee Williams
Theatre Unhinged
at Clemson University



DIRECTOR'S NOTE

When we hear of victims of domestic abuse, we are quick to offer support, but rarely think in depth about what they went through during the relationship. A common response is “why didn’t she just leave?” But it’s not that simple. It’s never that simple. There is so much more to these situations than the simple reports we hear of abusers being discovered and arrested. There is fear and helplessness caused by a slew of manipulation tactics. There is an overall sensation of being... trapped.

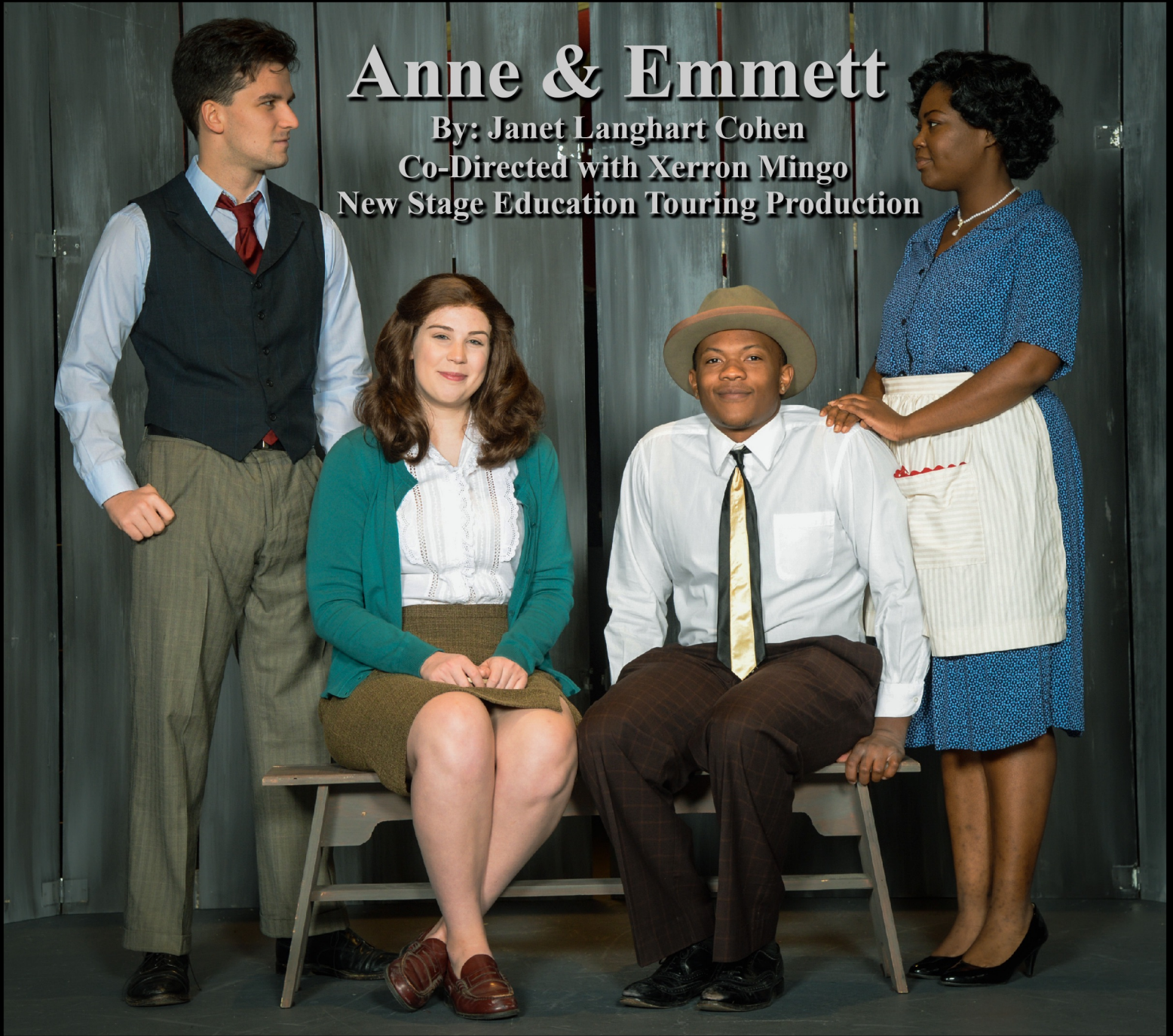
27 Wagons Full of Cotton by Tennessee Williams tells the story of a woman named Flora who is trapped. In the summer of 1936, The Great Depression was in full swing, temperatures in multiple states reached record highs, Mississippi cotton plantations were still recovering from the Boll Weevil infestation of the 20s, and communism was becoming an increasing threat. Given these circumstances, prevention of domestic violence and accessibility to resources for those affected by it were not a priority. Flora’s husband, Jake, knows that she has a lack of resources both economically (as a woman during the great depression) and socially (as an overweight woman at a time when thinner was almost always better). Knowing this, he is able to keep her under his control by both emotionally and physically abusing her in twisted hopes of creating the perfect life for himself and his baby-doll wife.

When Jake’s cotton gin isn’t successful, he decides to burn down the gin of the most successful plantation in the area to gain their business. To keep this business and avoid the police, he appeases the gin owner, Mr. Vicarro, by trading his most prized possession: his wife. Despite widespread warnings that the majority of rapes are committed by someone known by the victim, sexual assault is often still envisioned as a scary story where a bad guy sneaks up out of nowhere, something to which many young people respond “that’d never happen to me.” Because of the MeToo movement, the conversation is changing and there is more awareness that such events often include substance use, manipulation, and/or coercion. It is becoming better known that victims of both sexual assault and domestic abuse are not mere damsels in distress, but survivors who have experienced unimaginable deception and pain, and who possess incredible strength. Every survivor has a story- and this is Flora’s.



Anne & Emmett

By: Janet Langhart Cohen
Co-Directed with Xerron Mingo
New Stage Education Touring Production





**Teaching Artist and Director with New Stage Theatre
Education Department's Kids Studio in Fall 2022**



**New Stage Education Tour Manager 2022/2023
and Hen in CLICK CLACK MOO; COWS THAT TYPE**

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Thank you!