

Toni Smith

Curriculum Vitae

Objective:

Assistant Professor: Acting, Voice and Speech

Creative and imaginative teaching professional highly trained in Strasberg, Adler, Meisner techniques derived from the Stanislavski method of Acting, Viewpoints and The Suzuki Method, as well as texts ranging from classical to contemporary, which include Aeschylus, Sophocles, Euripides, Shakespeare, Anton Chekhov, Oscar Wilde, George Bernard Shaw, Tennessee Williams, Henrik Ibsen, Arthur Miller, Caryl Churchill, Edward Albee, Christopher Durang, Stephen Adly Guirgis, Tony Kushner, Neil LaBute, David Mamet, Eugene O'Neill, Sarah Ruhl, John Patrick Shanley, Sam Shepard, Neil Simon, and Thornton Wilder; to name a few.

I had the luxury of being trained in a wide variety of acting styles. I found that this allowed me to draw from each style and create a unique approach to any given role or situation. This allowed for greater flexibility and ease as a performer. I am confident in my ability to pass on what I have learned from each of the methods to give students an arsenal of techniques that they can use as they see fit.

I have had extensive training in the voice and speech methods of Edith Skinner (with intensive IPA work), Kristin Linklater, and Cicely Berry. I have over 15 years of training as a classical singer that is invaluable to my teaching of voice and speech allowing me to use a singer's techniques to better address questions on breathing, vowel placement, tonality, and connection of thought, for example, and I incorporate it in to my teaching methods. I have also extensively studied the Alexander Technique, which allows for better understanding of body and voice connection. I've found that all of these methods are useful to the actor; and by introducing students to all, I can assist the student to find his/her own path. This also allows me to cater to the individual needs of the student when necessary. The result is an incredibly strong and varied foundation. My goal is to give the students as many of the tools they will need to be successful in the professional world. By teaching not just one method of voice and speech but utilizing part of all main methods, the student will be better prepared for success. As a working actor, I have found all 3 approaches to be invaluable at different stages in my career. I do, however, possess the knowledge to teach only one of the methods if that is what your curriculum prefers.

I keep a very organized, safe, supportive and emotionally stable platform for students to explore. I possess the ability to guide others and allow students to grow at individual levels, while still requiring a high caliber of work. I combine this with supportive and positive guidance in order to ensure the class moves forward together. I am also skilled at presenting personalized challenges to students in order to push them positively towards achieving their goals.

Education:

MFA, Acting, UCLA 2009

Concentrations: Acting (Strasberg, Adler, Meisner, Stanislavski; extensive classical study and performance experience), Voice and Speech (Cicely Berry method), Dialect work, Performance, Movement, Alexander Technique

BFA, Musical Theatre, New York University (Tisch School of the Arts—CAP21 Studio)

Concentrations: Acting (Strasberg, Adler, Meisner, Stanislavski methods in depth; extensive Shakespearean training and performance experience), Voice/ Singing (extensive classical and contemporary training), Voice and Speech (Edith Skinner and Kristin Linklater method), Dialect Work, Performance, Dance (Jazz, Tap, Ballet), Stage Combat

Teaching Experience:

2007 (summer)—Acting Fundamentals

2007-2008—Voice and Speech (UCLA)

2007-2008—Acting coach, dialect coach (UCLA)

2009—Assisted Janet Feindel (Kristin Linklater method) with Voice and Speech classes (UCLA)

2010—Voice and Dialect coach for Sierra Madre Playhouse production of “A Christmas Carol”

2007-Present—Acting and Voice/ Dialect private coach

Scholarships:

TFT award (UCLA)

Rod Steiger Acting Award (UCLA)

Tisch School of the Arts Award (NYU)

Awards:

B. Iden Payne—Best Actress Nomination/ Austin Critics Table—Best Supporting Actress Nomination—Meredith Parker in “BatBoy: The Musical”
StageScene LA “Best of 2008-2009”—Cathy in “The Last Five Years”

Professional Memberships:

Active Member of AEA (Actor’s Equity Association)

SAG Eligible

Professional Experience to follow:

Theatrical Resume:

HAIR:	Dark Brown	HEIGHT:	5'10"
EYES:	Amber	WEIGHT:	145
VOICE:	Soprano with Belt		

FILM:

The Absence	Supporting	Alex DeMille
Level 7	Lead	Gyula Gazdag

VOICE-OVER:

*Active Member of Voice123 <http://voice123.com/tonismith>

Cool Pad from Shield Life	Lead	Spokeswoman
Riceland Rice	Lead	4 National Spots
Welcome to the Monkey House	Nancy	Award Winning NYU Radio Show

THEATRE:

A Christmas Carol	Ghost of X-Mas Past Mrs. Dilber/ Emily	Christina Harris
A Midsummer Night's Dream	Helena	Joel Bishoff
The Last Five Years	Cathy	James Darrah
The Green Bird	Ninetta	David Bridel
Electra	Electra	Dan Bonnell
Some Girls	Bobbi	Rich Martinez
The People Garden	Sylvia Walters	Jaclyn Loewenstein
A Christmas Carol	Ghost of X-Mas Past/ Fred's Wife/ Martha	Michelle Polgar
BatBoy	Meredith Parker	Blake Yelavich
AIDA	Nehebka (u/s Amneris)	Matt Lenz
The Secret Garden	Rose	Rod Caspers
The Andrew Sisters Hollywood Canteen	Helen Tremaine	Donna Drake
Hello Again	The Young Wife	Justin Ross
Pippin	Catherine	Frank Ventura

EDUCATION:

UCLA: MFA Graduate-Acting

NYU Tisch School of The Arts: Collaborative Arts Project 21 (CAP21)

Graduate in UG Drama (BFA)

Acting: Larry Arancio, David Bridel, Gil Cates, Ellen Geer, Michael Hackett, Sir Anthony Hopkins, Gordon Hunt, Doug Moston, Joe Olivieri, Mel Shapiro, Frank Ventura

Voice: Alix Korey, Mary Kate Law, Pamela Phillips, Paul Wagar, Wendy Waterman

Dance: Jazz: Carol Schuberg, Alex Tressor, **Ballet:** Christine Dhimos, Kira Guzikova, **Tap:** Luther Fontaine, Sharon Heller

Alexander Technique: Jean-Louis Rodrigue, **Movement:** Tom Orth

Stage Combat: David Brimmer, Ed Monaghan