

# Lizzie Manwaring

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*Hi! I'm a British/American director who grew up in Germany. I received my MFA [Distinction] in Theatre Directing at Birkbeck where I was Resident Assistant Director at Hampstead Theatre from 2019-2020. HT nominated me for the 2021 ES Future Theatre Fund. In 2019, my company THESE GIRLS were awarded the Pleasance's acclaimed Charlie Hartill Reserve Fund for our show Bible John which is planning a 2023 tour. I am Associate Director at Grace Dickson Productions.*

**Directing** (where \* also includes dramaturgy)

March 2023, **The Lord of The Flies** adapted by Nigel Williams, LIPA Drama School  
*An all woman cast take on William Golding's novel.*

December 2022\*, **Don't Shoot The Albatross**, GOYA Theatre, Canal Cafe Theatre, 3 nights  
*Blending stand-up, poetry, storytelling and movement, Sam Woof-McColl's play explores queer night life, gender, how trauma impacts identity, and internalised queer-phobia.*

2021\*, **Hampstead Theatre's 2021 INSPIRE Program Rehearsed Readings**, 2 weeks

2021\*, **R&D: Everything Must Go** by Caitlin McEwan, The Playground, London  
*Shortlisted for 'The Women's Prize For Playwriting,' this ACE funded R&D focused on delving into the play which examines the knots of the fast-fashion industry, what it is to be a woman working under capitalism, performative activism, the white saviour complex and the wilful ignorance of privileged western women who buy from the high street, in a thoughtful, accessible and darkly comic way. Given the subject matter, the R&D also interrogated the 'fast'-ness of our industry, sustainability and how we can make this a piece of 'anti-fast theatre.'*

2020\*, **HT: 60th Gala**, Hampstead Theatre (HT), 1 performance

2019-20\*, **Bible John** by Caitlin McEwan, Pleasance Above Ed. Fringe 2019 (4 weeks) and Vaults Festival 2020 (1 week) - \*Recipient of the Pleasance Theatre Charlie Hartill Reserve Fund  
*A play about the typically female fascination with all things true crime, which examines the ethical implications of deriving entertainment from something that has the victimisation of women at its heart. Explored through four office workers' obsession with a new podcast about the eponymous serial killer's case, this show is a riotous, furious, joyful exploration of violence, gender, and one of Scotland's darkest unsolved crimes. Working closely with movement director, sound designer, lighting + video designer to create a sense of these women falling down the rabbit hole of the case and the internet.*

2019\*, **HT's 2019 INSPIRE Program Rehearsed Readings**, 1 week

2018\*, **The Woman Who Gave Birth To A Goat** (devised), CPT, 4 performances  
*A devised one woman show and absurd comedy about the complex relationship humans have with animals (eg. eating a plate of chicken nuggets while crying at Marley & Me)*

2018, **Holly And/Or Ivy** by Simon Marshall, Bread and Roses Theatre, 3 performances

2017\*, **WAGGO** (devised), theSpace (Ed. Fringe), 2 weeks  
*Co-directed w/ Hugo Aguirre, devised this playful coming-of-age film parody with an ensemble of 5.*

2017\*, **Medea** own adaptation after Euripedes, Pinter Studio (Queen Mary), 2 performances  
*Co-directed w/ Joseph Winer, we set our Medea in the near future where instead of Medea killing her two sons to spite Jason, she instead kills her baby daughter to protect her from the destructive world she regrets having brought her into. Working with live-cam and an 8-person ensemble of women.*

2016\*, **And Then...** (devised), Latitude Festival, 3 days

2015\*, **Defence Lawyer Scene (You Me Bum Bum Train)** (immersive), Site in Soho, 5 weeks  
*Wrote, directed, designed, rehearsed, stage-managed and did a daily casting of this scene.*

## **Associate\*/Assistant Directing**

Present, *The Wagatha Christie Trial*, dir. Lisa Spirling, Wyndhams Theatre West End 2022-23  
*Created a detailed research pack, worked closely with the costume supervisor to source accurate costumes based on the real life case, supported the team in direction, text work and tech, ran a second rehearsal room to maximise rehearsal time and ran the room when the director was unavailable.*

2022, *RuneSical\**, Gigglemug Theatre, Ed. Fringe 2022

*Provided dramaturgical support on the book and lyrics, steered all visual design conversations and decisions, rehearsed and noted the show during rehearsals, noted the show twice a week.*

2022, *Maria Stuart*, by Schiller, dir. Rebecca Frecknall and Michael Talke, Schau. Stuttgart

*Created a detailed research pack, worked closely with the director in the room, created a scheduling system which was regularly adapted around rep AV and Covid, worked with director and dramaturg on cuts, ran rehearsal room for a week, supported team in tech, noted actors up until premiere.*

2021, *The Two-Character Play* by Tennessee Williams, dir. Sam Yates, HT Main Stage, 4 weeks

*Created a detailed research pack, supported director in text prep including comparing 3 various drafts of the play, worked closely with the director in the room, worked closely with the video designer including the planning and running a content shoot with actors and child actors, created a live cam track, supported team in tech, noted the show twice a week.*

2020-21, *The Dumb Waiter* by Harold Pinter, dir. Alice Hamilton, HT Main Stage, 4 weeks

2019, *The Tyler Sisters* by Alexandra Wood, dir. Abigail Graham, HT Studio, 4 weeks

2019, *Unknown Rivers* by Chinonyerem Odimba, dir. Daniel Bailey, HT Studio, 4 weeks

2018, *The Diary Of A Scoundrel* by Ostrovsky, dir. Stephen Harper, Rose Bruford, 3 shows

2018, *A New And Better You* by Joe Harbot, dir. Cheryl Gallacher, The Yard, 3 weeks

## **Facilitation Work and Directing Young People (YP)**

2021, Guest Director for **First Year Design Students at Wimbledon College of Art**

2021, Lead facilitator on **HT's Youth Theatre Film Project: IGNITE**

2019-2020 Co-leader, **HT Youth Theatre with Oxford's Creative Multilingualism**

2018-2021, **Facilitator at CASPA/Savi Arts**

2018, YP Facilitator/ASM, *You Do Not Have To Say Anything*, dir. Caroline Williams, The Yard

2018, Director, *Love and Information* by Caryl Churchill, Munich International School, 7 shows

2017-18, *Timeless/Twelfth Night R&D*, dir. **Rikki Beadle-Blair**, National Youth Theatre

2016, YP Facilitator/Prod. Asst, *Seen And Not Heard*, Kirsty Housely, Complicité at Arts Depot

## **Dramaturgy and Script Reading**

2022, Dramaturg for Sam Woof-McColl and Rudy Percival's musical **Maison Mac R&D @ RAM**

Present, Dramaturg for Bric-à-Brac Theatre Company on **The Glass Ceiling Beneath The Stars**

2022-present, Script Reader for the Bruntwood and 'Grace Dickson Productions'

2019-2021, Script Reader at Hampstead Theatre and The Mono Box

## **Other Relevant Experience**

Jan 2023, Acting Coach for young actor on upcoming feature film *Magpie*

Sept 2022, Observer of *Cabaret* tech and on-stage rehearsal for new cast at the Kit Kat Club

June 2022, Observer of the Palladium get in and tech of Disney's *Beauty and the Beast* tour

2022-present, Script Reader for the Bruntwood and 'Grace Dickson Productions'

2020-present, Research Assistant for a True Crime Podcast

2019-2021, Script Reader at Hampstead Theatre and The Mono Box

## **Education**

2020, Birkbeck University, MFA in Theatre Directing [Distinction] (2018 Placement at Rose Bruford)

2017, Queen Mary (University of London), BA in English and Drama [2:1]

2013, Munich International School (Germany), IB Diploma: 41/45 [proficient in German]

## **Referees**

Sam Yates, Abigail Graham, Daniel Bailey (Bush Theatre)