

LENNY LEIBOWITZ SDC

artistic director (*Drama Desk nom, Best Revival*) • assistant professor

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CAREER SNAPSHOT

- As co-founder and producing artistic director of *Marvell Rep*, Off-Broadway, from 2010-2014, directed 11 critically acclaimed productions of classic, contemporary, and new work, including *Threepenny Opera*, **Drama Desk Award nominee** for Best Revival of a Musical.
- As artistic director for *New Harmony Theatre*, IN, from 2006-2010, led a nationally recognized regional theatre on a LORT-D contract (\$1.2M annual budget) through its greatest period of growth, realizing a 35% increase in ticket sales, building a resident company of artists, fostering vibrant new partnerships with the University of Southern Indiana that garnered increased funding and resulted in an expansion of the summer season into the fall with an annual "Classical Rep Project."
- For *New Harmony Theatre*, directed 14 productions, including *Amadeus*, *Much Ado About Nothing*, and an imaginatively scaled-down *Guys and Dolls* that the *Evansville Courier & Press* called "one of the best productions to play anywhere in the tri-state in the last two dozen years."
- Directed the world premiere of *Making Tracks*, Brian Yorkey and Welly Yang's rock musical about the struggle of several generations of Asian Americans to make a true home here; work-shopped at *The Public* and ran Off-Broadway at *Rockefeller Center*.
- Maintain a passionate and steadfast commitment to producing and directing classical work; in addition to 4 Shakespeare productions for NHT, directed *Romeo and Juliet* at the *Olney Theatre* and *A Midsummer Night's Dream* for *The National Players*, the country's oldest professional classical touring company.
- Directed and co-developed new work at *Boston Playwright's Theatre*, the *Intiman Theatre*, and for the *Huntington Theatre's* "Breaking Ground Festival."
- As current artistic director of *Otterbein Summer Theatre*, kicked off a season devoted to "epic imagination in intimate encounters" with an eleven actor production of *My Fair Lady* that broke box office records and won acclaim from the *Columbus Dispatch* for "achieving rapturous immediacy."

Current

Assistant Professor, Otterbein University B.F.A. Program; since 2014

Artistic Director, Otterbein Summer Theatre, Columbus, OH since 2016

- Shape, implement, and oversee artistic policy for Columbus and central Ohio's leading professional summer theatre, co-produced by Otterbein University.
- Duties include selecting season, securing production teams, providing artistic guidance and oversight, leading fund-raising efforts and donor cultivation, wedding artistic vision with frugal stewardship, directing kick-off production and concert gala, and fostering strong partnerships with Otterbein University

- Directed critically acclaimed, 11-actor production of My *Fair Lady*, the highest-grossing production OST history, as part of season devoted to “epic imagination in intimate encounters.”
- Prior to artistic director appointment in 2016, directed OST productions of *Clybourne Park* and *Brighton Beach Memoirs*.
- Tenure track faculty member of one of nation’s most prestigious BFA theatre programs, with students currently on and off-Broadway, and in major regional productions; teach classes in acting, directing, musical theatre, and direct the annual NYC senior showcase.
- Directed Otterbein main-stage productions of *Into the Woods*, *Fiddler on the Roof*, and *Top Girls*.

Artistic Director, Marvell Repertory Theatre, New York, NY 2010-2014

- Founded New York’s only Off-Broadway company devoted exclusively to producing enduring works in *rotating repertory*
- Since 2010, directed 11 productions, winning significant critical acclaim, including *The Threepenny Opera*, 2012 **Drama Desk Award nominee** for Best Revival of a Musical
- Instrumental in raising and maintaining \$400,000 budget, board and donor cultivation, marketing, and all areas of administration and fiscal stewardship
- As part of Marvell’s “**Banned and Burned Classics**” season, directed the NYC premiere of Schnitzler’s nearly lost masterpiece, *Professor Bernhardt*, banned in Europe starting in 1912 and throughout World War II (a 1938 Broadway production was scrapped)
- Additional productions included Ingmar Bergman’s *Nora*, Frank Wedekind’s *Spring’s Awakening*, Sophocles’ *Antigone*, *The Dybbuk*, *God of Vengeance*, *Blood Wedding* and Synge’s rarely-seen comedy, *In the Shadow of the Glen*
- Profiled in *American Theatre Magazine* and *Best of Off-Broadway*
- Won repeated critical acclaim from the New York press, including *The Village Voice*, *The New York Post*, *Backstage*, *Curtain Up*, and *Broadway World* (excerpts attached**)
- Developed internship programs and audience initiatives with Pace and Baruch
- Company members included Broadway veterans Lorraine Serabian (Tony nominee), Joy Franz, Ken Jennings (Drama Desk), Chris Kipiniak, Loni Ackerman, and Markus Potter

Artistic Director, New Harmony Theatre, Evansville, IN 2006-2010

- Led a nationally recognized regional theatre on a LORT-D contract (\$1.2M annual budget) through its greatest period of growth, realizing ticket sales increase of 35%
- Expanded the season into the fall with an annual *Repertory Project*, a co-production between NHT and the University of Southern Indiana that encompassed two classical plays performed in rep; this joint effort garnered national attention and increased funding
- Provided leadership in all areas of institution building and fundraising
- Directed critically-acclaimed productions of
 - * *Much Ado About Nothing*, *The Importance of Being Earnest*, *I Do! I Do!*
 - * *Othello*, *Crimes of the Heart*, *My Fair Lady*

- * *A Streetcar Named Desire, Harvey, Guys and Dolls, The Crucible*
- * *The School for Scandal, The Glass Menagerie, Hamlet*
- Built a beloved stable of returning artists, representing a combination of seasoned Broadway professionals, and the finest professionals from the local tri-state area.

Off-Broadway

Making Tracks (Brian Yorkey/Welly Yang/Tom Kitt) 1999 - 2000

World premiere: workshopped at The Public Theatre; open-ended run at Rockefeller Center's Taipei Theatre; subsequently toured to Philadelphia's Annenberg Theatre

- * "Ablly directed by Lenny Leibowitz...it has style and a message well worth conveying." – *New York Times*

Regional/Freelance

Olney Theatre Center, MD 2006

A Midsummer Night's Dream (Summer Shakespeare Festival; subsequent New England tour, including Tanglewood)

The National Players, Washington, DC 2004 - 2005

Romeo & Juliet (national tour for one of the nation's leading classical touring companies)

Boston Playwrights' Theatre, Boston, MA 2005

The Red Lion (world premiere)

Huntington Theatre, Boston, MA 2005

Directed David Rambo's Ice Breakers for prominent new play festival

Chamber Theatre Productions, Boston, MA 2004 - 2006

Resident Director: staged several productions for prominent national touring company

Artistic Director, Civic Theatre of Allentown, PA 2000 - 2003

Oversaw all areas of \$1M+ non-Eq company; directed 12 productions, including the Penn. premiere of James Joyce's *The Dead*, *The School For Scandal*, *Medea*, *The Women*

Intiman Theatre/Freehold Lab Seattle, WA 1999 - 2000

Before the Rain (directed and co-wrote a new African-American gospel and blues musical for Tony award-winning regional theatre's prestigious six month grant fellowship)

Related Experience:

- **AEA ACTOR**: Performed in *Uncle Vanya, Much Ado About Nothing, Harvey, Cinderella, A Midsummer Night's Dream* for New Harmony Theatre and American Stage Festival
- **PROFESSIONAL DEBUT**: piano soloist with **The Philadelphia Orchestra**

- Guest piano soloist, Four Seasons Gala, with Celeste Holm and Yo Yo Ma

Education

Columbia University

Bachelor of Arts in English, *cum laude*, 1994

Boston University

Master of Fine Arts in Directing, *Dean's Scholar*, 2006

Sample Press**

- * "Both productions had an edgy excitement that brought these big plays home to the audience...Marvell Rep is a sign of hope, of a higher reach and braver eagerness." – *Michael Feingold, Village Voice*
- * "Drama a Marvell to behold." – *New York Post*
- * "*Guys and Dolls*...is one of the best productions to play anywhere in the tri-state in the last two dozen years, a triumph for Leibowitz, his cast and his production team." – *Evansville Courier & Press, New Harmony Theatre*
- * "Ablly directed by Lenny Leibowitz...('Making Tracks') has nascent style and a message well worth conveying." – *The New York Times*
- * "Having 11 actors play all the roles in the thrust stage enhances the intimacy and theatricality and brings out the emotional drama beneath the comedy...Otterbein Summer Theatre achieves rapturous immediacy with its intimate revival of 'My Fair Lady'." – *Columbus Dispatch*
- * "...far more realistic than the rock musical but equally as fresh and even more daring...features stellar performances from a talented young cast which is just about as close to age-appropriate as audiences will ever see...director Lenny Leibowitz has superbly focused their talents to produce realistic performances...Marvell Rep has finally given Spring's Awakening the performance it has deserved all these years." – *Broadway World*
- * "Leibowitz's winning revival of Sheridan's classic comedy, *School for Scandal*...sparkled with lustrous performances, richly detailed costumes, and smooth, almost seamless staging...before a near full house." – *Evansville Courier & Press*
- * "One of the most enjoyable musicals I have seen." – *Backstage, Critics' Pick, 3Penny Opera*
- * "The best *Threepenny* I've ever seen." – *CurtainUp*
- * *Clybourne Park* gets a nigh-perfect production...jaw-dropping performances out of every member of this exceptional cast." – *Columbus Underground*
- * "Like Dowd's favorite beverages...Lenny Leibowitz's production (of *Harvey*) feels effervescent...intoxicating performances." – *Evansville Courier & Press*
- * "Memo to theatres specializing in the classics: take a cue from Marvell Rep." – *New York Post*

- * "Professor Bernhardt is beautifully directed by Lenny Leibowitz; the cast is heroic." – *NY Press Club*
- * "Verve, dynamism and theatricality one seldom finds in Off-Broadway Productions" – *A Seat On The Aisle*
- * "It's certainly refreshing to see a young company mixing innovative techniques and classic work so well." – *Curtain Up, Blood Wedding*