





# NOAH BRODY

EDUCATOR ACTOR DIRECTOR WRITER

## CONTACT

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## ABOUT ME

Through my work as a co-founder and co-artistic director of Fiasco Theater I have had the privilege to experience nearly every aspect of professional theater making. Over the past fourteen years I have planned and executed seasons; produced shows from readings to off Broadway productions; directed, co-directed and acted in acclaimed productions; collaborated with theaters around the country; planned curricula; taught voice, acting, rehearsal technique, conceptualization, and directing.

## EDUCATION

### MFA - Acting

Brown University  
2002 - 2005

### BA - Chemistry

Colgate University  
1990 - 1994

## SKILLS

### PROFESSIONAL

Seasonal planning  
Budgeting  
Producing  
Communications  
Curriculum planning  
Teaching  
Directing  
Writing

## WORK EXPERIENCE

### Co-Artistic Director

Fiasco Theater | 2009 - Present

As a founding co-artistic director of Fiasco Theater I have collaborated on the building of a company nationally recognized for its excellence in reimagining classics and musicals, and for modeling a collaborative and joyful creative process.

### Teacher of Acting, Rehearsal, and Voice

Focused on empowering actors, students learn rigorous identification of textual events, and methods for embodying that understanding both with partners and in ensembles. Much of my teaching has been through Fiasco, however, I have also served as adjunct faculty at the NYU Gallatin School and The Stella Adler conservatory, and taught workshops at Brown/Trinity MFA, LSU, and the Orchard Project among others. Classes include:

- **Rehearsing the Play** This collaborative rehearsal process establishes tools and modes for effective, actor-led rehearsal. With a focus on social contract and textual events, this class teaches young professionals how to efficiently and collaboratively rehearse as a member of an ensemble.
- **Unpacking the Play** Methodology for close reading texts for their themes, action, and ideas as the foundation for production conceptualization. Deeply informed by years of work with Cicely Berry, founder of the RSC's voice department, the play is found through exercises that rigorously identify words, phrases, images and sounds within the text, this class teaches how to build production conceptualizations as engendered by the language of the text.
- **Shakespeare Intensive** Taught through NYU Gallatin school and Fiasco, this is a three week, thirty-six hour primer on verse, prose and effective rehearsal of classical text.
- **Scene Study** Focuses on identifying ideas, events, beats, physicality through the lens of effective rehearsal. Most importantly this class begins by articulating the differences between preparation (work one does alone) and rehearsal (work one does with scene partners), and models a collaborative, empowering rehearsal technique. This class moves from scene partners' first table reads through to fully staged scene work.

# N O A H B R O D Y

E D U C A T O R   A C T O R   D I R E C T O R   W R I T E R

## Teacher

### CLASSES TAUGHT

Acting  
Verse and Prose  
Rehearsing the Play  
Unpacking the Play  
Directing  
Voice  
Producing

## EXTRA

### Lucille Lortel Nomination Outstanding Direction

Merrily We Roll Along- 2019

### Off Broadway Alliance Award Best Play Revival

Cymbeline – 2012  
(shared with company)

## MEDIA

[Playbill](#)

[Musical Theatre Review](#)

[WNYC - NPR](#)

[Play On Podcasts](#)

[Still Dreaming – film](#)

## WORK EXPERIENCE CONTINUED

### Teaching Continued

- **Voice**, Strongly impacted by working with Cicely Berry and Andrew Wade (of the Royal Shakespeare Company). Uses the Chuck Jones warm up as an analytical tool to release each actor's free and unique voice, and deploys the voice and rehearsal techniques learned through collaboration with Cicely Berry and Andrew Wade to synchronize the voice, body and spirit.

### Director

I have had the good fortune to work extensively in NY and beyond, and to collaborate with some of the country's best actors and designers. Selected directing credits include:

- *Into the Woods* and *Merrily We Roll Along* (Roundabout Theater)
- *Twelfth Night* (Classic Stage Company)
- *Imaginary Invalid* and *Into the Woods* (Old Globe Theater)
- *Saturday Night* (Second Stage – concert reading)
- *Measure For Measure* (New Victory Theater, Long Wharf Theater)
- *Lungs* (Wolf Street Playhouse)
- *Cymbeline* (TFANA and the Barrow Street Theater)

### Actor

Since 2009 I have acted at theaters around the country, and in almost all of Fiasco Theater's productions. Select credits include:

- *Into the Woods* (Roundabout Theater Company)
- *Twelfth Night* (Classic Stage Company)
- *Imaginary Invalid* and *Into the Woods* (Old Globe Theater)
- *Two Gentlemen of Verona* (Folger Theater and TFANA)
- *Measure For Measure* (New Victory Theater, Long Wharf Theater)
- *Cymbeline* (TFANA and the Barrow Street Theater)

### Conservatory Administrator

Fiasco Theater | 2019 - Present

As a lead administrator to Fiasco's Conservatory I have collaborated on, and often lead aspects of the program that include:

- Pedagogical construction
- Interviewing and hiring
- Class scheduling

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## INTERESTS

Raising Asher (6) and Tabitha (3) with my wife and Fiasco co-artistic director, Jessie Austrian

Anything with fur and four paws

Health & Fitness

Literature

Being angry about politics

## WORK EXPERIENCE CONTINUED

### Writer

Author of the plays *Riven*, and *The Vexed Question*, and receiver of three commissions:

- *Pleasure Never Lies* (co-conceiver) is a new musical based on evolutionary biologist Richard Prum's argument in *The Evolution of Beauty* that female aesthetic response and mate choice is the second great engine of evolution. Co-conceived with Marshall Hagins, and written by Hagins with music by Brad Moranz, *Pleasure Never Lies* received an EST/Sloan commission in 2020.
- *My Antonia* (co-conceiver, book writer) received the first Next Generation commission by Theater Latte Da, and is co-conceived with The Kilbanes (music and lyrics) and Jessie Austrian (co-conceiver and director). The choice to make a new musical adaptation of Willa Cather's acclaimed novel was driven by the desire to engage with a narrative about American life by a woman author, containing a strong female protagonist. Through the observation of an immigrant family's struggles in 1880s Nebraska, *My Antonia* compares farm life to town and city life at the threshold of modernity, and slyly makes a convincing argument for community and family endeavors, particularly as embodied by women, over individualistic ones, as often embodied by men.
- *Bartleby the Scrivener* (co-adapted and written with Paul L. Coffey) Herman Melville's masterful, satiric short story of a conflict averse lawyer and his employee who would "prefer not" to do any work pits the irresistible force of American capitalist expectations against the immovable post of transcendentalist personal desire. This gloriously funny, strange, and disconcerting tale feels as apposite to our American moment as it was to his own, and has been commissioned by the Old Globe Theater to be adapted for the stage.

## REFERENCES

### JILL RAFSON

Artistic Director  
Classic Stage Company  
E: [jill.rafson@classicstage.org](mailto:jill.rafson@classicstage.org)

### STEPHEN BUESCHER

Head of Movement  
UCSD MFA – Acting  
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