

LMDA Conference 2016

Biographies

Joel Adria is a multimedia designer and technologist based in Alberta, Canada. As the Faculty Projection Technologist at the Banff Centre, he mentors artists interested in applying digital projection technology to theatrical and other artistic productions. He has toured internationally with *Helen Lawrence*, a cinematic stage play presented at the Edinburgh Festival, BAM, and deSingel. Select production credits include: *The Curious Incident of the Dog in the Nighttime* (Citadel Theatre), *Cockroach* (Alberta Theatre Projects), *A Little Too Cozy* (Banff Centre/Against the Grain), *Mary Poppins* (Globe Theatre), *Category E* (The Maggie Tree), and *TED Summit 2016*. As a founding member of the award-winning ShowStages video collective, Joel innovates with projected media and interactive audio-visual technologies for installation and the stage. Joel is an alumnus of the University of Alberta's Technical Theatre program and has taught at MacEwan University. joeladria.com

Hattie Claire Andres is the Associate Producer for One Coast Collaboration and a Seattle-based director, choreographer, actor, producer, and educator. In Minneapolis and Seattle, Hattie has worked with Seattle Repertory Theatre, The Playwrights' Center, The 5th Avenue Theatre, Seattle Children's Theatre, The Jungle Theatre, Youth Theatre Northwest, Seattle Theatre Group/Disney Musicals in Schools, Washington Ensemble Theatre, Live Girls! Theatre, 14/48: The World's Quickest Theatre Project, ArtsWest Playhouse, and Playing in Progress. Hattie holds a B.A. in Theatre and Management Studies from St. Olaf College and is a proud co-founder of Seattle's Young Americans' Theatre Company, now in its 9th season.

Neena Arndt is the Dramaturg at Goodman Theatre. In eight seasons, she has served as dramaturg for more than 25 productions, including Robert Falls' productions of *Measure for Measure*, *The Iceman Cometh* and *The Seagull*, David Cromer's production of *Sweet Bird of Youth* and the world premiere of Rebecca Gilman's *Luna Gale*. She has also worked with the American Repertory Theater, Milwaukee Repertory Theater, Actors Theatre of Louisville, and the New Harmony Project, among others. Ms. Arndt has taught at Boston University and DePaul University. She holds an MFA in dramaturgy from the A.R.T./MXAT Institute for Advanced Theatre Training at Harvard University, and a BA in linguistics from Pomona College.

Marie Leofeli R. Barlizo is a playwright, screenwriter, freelance editor and the dramaturg at Black Theatre Workshop in Montreal. She is a graduate of the University of British Columbia's Optional-Residency Creative Writing MFA Program and holds a BFA in Theatre from Concordia University. She is the first visible minority to graduate from the National Theatre School of Canada's Playwriting Program. Marie was the Associate Dramaturg at Nightswimming Theatre courtesy of the Metcalf Foundation Grant for Professional Development (2009) where she assisted Brian Quirt on all of Nightswimming's projects. She directed and produced her play *Stroke* at the 2015 Montreal Fringe Festival. This past season, she was the Artist-in-Residence at Black

Theatre Workshop. This summer she is teaching playwriting to teen Hip Hop artists at NO BAD SOUND Studio, a youth music studio located in Cote-des-Neiges, the most multi-cultural district of Montreal. Currently, she is writing the plays *Lucky* and *THE HATE PROJECT*. An excerpt of *Lucky* was read at Imago Theatre's *Encounters Cabaret* in May.

Jessie Baxter is a Boston-based dramaturg specializing in new work and nerdery of all kinds. She is the Connectivity Manager at Company One, where she leads engagement initiatives for each production and helps manage the C1 PlayLab program for local writers. Favorite C1 dramaturgy credits include *DRY LAND* by Ruby Rae Spiegel, *BRAHMAN/I* by Aditi Kapil, *THE FLICK* by Annie Baker, and *THE ELABORATE ENTRANCE OF CHAD DEITY* by Kristoffer Diaz. Jessie is also the Literary Director and Co-Founder of Fresh Ink Theatre, a small company specializing in the development of new work by New England-based playwrights, where she has recently done dramaturgy for *THAT TIME THE HOUSE BURNED DOWN* by MJ Halberstadt, *CHALK* by Walt McGough, and *OUTLAW JEAN* by MJ Kaufman, among others. Jessie earned a BA in Theatre Studies from Emerson College, and received the 2010 National Dramaturgy Award at the Kennedy Center American College Theatre Festival. She has previously worked at The Playwright's Center, The Eugene O'Neill Theatre Center, and The Denver Center Theatre Company, and is a Northeast region VP for the Literary Managers and Dramaturgs of America.

Neil Blackadder is Professor of Theatre at Knox College, and the translator of many contemporary plays from German and French, as produced in New York, London, Chicago, and elsewhere, and widely published. Playwrights Neil has translated include Ewald Palmethofer, Lukas Bärfuss, Rebekka Kricheldorf, Evelyne de la Chenelière, Thomas Arzt, and Maxi Obexer. Neil is also the author of *Performing Opposition: Modern Theater and the Scandalized Audience*.

Beth Bickers is an agent at APA, where she represents artists who work in theatre, opera, television and film. She started her career at the William Morris Agency, where she began work after graduating from New York University. Beth has served on the jury panel for the Weissberger Award, the Ed Kleban Award, the Lark's PONY Fellowship and Playwrights Week and NYMF. She has presented workshops and sessions on agents, writing and career building for organizations such as the SDC Foundation, Samuel French, the Dramatists Guild, League of Professional Theatre Women, the Lark, NAMT, the Kennedy Center American College Theater Festival and universities around the country.

Mark Bly is on The Artists Advisory Board and dramaturgs for The Acting Company founded by John Houseman and Margot Harley. He is an Adjunct Professor in the MFA Playwriting Program at Fordham/Primary Stages and is former Director of the MFA Playwriting Program at Hunter College. He was the Chair of the MFA Playwriting Program at the Yale School of Drama from 1992-2004 and Associate Artistic Director at Yale Rep. Over the past 35 years he has served as a Dramaturg, Director of New Play Development, and Associate Artistic Director at such venues as the Arena Stage, Alley

Theatre, Guthrie Theatre, Seattle Rep, Yale Rep, and on Broadway dramaturging and producing over 200 plays. He has dramaturged on Broadway Emily Mann's **Execution of Justice** (1985), Moises Kaufman's **33 Variations** (2009), and Ibsen's **An Enemy of the People** (2012). Bly has dramaturged world premieres of plays by Rajiv Joseph, Suzan Lori-Parks, Tim Blake Nelson, Sarah Ruhl, Ken Lin, and Moises Kaufman and has worked with such major artists as Doug Hughes, Molly Smith, Peter Sellars, Rolin Jones, Zelda Fichandler, Liviu Ciulei, JoAnne Akalaitis, Eric Overmyer, Matthew Maguire, Don Cheadle, Martha Plimpton, Hal Holbrook, David Hyde Pierce, Julianne Moore, Richard Thomas, Jane Fonda. Bly has written for Yale **Theatre** as Contributing Editor and Advisory Editor, **Theatre Forum**, **American Theatre**, **The Dramaturgy Sourcebook**, **Critical Stages**, **The Routledge Companion to Dramaturgy**, **LMDA Review** and **SDC Journal**. He is the Editor of **Production Notebooks: Theatre in Process**: Volumes I & II (TCG, 1996, 2001), and Special Editor for Yale **Theatre**, "Return of the Dramaturgs," Summer, 1986. He has a new book coming out in 2017 with Routledge Publishers: **New Dramaturgy: Strategies and Exercises for 21st Century Playwriting, 1st edition**. In 2010 Bly received the LMDA G.E. Lessing Career Achievement Award, only the fourth time the award was given. In 2014 he created and co-founded the LMDA Bly Creative Capacity Grants and Fellowships funding and supporting projects that advance the field of dramaturgy in unexpected and innovative ways. He co-founded and has served as Director of the Kennedy Center New Play Dramaturgy Intensive for the last six years.

Alison Bowie is a PhD in Humanities candidate at Concordia University focusing on the intersections between Québec theatre history, translation, and memory studies and investigates how memory is transformed through the act of translation for the stage under the supervision of Dr. Louis Patrick Leroux. Alison's research is being funded by the Fonds de recherches du Québec – Société et culture and by the Faculty of Arts & Science at Concordia University. She achieved her Masters of Fine Arts degree in Dramaturgy from the University of Massachusetts Amherst (USA) and her Bachelor of Arts degree in History from Queen's University. Alison is currently Associate Dramaturg for SpiderWebShow and is co-project manager for the Digital Creation Studio with Artistic Director Sarah Garton Stanley. She has worked with SpiderWebShow since 2014 as a translator, grant writer, and dramaturg. She has also been teaching in the Concordia University Department of Theatre and is a Research Assistant for Dr. Louis Patrick Leroux for the Montréal Circus Working Group, Circus Dramaturgy project (in collaboration with the École nationale de cirque), and the Socio-esthétique des pratiques théâtrales du Québec contemporain (SEPT-QC) project. Alison also continues to work in theatre outside of the university. Her recent translation *Me and You* of Talia Hallmona and Pascal Brullesman's play *Moi et l'autre* was produced in May 2016 by Talisman Theatre in Montréal. She is also dramaturg and production manager for an upcoming performance titled *Hamlet on the Wire|Hamlet sur le fil*, a circus interpretation of Hamlet's famous soliloquy involving a live sound artist and a tight wire performer. The performance will be on in June 2016 as part of the City of Montréal's Shakespeare celebrations and again in July 2016 as part of the Montréal Complément Cirque festival. Alison has worked as a production dramaturg on several productions both in Canada and the United States, notably as lead dramaturg *Violet the Musical*, *Casanova*, and David

Ives' 'transladaptation' of *The Liar* at the University of Massachusetts Amherst, and as both assistant dramaturg and assistant director to Jennifer Tarver for Hartford Stage's production of *Hedda Gabler*. Alison has also worked in administrative and teaching roles in theatre for nearly ten years. Following graduation from Queen's, she worked as Marketing Intern (and box office, front of house, and lighting hand) for the Thousand Islands Playhouse. While working at the Living Arts Centre in Mississauga, ON she developed the French Educational Arts Program at the Centre through a Trillium Foundation of Ontario grant and the program is now fully self-sustaining. Alison is passionate about teaching and the development of students' critical and creative skills. She was a Teaching Assistant for three years and Instructor of Record for one year at UMass Amherst and has also taught at Concordia University. She has presented at several conferences on pedagogy, developing a model of teaching that relates to her work as a dramaturg. In keeping with the flexible nature of the role of the dramaturg, Alison is also proficient in web development and is currently working on four projects for various theatre companies as a freelance web developer and designer. In her spare time, Alison is also an avid photographer and pianist.

AJ Brown: With more than 40 years experience in the technology industry, AJ Brown is a transformational and innovative leader breaking ground for new ventures and re-positioning established players. AJ has been an advisor to several successful start-ups, including Scriptopia, and he is also currently CEO of LeadsRx. Over the years, AJ's primary emphasis has been on the marketing function, helping to apply technology to solve everyday problems.

Danielle Carroll is an actor and comedian based in New York City. Originally from the Bay Area, CA, Danielle holds a B.A. in theatre and a B.A. in mathematics from Boston College. While there, she was the recipient of the Boston College Player Award for her acting (though she likes to think that her extra-curricular activities were also considered). After graduation, Danielle completed her M.A. in Performance Studies at NYU's Tisch School of the Arts where she had the privilege of studying with field pioneers Anna Deavere Smith, Richard Schechner, and Jose Munoz. Recently, Danielle had a recurring role as frenemy Suzy on the HollyWeb & Indie Series Awards nominated series FULLY ENGAGED directed by Rob Margolies (SHE WANTS ME). Additionally, she was accepted into UCB's Advanced Improv program, had the honor of performing with the Time Out acclaimed comedy show AWKWARD SEX & THE CITY, and returned to her musical theatre roots as a lead in the independent short VELVET LEAF. She is thrilled to be celebrating her decaversary as LMDA's Administrative Director. She also works in corporate training as an Executive Presentation Skills Coach. In her spare time, Danielle enjoys long walks on the beach and playing fetch with her feral cat Jaina (also available for hire). Danielle is a graduate of William Esper Studio's 2-Year Meisner Training Program and a proud member of SAG-AFTRA. @verydanielle

Ken Cerniglia is dramaturg and literary manager for Disney Theatrical Group, where since 2003 he has developed over fifty shows for professional, amateur and school productions, including *Aladdin*, *The Hunchback of Notre Dame*, *Peter and the Starcatcher*, *Newsies*, *The Little Mermaid*, *High School Musical* and *Tarzan*. He has adapted several Broadway scripts for young performers, including *Beauty and the Beast JR.*, *The Little Mermaid JR.*, *The Lion King JR.* and *The Lion King KIDS*. Recent freelance projects include *Oliverio: A Brazilian Twist* (Kennedy Center), *Monticello Wakes* (Fisher Ensemble), *Bridges* (Berkeley Playhouse), and *Hadestown* (New York Theatre Workshop). Ken holds a Ph.D. in theater history and criticism from the University of Washington and is co-founder of the American Theatre Archive Project, artistic director of Two Turns Theatre Company, and president-elect of Literary Managers and Dramaturgs of the Americas (LMDA). He has published several articles and book chapters and is editor of *Peter and the Starcatcher: The Annotated Broadway Play* (2012) and *Newsies: Stories of the Unlikely Broadway Hit* (2013).

Stephen Colella is the Associate Artistic Director and Dramaturg at Young People's Theatre. Past projects at YPT include: Co-adapter of *Love You Forever...And More Munsch* (Dora Award/Canada Council Theatre for Young Audiences Prize); Dramaturgy for over a dozen world premieres, including: *Hana's Suitcase, i think i can* (Dora Award, Outstanding New Musical), *Scarberia*, *Sultans of the Street* (Dora Award, Outstanding TYA Play) and *Minotaur* (YPT/Polka Theatre/Theatre Clwyd). Other work includes: Dramaturgy for *Three Fingered Jack*, *The Intruder*, 2008-2014 De Colores Festivals (Alameda Theatre), *Sleeping Beauty Dreams* (Marionetas de la Esquina/Kennedy Center), Potluck Festival (fu-Gen Theatre), and The Paprika Festival. He is a graduate of the Masters of Philosophy (MPhil) Dramaturgy program at the University of Glasgow, President of ASSITEJ Canada, outgoing Treasurer for LMDA Canada and outgoing Vice-President, Programs for Literary Managers and Dramaturgs of the Americas.

Philip Cuomo is the Producing Artistic Director of CoHo Productions, a director, actor, theatre educator and a Third Rail Repertory Theatre core company member. He is an adjunct faculty member at Portland State University teaching movement and clown, and a founder and faculty member of the Institute for Contemporary Performance.

Samie Detzer is a graduate of Cornish College of the Arts, and the Artistic Director of Washington Ensemble Theatre. As an actor, a literary manager, and activist, Samie is a full time HBIC. She has worked at Seattle Children's Theatre, Seattle Shakespeare Company, Book-It Rep, Taproot, The Solo Performance Festival, The Chicago Improv Festival, and 14/48. Samie is the co-creator of SIX PACK SERIES; Seattle's Only Stupid Smart Literary Series, and a contributor and advocate for the #shoutyourabortion movement.

Jess Drake is a dramaturg, writer and performance artist based in Portland. After earning her degree in Dramatic Literature from Westmont College, Jess was awarded a fellowship to the Eugene O'Neill Critics Institute by KCACTF in 2011 then returned to the Kennedy Center in 2012 for the New Play Dramaturgy Intensive with Mark Bly for

Colossal by Andrew Hinderaker. Her theatre coverage has been published by Willamette Week, Artslandia, Portland Mercury and The Santa Barbara Independent. Jess is a proud company member with Hand2Mouth as the dramaturg for *Something's Got Ahold of My Heart*, *Left Hand of Darkness*, *Pep Talk*, *Time A Fair Hustler* and *Psychic Utopia*. She also volunteers to read new scripts for various development festivals, and enjoys supporting visionary local theatre artists as the marketing director with CoHo Productions.

Julie Felise Dubiner is the Associate Director of American Revolutions: the United States History Cycle. At OSF, Julie has served as dramaturg for *The Wiz*; *Sweat*, *The Cocoanuts*; *The Liquid Plain*; and *Party People*. At Actors Theatre of Louisville, she collaborated on more than 40 productions and projects in the regular season and the Humana Festival, and co-created *Rock & Roll: The Reunion Tour*. In Philadelphia, she was project manager of the musical *The Rosenbach Company* and dramaturg at the Prince Music Theater. In Chicago, Julie freelanced with Defiant Theatre, blue star performance company, Steppenwolf Theatre Company and others. She has been a guest dramaturg at the Kennedy Center and KCACTF, the O'Neill Playwrights Conference, the New Harmony Project and elsewhere. Julie is the co-editor of two anthologies of Humana Festival plays; co-author of *The Process of Dramaturgy: A Practical Guide*; and a contributor to *The Routledge Companion to Dramaturgy*; *Innovation in Five Acts: Strategies for Theatre and Performance*; HowlRound; the LMDA Source Book; and is a Kilroys nominator. Julie holds a BA from Tufts University and an MFA from Columbia University.

Norah Elges is a dramaturg, director, actor, and producer originally from Washington, DC. In the six years following her arrival in Seattle, she has had the fortune of working with many champions of new work, including; The Satori Group, ACT, Book-It Repertory Theatre, and New Century Theatre Company, and has directed shows for Live Girls! Theatre, Annex Theatre, and Macha Monkey Productions. She is the executive director of Umbrella Project, a former Seattle Repertory Theatre intern, and was a member of the 2015 Lincoln Center Directors Lab. She holds a BFA in Theatre Arts, Performance from Boston University. Website: www.norahelges.com Twitter: @norahelges

Fatma Sarah Elkashef is a theatre artist, primarily a dramaturg, working in new play development and interdisciplinary creation. She currently works as a dramaturg at Playwrights' Workshop Montreal where she leads a writer's unit for interdisciplinary artists. At the National Theatre School of Canada she is a dramaturg and instructor in the playwriting, directing, and acting programs and recently received the 2016 Bernard Amyot Award for Teaching. Prior to arriving in Canada five years ago she was the Senior Reader at Soho Theatre in London, U.K. Sarah has also been an associate producer, company manager, literary associate and more in New York City including at Ensemble Studio Theatre and its Lexington Center for the Arts and at TFANA. Sarah has a B.A. in English Literature and Theatre from Warwick University (U.K.), an M.A. in Theatre from Hunter College (the City University of New York), and a Graduate Diploma in Communications from Concordia University (Montreal, Canada).

Michael Evans is an expatriate who has been living and working as a dramaturg and literary manager in Norway since the 80's. He has commissioned, dramaturged, translated and/or shepherded hundreds of plays. His translations of Scandinavian plays have been produced in London, Canada and the US. His book *Innføring I dramaturgi* (Principles of dramaturgy) is widely used in Scandinavia. He has taught and lectured at universities in Canada, Oslo, Stavanger and Kabul.

Nakissa Etemad is a San Francisco-based dramaturg, producer, director, and French translator who has worked for 24 years with playwrights such as Tom Stoppard, Arthur Miller, Lynn Nottage, Luis Valdez, Marcus Gardley, Julie Hébert, Octavio Solis, Charles L. Mee, Doug Wright, Dael Orlandersmith, Culture Clash, Katori Hall, Garret Jon Groenveld, Lauren Yee, Marisela Treviño Orta, and Torange Yeghiazarian. She is LMDA's Executive VP Freelance (through July 9th) & Regional VP Metro Bay Area. Her career began in regional theatre institutions as Dramaturg & Literary Manager for The Wilma Theater, San Jose Rep, and San Diego Rep. She is the proud recipient of the Elliott Hayes Award 2015 for her work as dramaturg of the four-city premieres of Marcus Gardley's *the road weeps, the well runs dry*, part of the Lark Play Development Center's Launching New Plays initiative. Nakissa served as Respondent & Judge for the 2011 LMDA/KCACTF Student Dramaturgy Award, and LMDA Conference Co-Chair with Michele Volansky for Philadelphia 2004. Recent world premiere credits include dramaturg for Oregon Shakespeare Festival this season on *The River Bride* by Marisela Treviño Orta; Orta's *Heart Shaped Nebula* at Shotgun Players; *Isfahan Blues* by Torange Yeghiazarian, with music by Marcus Shelby, for Golden Thread and African-American Shakespeare Co.; director of the Brava Studio Sessions reading of Orta's *Wolf at the Door*; and *Be Bop Baby: A Musical Memoir*, written in collaboration with Margo Hall, with music by Marcus Shelby. Upcoming: a *Play on!* commission of *King Lear* with Marcus Gardley at Oregon Shakespeare Festival. Keep an eye out for the second LMDA Newsletter coming to your inbox today!

Joanna Falck is in her 10th season as Literary Manager at the Shaw Festival Theatre. Previously, she was the Literary Manager at the Tarragon Theatre. As a freelance dramaturg, she has worked across Canada with companies including Royal Manitoba Theatre Centre, fuGen Asian Canadian Theatre, Nightwood Theatre, Theatre Panik, Arts Club Theatre Company (Vancouver), Banff Playwrights' Colony, Native Earth Performing Arts, Cabaret Company/Buddies in Bad Times and Canadian Stage Company. She has taught at York University and the University of Alberta and was a PhD candidate at the University of Toronto. She was on the founding board of LMDA Canada and is currently on the theatre committee for the Toronto Arts Council and the steering committee for the Equity in Theatre initiative.

Norman Frisch is a dramaturg and performance curator, currently based in New York City. Since the 1980s, he has been programming the seasons of arts centers and festivals across the country and abroad. He has also worked in a dramaturgical capacity alongside many of America's finest ensembles and directors, among them: Reza Abdoh, American Opera Projects, The Builders Association, Figures of Speech Theater, Peter Sellars, SITI Company and The Wooster Group. He has very, very slowly been organizing a soon-to-

be-launched initiative entitled DRAMATURG U -- a nexus of ongoing learning opportunities and resources for professional dramaturgs. To learn more about it, button-hole him during the Conference, or email: NFrisch@aol.com

June Fukumura is a Vancouver based Japanese-Canadian theatre artist with a BFA in Theatre Performance and Certificate in Sustainable Community Development from Simon Fraser University. June is the Co-Artistic Director of Popcorn Galaxies, a theatre company with an interest in site specific work. Popcorn Galaxies has independently produced six shows since 2013 and is currently working on their new immersive parade-theatre performance, *Apocalypse Parade*. She is also the Co-Founder of New(to)Town Collective, an interdisciplinary artist collective which provides collaborative and accessible training opportunities for emerging performers. Her personal practice includes Grotowski inspired theatre, clown, dance, directing, and devised theatre. She is also a budding community engaged theatre artist with experience working in the Downtown Eastside neighborhood.

Desmond Gallant is an Associate Professor and the Chair of the Department of Theatre and Dance at Florida Atlantic University. He has an MFA in Directing from FAU and a BFA in Acting from Concordia University in Montreal, his native city. As a member of the faculty, he has directed many productions including, most recently, Ibsen's *The Pillars of Society*, Chekhov's *The Cherry Orchard*, Miller's *The Crucible*, *Therese Raquin* by Neal Bell, and *Cloud 9* by Caryl Churchill. He is also Producing Director of Theatre Lab, the new professional resident theatre company at FAU, which is dedicated to the development and production of new plays in American Theatre. He teaches directing, graduate acting, and both graduate and undergraduate script analysis. Prior to his arrival at FAU, Desmond worked for six years as the Literary Manager at the now defunct Florida Stage in West Palm Beach, Florida. He has directed, dramaturged, and acted in countless productions in both the U.S. and Canada. He is married with two wonderful children, loves hockey, and misses the snow.

Nichole Gantshar, executive director at Rochester City Ballet, worked in dramaturgy and literary management for 17 years before becoming an arts administrator. This year, she commissioned a world premiere of *The Ugly Duckling* and is proud of the ballet's annual sensory-friendly performances. Nichole has worked for the Tulsa Ballet, Pittsburgh Ballet Theatre, Richmond Ballet, Syracuse Stage, Hangar Theatre, Playwrights Horizons, Pittsburgh Public Theatre, Milwaukee Ballet, Atlanta Ballet, and others. Nichole received her BFA from the University of Wisconsin-Milwaukee and MFA from the University at Stony Brook and has taught at Syracuse University, University at Stony Brook, and University of Pittsburgh. Apart from her career in the arts, Nichole served as a Legislative Aide in Congress and as a journalist. She's the treasurer of LMDA and would love to talk to anyone interested in learning more about grant writing and volunteering on the finance committee.

Maddie Gaw is a dramaturg, arts administrator and recent Bay Area transplant. In the Bay Area she has worked with Marin Theatre Company, foolsFURY Theatre Company, and is currently working with Playwrights Foundation as a production assistant for the 2016 Bay Area Playwrights Festival. Production dramaturg: *Anne Boleyn*, *Swimmers*, *My Mañana Comes* (Marin Theatre Company), *The Love of the Nightengale* (Constellation Theatre Company). Assistant dramaturg: *The Invisible Hand* (Marin), *Soups, Stews and Casseroles: 1976* (Cleveland Play House).

David Geary is a playwright and dramaturg who has worked extensively in the New Zealand and Canadian theatre worlds. His dramaturg creed is: Protect, Serve... and Provoke (a little). Working out of Vancouver, David teaches playwrighting at PTC Playwrights Theatre Centre and screenwriting in the film department of Capilano University. Of Māori blood, David is particularly interested in Indigenous theatre, and recently wrote the article "#MYRECONCILIATIONINCLUDES...JUST DANCE!" for *Performing Indigeneity: New Essays on Canadian Theatre* (Playwrights Canada Press Toronto 2016).

Charles Haugland manages Artistic Programs and Dramaturgy for the Huntington Theatre Company, and is currently in his eighth season with the company. At the Huntington, he has collaborated on dramaturgy for world premiere productions by Craig Lucas, Gina Gionfriddo, Lydia Diamond, Melinda Lopez, Ryan Landry, Kirsten Greenidge, and Stephen Karam, among others. He has also served as dramaturg on productions of classic plays directed by Melia Bensussen, Maria Aitken, Peter DuBois, and Nicholas Martin. His dramaturgy has appeared in publications by TCG Books, Oregon Shakespeare Festival, Company One, the Boston Symphony Orchestra, and Arizona Theatre Company. He was a 2009/2010 recipient of the TCG Future Leaders grant. He interned at Actors Theatre of Louisville/Humana Festival. He is a graduate of Illinois Wesleyan University.

Scott Horstein's freelance dramaturgy credits include Denver Center, Oregon Shakespeare Festival, Berkeley Rep, and the Old Globe. He was formerly Manager of Play Development for Cornerstone Theater Company and Literary Director for the Black Dahlia Theater in Los Angeles. He currently serves as Associate Professor of Contemporary Theatre and Dramaturgy at Sonoma State University in the Bay Area, where he is also Chair. He holds an MFA in Dramaturgy from UCSD.

Polly Hubbard serves as the Literary Manager at Steppenwolf, and she was previously a Literary Agent with Abrams Artists Agency (NY). Recent dramaturgical work: Bonnie Metzgar's *Liberty Tree* (Sideshow), Calamity West's *Rolling* (Jackalope), Philip Dawkins' *Charm* (Northlight at Steppenwolf Garage) and Matthew-Lee Erlbach's *Sex of the Baby* (NYC). Selected developmental work: *The Imaginary Music Critic Who Doesn't Exist* by David Mitchell Robinson, directed by Marti Lyons (Steppenwolf's First Look); *Queen* by Madhuri Shekar, directed by Joanie Schultz, *The Last Book of Homer* by José Rivera, directed by Jonathan Berry, and *Seven Spots on the Sun* by Martín Zimmerman, directed by Lisa Portes (Victory Gardens' Ignition Festival); *Dinner Party Play* by Lauren Yee, directed by Jess McCleod and *The Rose Garden* by Troy Deutsch,

directed by Bonnie Metzgar (ATC). Past work with SPACE on Ryder Farm, The Kilroys, Cherry Lane Theatre, 13P, New Harmony Project, Lark Play Development Center, Princess Grace Awards, and Amnesty International. Education: Oberlin College, University of Evansville.

Mead K. Hunter holds an MFA from the Yale School of Drama and earned his PhD at UCLA. He has taught at UCSD and CalArts in the past, and currently teaches dramaturgy and theater history at the University of Portland in Oregon. He is also the artistic director of The New Harmony Project. Recent dramaturgy projects include the world premieres of Quincy Long's *The Huntsmen*, *Ithaka* by Andrea Stolowitz, and Amy Freed's *The Monster-Builder*. Currently he's serving as dramaturg for Doug Langworthy's Play On! project, the *Henry VI* plays.

Jess Hutchinson is a theatre director, dramaturg, and producer. She earned her MFA at UT Austin, where she had the pleasure of collaborating with stellar writers on projects like *'ratio*, *Lyla School*, *70 Secrets of Marmalade Kittens*, *100 Heartbreaks* and *Enter A Woman*, *Pretty Enough*. As Artistic Director of Chicago's New Leaf Theatre, her favorite projects included *Arcadia*, *The Dining Room*, and world premieres of *Burying Miss America*, *Lighthousekeeping*, and *The Man Who Was Thursday*, as well as the world premiere of *Hideous Progeny* for LiveWire Chicago Theater. She was proud to be the 2015-16 NNPN Producer in Residence at Kitchen Dog Theater and a founding member of Austin's groundswell theatre. More at www.jesshutchinson.com

Amy Jensen is a freelance theatre artist in NYC. She has worked with Trusty Sidekick Theatre Company, Alabama Shakespeare Festival's SWP, Hartford Stage's Write On festival, the New York Neo-Futurists, Conni's Avant Garde Restaurant, the Write Now festival, and puppeteers Jeanette Oi-Suk Yew and Spencer Lott. She's currently developing a shadow puppetry performance using interviews from seniors. Among other things, she hopes to talk to people about audience engagement, audio/ installation/ and site-specific performance.

Sara Keats is a Seattle-based freelance dramaturg, a founding member of Umbrella Project, and organizes the Seattle chapter of the Dramaturgy Open Office Hours Project. She has worked with the Satori Group and ARTBARN, Seattle Repertory Theatre, Signature Theatre, the Williamstown Theatre Festival, plus many awesome playwrights. She is a graduate the dramaturgy program at Carnegie Mellon University and a member of LMDA.

Kelly Kerwin is an artistic producer, director, and dramaturg, and is the founding artistic director of The Party Line—a Brooklyn-based theater company. She has served on the artistic staff at the Yale Rep, Steppenwolf, Atlantic, the House Theatre of Chicago, Collaboraction, Salonathon, and as the co-artistic director for the Yale Cabaret's 46th Season. Favorite dramaturgy credits include the world premieres of *Deer and the Lovers*, *Lottie in the Late Afternoon* (Yale's Carlotta Festival of New Plays), *Hit the Wall* (Steppenwolf's Garage Rep; The Inconvenience), *Oblivion* (Steppenwolf's First Look Rep), and *The Sparrow* (The House Theatre of Chicago, Jeff Award: Best New

Play). She earned her BFA from The Theater School at DePaul University in Chicago, and her MFA from the Yale School of Drama. She is a 2016 Mark Bly Creative Capacities Fellow. www.kellykerwin.com

Aaron Krause has worked as a professional journalist for roughly 15 years, covering everything from city council to human interest and arts and entertainment. He has been a theater critic for about 11 years and is currently in between careers, at a "crossroads" so to speak. He is attending this conference because the field of dramaturgy interests him and he wants to learn what it would take to become a dramaturg/literary manager and the amount of job opportunities available.

DD Kugler is a freelance dramaturg in theatre and dance, and the first Canadian president of Literary Managers and Dramaturgs of the Americas (LMDA, 2000-02); in 2011, LMDA presented Kugler the *Lessing Award for Career Achievement*. Kugler served eight seasons as Production Dramaturg with Toronto's Necessary Angel Theatre, and five seasons as Artistic Director of Edmonton's Northern Light Theatre. Since January 1998 Kugler has taught theatre in the School for Contemporary Arts at Simon Fraser University; in 2010 he received one of the three *SFU Excellence in Teaching Awards*.

Richard Kotulski currently works in Strategy and Development for Stillmotion, is the co-Founder and CMO of After Dark Cookies, and is the Chief Ambassador of the Empire of Australia, a multi-medium creative collective telling the stories of a parallel universe. He previously worked as Director of Communications for the CenturyLink Innovations Lab and as COO of venture-backed startup AppFog. Before jumping to the technology industry, Richard served as Literary Programming Assistant and Casting Director for The Wilma Theater and has worked at dozens of other theatres around the country including Portland Center Stage, Profile Theater, Artists Repertory Theatre, Theatre Vertigo and defunkt. He was Founding Artistic Director of Portland Theatre Works. Richard has served on the boards of the Portland Area Theater Alliance, the Philadelphia Dramatists Center, the Creative Coalition of Portland, and was a Barrymore Awards voter for five years. He is also a self-taught web developer who built voting system for the Barrymore Awards and created two SaaS applications used by theatres around the country: LiteraryManager and CastingManager. He has built over 100 web sites and apps.

Douglas Langworthy is the Director of New Play Development at the Denver Center Theatre Company. He held similar positions at the Oregon Shakespeare Festival and the McCarter Theatre. He has translated fifteen plays from the German, by playwrights Bertolt Brecht, Franz Wedekind, Hans Henny Jahnn, Heiner Müller and Heinrich von Kleist, among others. His translation of Goethe's *Faust* was produced in 2006 in New York by Target Margin Theater and the Classic Stage Company. He co-wrote the libretto for *The Sandman*, an opera based on an E.T.A. Hoffmann story with music by Thomas Cabaniss, directed by David Herskovits. With Linda Alper and Penny Metropulos he adapted *The Three Musketeers* and the musical *Tracy's Tiger*, both of which premiered at the Oregon Shakespeare Festival. He is currently translating Shakespeare's Henry VI Parts 1, 2 and 3 for the Play On! project.

Jacqueline E. Lawton was named one of the top 30 national leading black playwrights by Arena Stage's American Voices New Play Institute. She received her MFA in Playwriting from the University of Texas at Austin, where she was a James A. Michener Fellow. Her plays include: *Anna K*; *Blood-bound and Tongue-tied*; *Deep Belly Beautiful*; *The Devil's Sweet Water*; *The Hampton Years*; *Intelligence*; *Love Brothers Serenade*; *Mad Breed*; and *Noms de Guerre*. Lawton has worked as a dramaturg and research consultant at Actors Theatre of Louisville - Humana Festival of New American Plays, the Arden Theater, Arena Stage, Discovery Theater, Ensemble Studio Theater, Folger Shakespeare Library, the Ford's Theatre, Horizons Theater, Howard University, Hub Theatre, Interact Theatre, Kennedy Center VSA Program, Morgan State University, Rorschach Theater Company, Round House Theatre, Theater Alliance, Theater J, University of Maryland, Virginia Stage Company, and Woolly Mammoth Theatre Company. Currently, she serves as a production dramaturg at PlayMakers Repertory. Lawton is a 2012 Theatre Communications Group (TCG) Young Leaders of Color award recipient and an alumna of National New Play Network (NNPN), Center Stage's Playwrights' Collective, and Arena Stage's Playwright's Arena. She is the recipient of numerous awards and fellowships including the 2015-2016 Kenan Institute's Creative Collaboratory Project Grant and two Young Artist Program Grants from the DC Commission on the Arts and Humanities for Playwriting. She is a proud member of the Dramatist Guild of America and honored to serve on the LMDA Bly Creative Grant Capacity Grant and Fellowship Committee.

Amanda Lee: Dramaturg, Freelancer, San Francisco, CA Having recently graduated from San Francisco State University with my Masters in Drama (2014), I am pursuing the field of dramaturgy as a career. My thesis centered on the plays of African American playwright Zora Neale Hurston. I want to specialize in plays by women, with a special highlight on Southern women playwrights. I am especially interested in marginalized female voices from any culture. Other areas of focus include new works, children's theatre, literary adaptations, and Shakespeare. I am also a trained actor, an Assistant Director and Light and Sound Board Designer/Operator (for children's theatre). My outside theatre interests include photography, film (esp. documentaries), travel, Van Gogh pilgrimages, animal advocacy, and volunteering as a reading tutor in the Bay Area with Project Read for adults struggling with literacy issues, and with BookPals as a reader to children in Title I schools.

Waylon Lenk is an Oregon-based dramaturg/producer. He is currently the Shakespeare Dramaturgy Resident at the Oregon Shakespeare Festival and will begin his Ph.D. studies at the University of Oregon this fall with a focus in Native theater. He is also dramaturging Yvette Nolan's translation of *Henry IV Pt. 1* for OSF's Play On! project, and producing Drew Hayden Taylor's *In a World Created by a Drunken God* with Thanks for the Memories Theatre in Ashland this fall. He has previously presented work at Oregon State University, Portland Public Schools, the Piggyback Fringe Festival in Wakefield, Quebec, and at the Sycuan Band of the Kumeyaay Nation's U.S. Grant Hotel. He holds an M.F.A. in dramaturgy from Stony Brook University.

Robert Leveroos is a multidisciplinary artist and insatiable tinkerer based in Vancouver, BC. His work incorporates live art, animation, and handmade objects. Robert creates original performance pieces that have been presented in festivals and venues locally and otherwise and collaborate as a performer, scenographer, and dramaturge with a number of Vancouver companies. For ten years he trained with The Children's Theatre Company in Minneapolis, Minnesota, and graduated from The National Theatre School of Canada in Montreal (acting 2008). Robert served three seasons as Youth Program Manager at The Cultch in East Vancouver, and continues to work with young artists. In September he will graduate with an MFA in Interdisciplinary Studies from Simon Fraser University where he studied dramaturgy with DD Kugler. Robert was honoured to receive SFU's CD Nelson Graduate Fellowship as well as awards from the British Columbia Arts Council and The Canada Council for the Arts.

Mark Lord is Theresa Helburn Chair of Drama and Professor in the Arts at Bryn Mawr College, where he directs the Theater Program. He teaches Performance Dramaturgy at The Headlong Performance Institute and serves as Dramaturg for Headlong, a platform for performance and research in Philadelphia. Recent projects: *Island, Chilmark 2016* (dramaturg, Headlong, The Yard), *King Lear* (director, Bryn Mawr), *Midway Avenue* (dramaturg, Nichole Canuso Dance Company). Upcoming: *Quiet Circus* (Headlong).

Corianna Moffatt is an actor, producer, dramaturg, and collaborator with a penchant for new theatrical work and a hankering for questioning the impossible. She is the Associate Producer of Playwrights' Commons, the Conference Planner for Literary Managers & Dramaturgs of the Americas, and the Boston Bootown Co-Producer for Grown-up StoryTime (GUST), a smash hit writing/storytelling community event. Corianna recently completed a traveling interview project entitled "Impossible Questions Tour," which explored how moments of crisis affect people's personal philosophies on life, love, and loss. She is known in Germany as Miss Holiday Spirit from the Christmas song *Just You, Noël*. She is entering BU's Theatre MFA program in the fall. Basically, she is up for anything. www.ImpossibleQuestionsTour.com

Bryan Moore (MFA, University of Iowa) is an Associate Professor and Director of Theatre at Concordia University, Nebraska. He is the Dramaturgy Focus Group Representative for the Association for Theatre in Higher Education (ATHE). With LMDA, Bryan has served as the Vice President of University Relations, co-organizes the annual U-Caucus Hot Topics session, and co-edited the online LMDA University Caucus SourceBook, Volume 4. His 20 years of theatre experience includes new play and production dramaturgy, applied theatre, technical theatre, directing, and acting, with research interests in social/cultural identity and use of storytelling in drama.

Jolene Noelle (Program Director) is a freelance dramaturg, director, and theatrical wanderer. Her interests include devised theatre, physical theatre, and anything that exists in extremes. Jolene has been investigating the efficacy of horror aesthetics on stage, often directing and writing about the horror genre. Recent credits include: Dramaturg: *Exposure*, Next In Line Productions; *The Hour of the Star*, Columbia Stages; *Ripper*, Times Scare; *Lilith*, Columbia Univ. Asst. Director: *BLACKOUT*:

House. Director: *Video Clare or I C U CLRLY*, Columbia Univ. Literary Fellow: Geva Theatre. Program Director: Theaterlab. MFA: Dramaturgy, Columbia University.

Sally Ollove is a freelance director and dramaturg who splits her time between Philadelphia, PA and Seattle, WA. She is the Associate Artistic Director of the Bearded Ladies Cabaret and the Resident Dramaturg at Azuka Theatre. Formerly the Literary Manager at Arden Theatre Company, she has also worked with ACT Theatre (Seattle), Theatre Exile, Gas & Electric Arts, Lantern Theatre, and Philadelphia Theatre Company among others and has taught at the University of the Arts and Rowan University. Sally is a graduate of the ART/MXAT Institute for Advanced Theatre Training at Harvard and a member of the 2011 Director's Lab at Lincoln Center.

Shelley Orr is a dramaturg and theatre scholar, specializing in Twentieth and Twenty-First Century theatre. She is an assistant professor in San Diego State University's School of Theatre, Television, and Film, where she heads the Master's in Theatre Arts and advises student dramaturgs. Her professional credits include dramaturging at the San Diego REP for *Sex with Strangers* (upcoming season), *The Oldest Boy*, and *A Weekend with Pablo Picasso*, at La Jolla Playhouse on Beckett's *Happy Days*, and on *9 Parts of Desire* for Mo'olelo Theatre. She dramaturged Marguerite Duras's *Savannah Bay* at New York's Classic Stage Company. She is working on a world premiere dance theatre piece with original music that is currently in development. Her work has appeared in *Theatre Topics*, *TheatreForum*, *Theatre Journal*, and *American Theatre*. Orr is a past president of Literary Managers and Dramaturgs of the Americas (LMDA), and serves on its Board of Directors.

Ramona Ostrowski is the Associate Producer of HowlRound at Emerson College and the Literary Manager at Company One Theatre. Previously, Ramona worked as the Executive and Development Assistant at ArtsBoston and the Literary Associate at the Eugene O'Neill Theater Center. An advocate for new plays, Ramona has worked on various projects as a dramaturg, reads scripts for multiple companies, and is an editor of the New England New Play Alliance's weekly newsletter. Ramona is a member of LMDA and a graduate of Boston University.

Chelsea Phillips is an Assistant Professor of Theatre and the Head of Dramaturgy at Villanova University. Her work includes production dramaturgy and educational outreach with artists from the Royal Shakespeare Company, the American Shakespeare Center, and Manhattan Shakespeare Project, as well as the development of new and devised work with Ohio State University, the for/word Company, and UK solo artist Peter Cutts. She holds an MFA from Mary Baldwin College and a PhD from Ohio State. When wearing her theatre historian hat, she researches the history of pregnancy on the 18th century London stage.

Geoff Proehl teaches, dramaturgs, and directs at the University of Puget Sound in Tacoma, Washington. Prior to Puget Sound, he taught dramaturgy at Villanova University, where he supervised the work of graduate student dramaturgs on university and professional productions. He is the author a study of American family drama:

Coming Home Again: American Family Drama and The Figure Of The Prodigal (Fairleigh Dickinson, 1997). He contributed to and co-edited, with Susan Jonas and Michael Lupu, *Dramaturgy in American Theater: A Source Book* (Harcourt Brace, 1997). His most recent book *Toward a Dramaturgical Sensibility: Landscape and Journey* with DD Kugler, Mark Lamos, and Michael Lupu (Fairleigh Dickinson, 2008) received the Outstanding Book Award in 2009 from the Association for Theatre in Higher Education. Proehl was president of Literary Managers and Dramaturgs of the Americas from 1998-2000. In the summer of 2015, he was, with dramaturg DD Kugler, a writer-in-residence at Tofte Lake Center (Liz Engelman, director) in the Boundary Waters of Minnesota.

Brian Quirt is Artistic Director of Nightswimming, a Toronto dramaturgical company that has commissioned 30 works of dance and drama. Brian also serves Director of the Banff Centre Playwrights Colony. He is the current Board Chair and a past-President of the Literary Managers & Dramaturgs of the Americas, and two-time recipient of LMDA's Elliott Hayes Award for Outstanding Achievement in Dramaturgy. He has created and directed eight of his own plays; in 2017 *Why We Are Here!* will tour to Calgary's High Performance Rodeo and *These Are The Songs That I Sing When I'm Sad* will tour to Vancouver's Boca del Lupo. As a director, his recent credits include premieres of these Nightswimming commissions: Carmen Aguirre's *Broken Tailbone* (on tour in 2017), Anita Majumdar's *The Fish Eyes Trilogy* (2014-17 national tour), Carmen Aguirre's *Blue Box* (2012-2014 national tour), Anosh Irani's *Bombay Black* (Cahoots Theatre and tour), and Judith Thompson's *Such Creatures* (Theatre Passe Muraille). He has been Interim Artistic Director of the Great Canadian Theatre Company, Company Dramaturg at Factory Theatre, and Dramaturg at the Theatre Centre.

Roxanne Ray is a dramaturg, playwright, and scholar, whose plays have been produced in Seattle, Portland, Boston, New York, and Scotland. Her writing has been published in *Hawai'i Review*, *Onion River Review*, and *Wings*, and she spent a wonderful month at the Hedgebrook writer's colony in 1994. She is currently employed at the University of Washington in Seattle and writes about theatre and performance for the International Examiner. She previously completed a new adaptation of *Frankenstein* for Burien Actor's Theater and served as dramaturg for Sound Theatre Company's production of *Dogg's Hamlet*, *Cahoot's MacBeth*, and invites further inquiries to her website at www.RoxanneRay.net.

Gavin Reub is a director, dramaturg, and producer. He is the Artistic Director and Company Dramaturg for The Seagull Project for which he has directed at ACT Theatre, and the Ilkhom Theatre in Tashkent, Uzbekistan. He was the recipient of the Gregory Award for Outstanding Production for The Seagull Project's 2015 *The Three Sisters*. Their *The Cherry Orchard* will premier at ACT Theatre in February 2017. Gavin is the Director of Creative Development for Umbrella Project, a Seattle-based new play advocacy group. He has worked at the Seattle Repertory Theatre, Intiman Theatre, Seattle Shakespeare Co, Annex Theatre and Book-It Repertory Theatre, where he was the Casting Associate for three years. He graduated from the University of Washington and was a member of the 2014 Lincoln Center Directors Lab.

Rose Riordan: Associate Artistic Director Rose is in her 19th season at Portland Center Stage, where she serves as associate artistic director. At PCS she has directed *Our Town*, *The People's Republic of Portland* (2013 and 2015), *Vanya and Sonia and Masha and Spike*, *The Typographer's Dream*, *LIZZIE*, *A Small Fire*, *The Mountaintop*, *The Whipping Man*, *The North Plan*, *Red*, *One Flew Over the Cuckoo's Nest*, *A Christmas Story*, *The 25th Annual Putnam County Spelling Bee*, *The Receptionist*, *A Christmas Carol*, *Frost/Nixon*, *How to Disappear Completely and Never Be Found*, *Doubt*, *The Underpants*, *The Pillowman* and *The Thugs*, which won four Drammy Awards, including Best Ensemble and Best Director. She has also recently directed, for various other theaters, Adam Bock's *Phaedra*, *The Passion Play*, *Telethon* and *The Receptionist*. In 1999 she founded Portland Center Stage's annual JAW: A Playwrights Festival. JAW has been instrumental in developing new work for the PCS repertory: *Threesome*, *Bo-Nita*, *The People's Republic of Portland*, *The Body of an American*, *The North Plan*, *Anna Karenina*, *Outrage*, *Flesh and Blood*, *Another Fine Mess*, *O Lovely Glowworm*, *Celebrity Row*, *Act a Lady*, *The Thugs* and *A Feminine Ending*. Rose has also directed some of the staged readings for JAW festivals: *The Thugs* (2005), *Telethon* (2006), *A Story About a Girl* (2007), *99 Ways to F*** a Swan* (2009), *The North Plan* (2010), *San Diego* (2012), *The People's Republic of Portland* (2012), *Mai Dang Lao* (2013) and *A Life* (2014). She enjoys being part of a company committed to new work and having a beautiful building in which to work.

Dmae Roberts is a two-time Peabody winning radio producer/writer whose work has aired on NPR and PRI. Her Peabody award-winning documentary *Mei Mei, a Daughter's Song* is a harrowing account of her mother's childhood in Taiwan during WWII. She adapted this radio documentary into a film. She won a second Peabody-award for her eight-hour *Crossing East*, the first Asian American history series on public radio. She received the Dr. Suzanne Ahn Civil Rights and Social Justice award from the Asian American Journalists Association and was selected as a United States Artists (USA) Fellow. Her essays have been published in Oregon Humanities magazine, *Reality Radio* (UNC Press), Alexander Press and The Sun Magazine and *Mothering in East Asian Communities* book collection by Demeter Press. Roberts has been writing a personal column for the Asian Reporter since 2010 and produces/hosts Stage & Studio, a weekly show on the arts on KBOO radio. Her book *The Letting Go Trilogies: Stories of a Mixed-Race Family* was released in 2016. As a theatre artist, she has won two Drammys, one for her acting and one for her play *Picasso In The Back Seat*, which also won the Oregon Book Award.

Maren Robinson has been a dramaturg for forty-nine productions including seventeen new works or adaptations. She has worked with Chicago theatres such as Court, Strawdog, Eclipse, Caffeine, Greasy Joan, as well as Lifeline, where she is an ensemble member and TimeLine, where she is resident dramaturg and a company member. She toured with Montana Shakespeare in the Parks, was an artistic intern at Steppenwolf. She has been a presenter at the Chicago Humanities Festival, Chicago Ideas Week and the Theatre (Un)Conference. Maren is an adjunct instructor The Theatre School at DePaul and the Associate Director of the Master of Arts Program in Humanities at the University of Chicago. She holds a BA in English

Literature from Montana State University and an MA in Humanities from the University of Chicago. She is the Chicago Metro VP for Literary Managers and Dramaturgs of the Americas.

Jenna Rodgers is a mixed-race Dramaturg and Director based in Calgary, Canada. She is the Associate Dramaturg at the Playwright's Colony at the Banff Centre for the Arts. She is the Artistic Director of Chromatic Theatre – a company dedicated to producing and developing work by and for diverse artists. In partnership with Stage Left Productions, Chromatic Theatre co-produces the Calgary Congress for Equity and Diversity in the Arts (CCEDA), which exists to broaden the appreciation of diverse artists, art forms and artistic practices in Calgary's professional arts community. Jenna holds a MA in International Performance Research from the universities of Amsterdam and Tampere.

Brad Rothbart: WARNING: There has been a Wild Rothbart sighting in the area. If you stumble upon him, there is no cause for alarm. He has been classified as odd, yet ultimately harmless. However, here is some information about him, should you come across him in your travels.

Characteristics: The Wild Rothbart is an old, Jewish, grumpy hedonist, easily identifiable by his limp, love of bright-colored clothing, and receding hairline. Often starts sentences in the middle of a thought and expects you to follow along. Is known to go on associative flights of fancy. Overeducated and underemployed, he is funny, kind and loyal, with a dark and twisted sense of humor and a love for passionate intellectual debate. The Wild Rothbart is known to talk a great deal, as well interrupt others, as a way of showing excitement about, and connection to, your ideas. He states that this is a feature of the Jewish communication style, and should be understood as a compliment, rather than being viewed as problematic.

Known likes of the Wild Rothbart Thrilled to be the incoming VP of Grants and Awards, as it satisfies a long-held desire to be Oprah on Giveaway Days, while simultaneously allowing him to work more closely with a fantastic group of people, all of whom are dedicated to rewarding great work. Theatre and dramaturgy of all sorts, especially process-based New Play Development, and will admit to fangirling over both Sutton Foster and Lin-Manuel Miranda. Sports addict, both fantasy and actual, and a huge fan of all Philadelphia sports teams. Late-night intellectual discussions over drinks. The writings of David Foster Wallace. Traveling, then eating his way through new cities. On purpose, he has not put any credentials or theatrical history in this bio, as he prefers to get to know people in person, and believes we all are more than our resumes. (Cue *A Chorus Line*.) All in all, the Wild Rothbart is extremely happy to be here in Portland with all of you. amazing dramaturgs and wonderful people. He can always be reached at scrdchao@icloud.com

Olga Sanchez, AD Emerita for Milagro, the NW's premier Latino arts & culture organization, served as the company's Artistic Director from 2003-2015. She is an actor, director, writer, educator whose directorial work has been seen in Portland, Seattle, New York City, Martha's Vineyard, Peru, Venezuela and Cuba. Most

recently she served as dramaturg for Luis Alfaro's DELANO, workshopped at OSF's Latino Playwrights Project; co-directed Milagro's Rolling World Premiere of INTO THE BEAUTIFUL NORTH an adaptation by Karen Zacarías of the novel by Luis Alberto Urrea, and wrote BROKEN PROMISES, a bilingual play about teen prostitution, which Teatro Milagro tours throughout the US through November 2016. In 2015, her work received a Portland Drama Critics' DRAMMY award for Outstanding Achievement in Devised Work for ¡O ROMEO!, at Milagro. A founding member of the Portland-based Latino writers' group Los Porteños, her work has been published by Elektrik Milkbath Press, Rio Grande Press and Rain City Projects. She edited the book, "Teatro de los Muertos", a collection of photographs by Russell J. Young of Milagro's Dia de muertos shows, and penned a column on local Latino arts and culture for El Hispanic News, Oregon's bilingual newspaper, from 2012 to 2015. Olga served on the Executive Committee and the Diversity Task Force for Theatre Communications Group's board of directors, and currently serves on the Steering Committee for the Latina/o Theatre Commons, a program of HowlRound at Emerson College. She earned her B.A., Theatre, from Hunter College, C.U.N.Y.; MA in Human Development, specialization in Bicultural Development, from Pacific Oaks College Northwest; and is currently based in Eugene, Oregon, pursuing a Doctorate in Theatre Arts at the University of Oregon.

Luan Schooler is the Director of Literary Development & Dramaturgy at Artists Repertory Theatre in Portland, Oregon. She previously served as Literary Manager/Dramaturg for Berkeley Rep, and has been dramaturg to projects at Oregon Shakespeare Festival, Perseverance Theatre, California Shakespeare Festival, and A Traveling Jewish Theatre. She is currently working with Lisa Peterson on Lisa's translation of *Hamlet* for OSF's Play On! project.

Jess K Smith is the Founder and Co-Artistic Director of ARTBARN (artbarnfestival.com), a freelance director (jessksmith.com), and an Assistant Professor of Theatre Arts at the University of Puget Sound. As a freelance director, she focuses on generative work, adaptations, interdisciplinary collaborations, and imaginative interpretations of classic texts. With ARTBARN, she stages large-scale immersive pieces in non-traditional theatre settings. Her work has been seen in New York, Seattle, Portland, Prague, and South Africa. Her essay, "The Hero in the Human" was published in the book *Deja Donne: Dance in Action* (Editoria & Spettacolo), and her essay "Women Directors: Language Worth Repeating" was featured on Howlround. She holds a B.A. in Theatre (Honors) and Psychology from the University of Puget Sound and an M.F.A. in Directing from Columbia University.

Janine Sobeck Knighton is the Dramaturgy Specialist at Brigham Young University and a freelance dramaturg. She is also the current VP Communications for the Literary Managers and Dramaturgs of the Americas. Previously, Janine worked as the Artistic Associate: Literary at Arena Stage in Washington D.C., where she was the head dramaturg, literary manager, and producer of new work. In 2009 she was awarded the Dramaturgy Debut Award from the Association for Theatre in Higher Education. Janine

is currently working on her 2nd and 3rd feature film and will begin her new role as the director of new plays and films at Utah Valley University in the fall.

Fly Steffens is a playwright, dramaturg, and musician. Fly received her BA in Playwriting and Dramaturgy from Peck School of the Arts, where she was also an Associate Instructor of Theatre before traveling across the United States on foot and bicycle. She is currently pursuing her MFA in Generative Dramaturgy at the University of Arizona in Tucson. As an artist and an educator, Fly has worked with Milwaukee Repertory Theater, Milwaukee Chamber Theatre, Playhouse on the Square (Memphis, TN), Shakespeare & Company (Lenox, MA), Spooky Action Theater (Washington, DC) and The Drama League (NYC), among others. Fly is a member of the Dramatists Guild.

Gabriella Steinberg is a freelance dramaturg and adapter in her early career. She graduated from Sarah Lawrence College in 2014 where she was the literary manager of the college's theater department funded PlayGround Theatre Co. under the mentorship of Ensemble Studio Theatre's Associate Artistic Director, Graeme Gillis. She's interned at The Public Theater as their Press Intern during the Winter-Summer 2015 season (from *Hamilton* through Shakespeare in the Park '15), and most recently as the Literary/Artistic intern at Second Stage Theatre. She is now an employee at Playbill.com. Gabriella has provided dramaturgy for new and classic plays on the east and west coasts and abroad in Ireland, where she provided research and text-arrangement dramaturgy for the Irish premiere of *Cleansed* by Sarah Kane. Find her on her blog at gjsdramaturgy.tumblr.com where she often muses about theatrical narratives explored in non-theatrical contexts. Say hi at gsteinberg10@gmail.com!

Gwydion Suilebhan is the Project Director of the New Play Exchange for the National New Play Network. An NNPN alumni playwright, Gwydion is the author of TRANSMISSION, THE BUTCHER, REALS, ABSTRACT NUDE, THE CONSTELLATION, LET X, THE FAITHKILLER, CRACKED, and ANTHEM. His work has been commissioned, produced, and developed by Centerstage, Ensemble Studio Theatre, the National New Play Network, Gulfshore Playhouse, Forum Theatre, Theater J, Theater Alliance, and the Source Theater Festival. In addition to leading the NPX for NNPN, Gwydion is currently serving as Director of Brand and Marketing for Woolly Mammoth Theatre Company and as Artistic Director of The Welders. Gwydion has consulted widely on the intersection between theater, the arts, and technology. His clients have included Ford's Theatre, the Playwrights Center, and the Dramatists Guild, among others. His recent speaking engagements include South by Southwest, TCG, LMDA, the Dramatists Guild, CityWrights, APASO, TEDxMichiganAve, and TEDxWDC, and his commentary appears on HowlRound, 2am Theatre, and at www.suilebhan.com.

LaRonika Thomas is a doctoral candidate at the University of Maryland with research interests in dramaturgy and cities, performances of urban planning, cultural space and cultural policy, particularly in 21st century Chicago, online archiving and databases in the new play world, and technology and performance. A professional dramaturg, producer, and writer, LaRonika worked in arts education, literary management, and dramaturgy in Chicago and in the Baltimore/DC area for a decade before returning to school for her doctorate. She has worked in various capacities with the Goodman Theatre, the Public

Theater, Chicago Shakespeare Theatre, Woolly Mammoth Theatre Company, Centerstage, The Playwright's Center, The Neo-Futurists, and Writers' Theatre, among others. Her work has been funded by LMDA, the University of Maryland, and the City of Chicago. Her chapter, "Digital Dramaturgy and Digital Dramaturgs" is included in the volume, *The Routledge Companion to Dramaturgy*. She has been involved with LMDA since 2002 and currently serves as the (outgoing) Vice President for Regional Activity for LMDA and as the Electronic Communications Co-Chair for ATHE's Dramaturgy Focus Group.

Jeff Turner is Professor of Theatre Arts at Hamline University in Saint Paul, Minnesota. In addition to academic responsibilities, Jeff works as a freelance dramaturg in the Twin Cities. He has most recently worked with Walking Shadow Theatre Company and Theater Latte Da.

Michael Wheeler is currently Executive Director of Generator, a mentoring, teaching, and innovation incubator that empowers independent artists, producers and leaders in Toronto. He has also worked as a co-curator of The Freefall Festival with The Theatre Centre, co-curator of HATCH emerging artist projects with Harbourfront Centre, and as a Neil Munro Intern Director at The Shaw Festival. As Founding Artistic Director of Praxis Theatre and a theatre director, he has produced and created independent theatre for the past twelve years including *Rifles* (2 Dora nominations) the World Premiere of *Jesus Chrysler* by Tara Beagan presented in association with Theatre Passe Muraille, and a National Tour of the SummerWorks Award-winning G20 drama *You Should Have Stayed Home*, which crowd-sourced over 300 volunteer performers including 2 Members of Parliament as it crossed the country. Much of Michael's work in the theatre has intertwined with online tools, as he operated and curated websites like PraxisTheatre.com (Winner Best Blog Post & Best Arts and Culture Blog: Canadian Blog Awards), DepartmentOfCulture.ca, AfricaTrilogy.ca., WreckingBall.ca and most recently SpiderWebShow.ca. He holds a Masters of Fine Arts from The American Repertory/Moscow Art Theatre Institute for Advanced Theatre Training at Harvard University.

Bob White is in his fifth season as Director of New Plays at the Stratford Festival in Canada. As well as heading play development programs for the Festival, Bob has served as dramaturg on Hannah Moscovitch's *Bunny*, Olivier Kemied's *The Aenied*, Kate Hennig's *The Last Wife*, Michel Marc Bouchard's *Christina*, *The Girl King*, John Murrell's *Taking Shakespeare*, Alon Nashman and Paul Thompson's *Hirsch* and the Jillian Keiley productions of *The Diary of Anne Frank* and *Alice Through the Looking Glass*. Prior to his Stratford engagement, Bob spent twenty two years at Calgary's Alberta Theatre Projects, the last nine as Artistic Director. At ATP, he headed the annual Enbridge playRites Festival of New Plays, widely regarded as one of Canada's premier new play showcases. Other significant attachments include Co-director, Banff Playwrights Colony (1997-2009), Artistic Director, Factory Theatre, Toronto, (1978-87) and Dramaturge, Playwrights Workshop Montreal (1975-78). Bob is a member of The Order of Canada.

Holly Wigmore is an actor, producer, and grant writer living in Portland, Oregon. She is a proud ensemble member of Theatre Vertigo, a local company whose mission is to engage audiences by producing high-quality, ensemble driven theatre with a focus on producing and developing new works. She serves as Vertigo's Literary and Grants Manager, and heads their new play development program. Holly is a graduate of the PCPA Theatrefest Actor Training Program.

Richard Wolfe is multi-award winning director, dramaturg and specialist in contemporary theatre and performance. Plays he's directed recently include: the Canadian premiere of *The Invisible Hand* by Ayad Akhtar, *Empire of the Son* by Tetsuro Shigematsu, *Blasted* by Sarah Kane and *Terminus* by Mark O'Rowe. Six new Canadian plays which he's directed have gone on to publication by Talon Books and Scirocco Drama. He's also done full productions or workshops of plays that have been translated into English from French, German, Japanese, Spanish, Mandarin and Russian. Richard is the current Canadian president of the Literary Managers and Dramaturgs of the Americas. He's been the Artistic Director of Pi Theatre (located in Vancouver, BC) for the past eight years. He studied theatre at the University of Saskatchewan and The College of New Jersey. He received his MFA in Directing from UBC.

Taylor Wycoff is the resident dramaturg for Cygnet Theatre Company (where she also serves as the Director of Outreach and Education) and is a proud company member of the community based theatre company Circle Circle dot dot. She has taught for Playwrights Project, KidsAct!, CCdd, and has participated in numerous new play festivals in the San Diego area. Ms. Wycoff specializes in the relationship between minority performance art and the social sphere, and has had the privilege of presenting her research at the ATHE annual conference, the Philadelphia Theatre Research Symposium, and the Western Political Science Association annual conference. Favorite dramaturgical credits include Red Planet Respite (Circle Circle Dot Dot), Stupid F**king Bird, When the Rain Stops Falling, The Motherf**ker with the Hat, Spring Awakening, Maple and Vine, Travesties, Assassins (Cygnet), Kita y Fernanda, and Yellow Face (Mo'olelo). Ms. Wycoff holds a BA in Theatre Arts and International Relations from the University of San Diego and is a member of Phi Beta Kappa.

Scott Yarbrough is Third Rail's Founding Artistic Director. Scott earned a Bachelor's degree in Theatre from Oklahoma Baptist University, a Master's of Arts degree in Theatre History and Dramatic Literature from Louisiana State University, and a Master's of Fine Arts degree in Directing from Ohio University. He served as Assistant to the Artistic Director at both the Contemporary American Theatre Festival and the Monomoy Theatre. He was an Associate Producer of the Off-Broadway revival of *Fool For Love* and a press assistant for numerous Broadway and Off-Broadway productions. In Portland, he taught with the Haven Project and with Portland Center Stage for their Visions and Voices and Promising Playwrights programs. He founded Third Rail in 2003 and has received recognition as Outstanding Director four times by the Drammy Committee and has led the company to 35 total Drammy Awards. Directing credits with Third Rail: *Mr. Kolpert*, *Static*, *The Night Alive*, *The Beauty Queen of Leenane*, *Noises Off*, *Sweet and Sad*, *That Hopey Changey Thing*, *Collapse*, *The Pain* and *The Itch*, *Last of*

the Boys, The Wonderful World of Dissocia, Kiss Me Like You Mean It (U.S. Premiere), The Gray Sisters (World Premiere), The Lying Kind, Fabuloso, A Skull In Connemara, Dead Funny, Nobody Here But Us Chickens, Shining City, Grace (Drammy Award), A Lesson From Aloes (Drammy Award), Number Three (World Premiere), The Pavilion, The Lonesome West (Drammy Award), Dirty Story, Recent Tragic Events (Drammy Award). Other directing credits: Gruesome Playground Injuries, Chesapeake, Taking Steps, Red Noses, Coyote Ugly (2 productions), Lone Star, Laundry and Bourbon, Pvt. Wars, Italian American Reconciliation, Landscape of the Body, The Road to Mecca, Found A Peanut, The Ghost Train, The Farce of Scapin, She Stoops to Conquer, and The 15-minute Hamlet.