

## **LMDA 2014 BIOS**

**Rachel Abrams** is a rising senior in the dramaturgy program at Carnegie Mellon. There, she has had the great fortune to study under Dr. Wendy Arons, Megan Rivas, Heather Helinsky, and Dr. Michael Chemers. Rachel is particularly interested new play dramaturgy and bringing communities together through the arts. This summer, Rachel works as an intern at Abrams Artists Agency (no relation to Harry Abrams) for the New York Literary Division.  
<http://rabramsdramaturgy.wordpress.com>

**Lynda Adams** is a director, choreographer, movement coach, teacher and sometimes performer hailing from Alberta Canada. She has a masters degree in choreology from the Laban centre in the UK and has taught in theatre programs across western Canada. Lynda was artistic associate at Northern Light Theatre in Edmonton, Alberta for six years, where she received an Outstanding Choreography Sterling Award for Daniel McIvor's 2-2 Tango and directed the English speaking premiere of Mou Sen's File Zero - A Theatre Poem. Currently, Lynda is a full time faculty member in the Theatre Performance and Creation program, at Red Deer College where she helped develop and then directed the world premiere's of Mieko Ouch's The Dada Play and Vern Thiessen's Wuthering Heights. Lynda also co-chairs Scripts at Work -Central Alberta's Playwright Series and next year, will be traveling to Nakai Theatre in Whitehorse, Yukon to workshop and direct a new musical entitled Dogtown!

**Jess Applebaum** has been working as a dramaturg in New York City for the past twelve years with companies such as One Year Lease, Enthuse Theater, Yinzerspielen and directors Anna Brenner and Simón Hanukai. She finished her MFA in Dramaturgy at Columbia University in 2012. The culmination of that work was a trip to Prague where she presented part of her thesis: "Standing the Dramaturg on Her Head: A Call for New Perspectives on Training" at the Prague Quadrennial's symposium Devised Dramaturgy: A Shared Space. In 2004 she earned her Master's Degree in Performance Studies at NYU and served as editorial assistant for *TDR: The Drama Review*. Her upcoming article "Finding the Hyphenate - Embodying Dramaturgy" will appear in the *The Routledge Companion to Dramaturgy*, edited by Magda Romanska.

**Izumi Ashizawa** is the artistic director of Izumi Ashizawa Performance, and Assistant Professor of Directing and Devising Theatre at SUNY Stony Brook. Based on Japanese physical performance techniques, and originally founded in 2002, Izumi Ashizawa Performance explores the physical story-telling with unconventional puppetry and object animation. Ashizawa's devised pieces were performed internationally. Izumi Ashizawa won numerous awards including the Medal of Honor for Cultural Excellence from the City of Piura in Peru, the Kennedy Center American College Theatre Festival Faculty Achievement Award Excellence in Directing and Technology, Capital Fringe Director's Award, UNESCO-Aschberg Award, IIFUT Best Performance Award, Tehran Municipality Culture and Arts Organization Award, Australian Government Fund for the Arts, and Norwegian Cultural Fund, APAP Cultural Exchange Fund, SUNY Stony Brook College of Arts and Science Dean's Excellence Award. She is a graduate of the Yale School of Drama. See [www.izumiashizawa.com](http://www.izumiashizawa.com)

**Ira Avneri** is a theatre director and dramaturge. In his stage works, he creates visual-based, deconstructing adaptations of canonical Western drama, aiming at exploring dramatic space through an exposure of performative compositions hidden in the text. Alongside his directing career, Ira serves as a dramaturge and artistic adviser to theatre and performance-art productions

in Israel and abroad. Ira is currently a PhD student at Tel-Aviv University, researching the topic of “Theatrosophia” – dramaturgical readings of modern philosophical “opening scenes.” He holds a master’s degree with outstanding honors from the Philosophy Department, as well as a master of fine arts with outstanding honors in the Theatre Directing program at the Department of Theatre Arts, all in Tel-Aviv University. Ira has taught philosophy at the Philosophy Department at Tel-Aviv University and is currently teaching at the university’s Theatre Arts Department and at the School of Visual Theatre in Jerusalem.

**Natalya Baldyga** is an assistant professor and stage director in the Department of Drama and Dance at Tufts University. Her primary research focuses on theatre historiography, cultural identity, and the performing body in eighteenth-century Europe. In addition to the new *Hamburg Dramaturgy* translation, she is working on a monograph with the working title “Embodying Germanity: Hamburg Dramaturgy, Theatrical Performance, and Affective Cultural Identity” and is translating Carlo Gozzi’s *King Stag*.

**Catherine Ballachey** received her BFA in Performance Theatre and French Literature from Simon Fraser University. She is currently a candidate of the MA in Theatre Theory and Dramaturgy program at the University of Ottawa where she is pursuing research in dramatic adaptation of a literary and philosophical text. In 2009, she co-founded a company, Resounding Scream Theatre, dedicated to creating and producing new works by emerging artists."

**Ari Barbanell** is the Director of Special Projects at the American Repertory Theater (A.R.T.), and the Associate Producer for its second stage and club theater, OBERON. Ari serves as the A.R.T.'s Producer for The Emerging America Festival, a collaboration with the Huntington Theatre Company and ICA/Boston that presents groundbreaking American performance, and also worked to curate Boston's Inaugural Outside the Box Festival's Speigeltent in 2013. She recently worked at the Orchard Project, a theater artist residency and accelerator in New York, as Guest Producer. In 2000, she co-founded the New York City-based theater company One Year Lease, and now serves on its Board of Directors. Ari worked in NYC with many theatre artists including The Wooster Group, and worked in Boston as a grant writer for The Massachusetts College of Art and Design. She holds a Masters in Arts Administration from Boston University and received her BA from Vassar College with a degree in Drama.

**Nan Barnett** is a new play advocate, a developer of theatre artists, and a producer of the work they create. She served on the Executive Committee of National New Play Network, an alliance of more than seventy theaters across the country with a dedication to the development, production, and continued life of new plays, and, as its President, helped create several of the organization’s revolutionary programs including the NNPN Rolling World Premieres and its Playwright Residencies. In 2013 Nan was named Executive Director of the organization. She was a founding company member and the long-time Managing Director of Florida Stage, which produced exclusively new and developing work, where during twenty-four seasons she supported the work of thousands of theatre artists and artisans and the creation of more than one hundred plays and musicals, many of which have been subsequently seen around the world.

**Jane Barnette** was the Resident Dramaturg for the Department of Theatre and Performance Studies at Kennesaw State University from 2006-2014, during which time she served as LMDA’s regional vice president for the Southeast. She is about to begin a new position in the Department of Theatre at the University of Kansas, where she will teach courses in history,

theory, dramaturgy, and adaptation at the undergraduate and graduate levels. In the spring of 2014, she produced an original adaptation of Stephen Crane's *The Red Badge of Courage*, co-created with Michael Haverty, for both Kennesaw State University and 7 Stages Theatre in Atlanta. Barnette is the author of "The Matinee Audience in Peril: The Syndicate's *Mr. Bluebeard* and the Iroquois Theatre Fire" and "Rail-izing the Nation Along Lake Michigan: The *Wheels-a-Rolling* Pageant," both of which appeared in *Theatre Symposium* and stem from her research interests in the intersections of popular culture and the railroad business.

**Bruce Barton** is performance maker and research/creation scholar located in Toronto. His stage and radio plays have been produced across Canada, nominated for national awards, and anthologized. He works extensively as a dramaturg, writer and director with numerous devising and intermedial performance companies across Canada and internationally. He is also the Artistic Director of Vertical City, an interdisciplinary performance hub located in Toronto. Recent Vertical City projects include *YouTopia* (2013), *All Good Things* (2013-14), and *Trace* (2014). Bruce teaches performance creation, dramaturgy, intermedial performance, and practice-based research at the University of Toronto. He has published in a wide range of peer-reviewed and practical periodicals, including *Performance Research*, *TDR*, *Theatre Journal*, and *Theatre Topics*, as well as several international essay collections. He is the author or editor/contributor of seven books and guest editor/contributor on multiple theme issues for *Canadian Theatre Review* and *Theatre Research in Canada*. See [brucebarton.com](http://brucebarton.com).

**Jessie Baxter** is the Literary Director/Co-Founder of Fresh Ink Theatre and Dramaturgy Associate at Company One in Boston. She has previously worked at The Playwright's Center, The Eugene O'Neill Theatre Center, and The Denver Center Theatre Company. Jessie received the 2010 National Dramaturgy Award at the Kennedy Center American College Theatre Festival and holds a BA from Emerson College, where she studied dramaturgy, directing, and gender studies.

**Steven Berman** published plays with: Heuer Publishing, Brooklyn Publishers and JAC Publishing. For young audiences: *Reigning Cats and Dogs* (for Brooklyn Children's Theatrer), *Adaptations of Tom and Huck*, *King Midas and his Friends*, and *The Pied Piper* (co-written with Christopher DiGrazia and Earl Maulding). Composer: *The Curse is Reversed!*, *Jack The Ripper: The Whitechapel Musical*, *Four Kisses*, *Animal Farm*. Steven is a member of Theatre Communications Group, NAFME, NETC and The Dramatists Guild of America, Inc., and teaches Drama and Chorus outside of Boston.

**Maaïke Bleeker** is a professor of Theatre Studies, and the Head of Department of Media and Culture Studies at Utrecht University. She studied Art History, Theatre Studies and Philosophy at the University of Amsterdam and obtained her PhD from the Amsterdam School for Cultural Analysis (ASCA). Since 1991, she is active as dramaturge in theatre and dance. She performed in several lecture performances, ran her own theatre company (Het Oranjehotel, 1993-2000) and translated five plays that were performed by major Dutch theatre companies. In 2006-2007, she was an Artist in Residence at the Amsterdam School for the Arts and in 2007-2008 member of the jury of the Dutch national Theatre Festival Tf. She was the organizer of the 2011 world conference of Performance Studies international, titled *Camillo 2.0: Technology, Memory, Experience* (Utrecht, May 25-29, 2011). Currently she is president of Performance Studies international (PSi, [psi-web.org](http://psi-web.org)).

**Beth Bickers** is an agent at Abrams Artists Agency where she represents artists in all areas for theatre, television and film. Prior to that she was an agent at Helen Merrill Ltd. and the William Morris Agency, where she began work after graduating from New York University. She has been on the jury panel for the Weissberger and Kleban Awards and has been a part of panels for the Society of Directors and Choreographers Foundation, the Dramatists Guild, Musical Theatre Works, the Lark, New York University, the Non-Traditional Casting Project, the Texas Educational Theater Association, The Kennedy Center and the National Alliance for Musical Theatre. She is a member of the Association of Authors' Representatives, Inc.; serves on the Executive Committee of Literary Managers and Dramaturgs of the Americas for whom she is the President Elect; is on the Advisory Board of the Women's Project and is proud to be a Board Emeritas member of Theater Breaking Through Barriers, a New York company that works with artists with disabilities.

**Mark Bly** has worked both in the university and theatre world over the past 35 years. He was Director of the MFA Playwriting Program at Hunter College and Chair of the MFA Playwriting Program at the Yale School of Drama from 1992-2004 and is currently an Adjunct Professor at Fordham/Primary Stages MFA Playwriting Program. He has dramaturged and produced over 200 new and classical plays including works by Moises Kaufman and Emily Mann on Broadway. In 2010 Bly received LMDA's G. E. Lessing Career Achievement Award.

**Elizabeth Bojsza** has been a faculty member in the Department of Theatre Arts at Stony Brook University for ten years. Current projects include America-in-Play's Recovery Project under the artistic direction of Lynn M. Thomson, for which she received a Literary Managers and Dramaturgs of the Americas residency grant to serve as Lead Dramaturg, and Literary Manager and Reading Series Curator for Long Island-based Airmid Theatre Company, dedicated to recovering, collecting, and producing classic plays by women. From 2008-2013, she served as Literary Manager of Young Playwrights Inc., a non-profit theatre company founded by Stephen Sondheim and dedicated to fostering the development of playwrights 18 years of age and younger. She also works professionally as a dramaturg, and director of community performance projects. Ms. Bojsza received the Stony Brook University's John Gassner Award for Dramaturgy in 2004 and the Stony Brook University Shirley Strum Kenney Arts Festival alumni teaching award in 2013.

**Diane Borger** joined the A.R.T. as Producer in 2009 after working in London for 30 years. She was General Manager of the Royal Court Theatre, where she produced over 150 shows. Transfers to New York include *The Seagull*, *Rock'n'Roll*, and *The Weir*. Before that, she was Deputy Head of the National Theatre Studio for 13 years.

**Kirsten Bowen** is the Literary Manager at Woolly Mammoth Theatre Company in Washington, DC, where she has served as Production Dramaturg on *Appropriate* by Branden Jacobs-Jenkins, *We Are Proud to Present...* by Jackie Sibblies-Drury, and *The Totalitarians* by Peter Sinn Nachtrieb. Prior to joining Woolly, she was the Associate Literary Director for New York's Signature Theatre. She has worked as a dramaturg for The Civilians, physical theatre company Parallel Exit, Columbia University, Williamstown Theatre Festival, and American Repertory Theater. She has an MFA in Dramaturgy from the A.R.T./MXAT Institute at Harvard University.

**Amy Brooks** is a dramaturg, actor, teacher, and critic. She received a BFA in theater from West Virginia University and is currently entering her third year in the MFA dramaturgy program at

the University of Massachusetts Amherst. Amy is the co-founder and Graduate Producer of the UMass New Play Lab, and will return to her home state next month as the Humanities Director of the Contemporary American Theater Festival in Shepherdstown, WV.

**Ilana M. Brownstein** is a dramaturg and director specializing in new plays and public arts advocacy. She is the Director of New Work with Company One Theatre, the Founding Dramaturg at Playwrights' Commons, and on faculty at the BU School of Theatre. Formerly, she was the Literary Manager at The Huntington, where she created the Playwriting Fellows program and Breaking Ground Festival, programs recently celebrated by a 2013 regional Tony Award, and for which she won the 2008 Elliott Hayes Award. At C1: Lydia R. Diamond's VOYEURS DE VENUS, Rajiv Joseph's BENGAL TIGER, Kirsten Greenidge's SPLENDOR, Aditi Kapil's LOVE PERSON and SHIV. She is the Producer and Senior Dramaturg for The XX PlayLab, propelling works by women to the stage. Projects include: Lauren Yee's HOOKMAN, Natalia Naman's THE OLD SHIP OF ZION, Lydia Diamond's SMART PEOPLE, Natsu Onoda Power's ASTRO BOY AND THE GOD OF COMICS, Miranda Craigwell's SHELTER OF LAST RESORT, and Obehi Janice's FUFU & OREOS. Her annual Freedom Art Retreat takes emerging Boston-area artists into the wilds of New England to devise work collaboratively with natural world. She holds an MFA in Dramaturgy & Dramatic Criticism (Yale), and a Directing BA (The College of Wooster), and is on the Advisory Board for HowlRound/A Center for The Theatre Commons. Follow along: @bostonturgy

**Eleanor Burgess'** play *Mocha* was produced this January at the Last Act Theatre Company as part of Austin's FronteraFest. She has developed work with the Vineyard Theatre, New Georges, Broad Horizons, Reverie Productions, and the One Minute Play Festival. She was a playwriting fellow at the Huntington Theatre Company in Boston and a member of the writers' group at the Arcola Theatre in London, and has taught History, English and creative writing in Boston, London and New Haven.

**Daniel Burson** is a freelance dramaturg and director from Portland, Maine. For the past nine years, he was the Literary & Education Manager of Portland Stage Company, where he administered the Clauder Competition for New England Playwrights and curated nine seasons of Portland Stage's annual new works festival, *The Little Festival of the Unexpected*. His other dramaturgical projects include being a four-time Dramaturgy Respondent for KCACTF Region 1, and serving as dramaturg and co-adaptor for Portland Stage's adaptations of Ibsen's *Peer Gynt* and Andersen's *The Snow Queen*. As a director, he has worked at theaters in Maine and Massachusetts, including the recent world premiere of Travis Baker's *One Blue Tarp* at Penobscot Theatre Company. Dan is the regional co-vice president for LMDA Northeast, and is a graduate of the original Wesleyan University.

**Beatriz Cabur** is Co-Founder and Executive Director of New International Theatre Experience (NITEcorp). Beatriz Cabur is a Spanish theatre maker. She has written and/or directed over 35 plays which have been produced in 6 countries. Beatriz graduated with a degree in Playwriting and Theatre Directing from the RESAD and received a Master of Advanced Studies in Audiovisual Communication from the UCM. She is currently enrolled in her PhD in "Telepresence in Theatre" at the UC3M. Beatriz is a member of The Fence Playwriting Network, The League of Professional Theatre Women and the Coordinator of the Hispanic Languages Committee of Eurodram.

**Polly Carl** is the director and editor of HowlRound: A Center for the Theater Commons at Emerson College. Her work at HowlRound is focused on promoting practices for 21st Century theater making based on the core principle that theater is for everyone. She is also part of the ArtsEmerson programming team at Emerson College and is developing new works for the stage in that context. Over fifteen years in professional theater she has focused on developing and producing new plays, working with dozens of playwrights and theater companies from around the country. She spent two years as Director of Artistic Development at Steppenwolf Theatre and served eleven years at the Playwrights' Center in Minneapolis seven as Producing Artistic Director. She regularly teaches, consults, and mentors. In addition to continuing to make theater, she now devotes significant energy to researching innovative practices for the theater and writing and publishing essays. Her Ph.D. in Comparative Studies in Discourse and Society is from the University of Minnesota.

**Danielle Carroll** is a New York City based actor and comedienne. Originally from the Bay Area, California, Danielle holds a B.A. in theatre and a B.A. in mathematics from Boston College. In 2007, Danielle completed her M.A. in Performance Studies at NYU's Tisch School of the Arts. Last September, Danielle had the opportunity to work with award winning Dutch director Bram Schouw on the short film "All Those Sunflowers" in which she played Sue, a fun, earthy woman who grows her own vegetables. This spring, she produced her first comedic webseries about career envy in the age of social media (co-written with Danielle Naugler and co-starring Danielle Faitelson); look for it online this summer! This month, Danielle has appeared in Ensemble Studio Theatre's Youngbloods reading of dear friend Krista Knight's (with Barry Brinegar) new musical "Corn Cobbers" as well as a sketch comedy pilot presentation under the direction of Sasha Vosk (Moscow Circus; HBO's Midnight Train to Moscow). Danielle is a graduate of William Esper Studio's 2-Year Meisner Training Program and studies improv at Upright Citizen's Brigade. In her downtime, she enjoys long walks on the beach, vodka martinis with olives, and playing fetch with her gorgeous but feral cat Jaina Carroll-Zorbas. She is thrilled to be a part of her 8<sup>th</sup> LMDA Conference as Administrative Director! [daniellecarroll.com](http://daniellecarroll.com) [danielleanddanielle.com](http://danielleanddanielle.com) @verydanielle #oddwebseries

**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*, *Peter and the Starcatcher*, *Newsies*, *The Little Mermaid*, *High School Musical* and *Tarzan*. He has adapted Broadway scripts for young performers, including *Beauty and the Beast JR.*, *The Little Mermaid JR.*, *The Lion King JR.* and *The Lion King KIDS*. Freelance dramaturgy credits include Chris Brubeck's symphonic play *The Cricket in Times Square* for the NSO, which premiered at The Kennedy Center last year. Ken holds a Ph.D. in theater history and criticism from the University of Washington and is artistic director of Two Turns Theatre Company, which produces intimate theater in unique places. He has published several articles and recently edited *Peter and the Starcatcher: The Annotated Broadway Play* (2012) and *Newsies: Stories of the Unlikely Broadway Hit* (2013). Ken co-chairs the American Theatre Archive Project, which supports theater makers in archiving records of their work for the benefit of artists, scholars, patrons and the public.

**Faedra Chatard Carpenter** is a freelance dramaturg and an associate professor of theater and performance studies at the University of Maryland, College Park. She has served as a production and/or developmental dramaturg for a range of institutions, among them: Arena Stage,

Crossroads Theatre Company, Center Stage, The John F. Kennedy Center for the Performing Arts, the African Continuum Theatre Company, Theater J, Black Women Playwright's Group, and TheatreWorks. As a theatre and performance scholar, Faedra's work has been published in *The Cambridge Companion to African American Theatre*; *Review: The Journal of Dramaturgy*; *Theatre Topics*; *Women & Performance*; *Text and Performance Quarterly*; and *Callaloo*; with work forthcoming in *The Routledge Companion to Dramaturgy* and the MLA's *Approaches to Teaching the Plays of August Wilson*. Faedra's first manuscript, *Coloring Whiteness: Acts of Critique in Black Performance*, will be published by The University of Michigan Press this coming fall.

**Sydney Cheek-O'Donnell** is an award-winning educator and dramaturg and heads up Theatre Studies in the Department of Theatre at the University of Utah. She teaches Dramaturgy, Directing, Theatre and Theory, Gender on the Global Stage, Science on Stage, and the History of Theatre. Dramaturgy credits include *Clybourne Park*, *In the Heights*, and *Next to Normal* (Pioneer Theatre Company); *Course 86B in the Catalogue* and *Charm* (Salt Lake Acting Company); *Three Days of Rain*, *Enrico IV*, and *Accidental Death of an Anarchist* (University of Washington). Dr. Cheek-O'Donnell is also the Co-Director of the Initiative for Theatre and Medicine at the University of Utah. A graduate of the School of Drama at the University of Washington, she is a proud member of the Literary Managers and Dramaturgs of the Americas.

**Michael Chemers** is an Associate Professor of Dramatic Literature at the University of California, Santa Cruz. He was the founding director of the Bachelor of Fine Arts in Production Dramaturgy program at Carnegie Mellon University. He is the author of *Ghost Light: An Introductory Handbook for Dramaturgy* (SIU Press, 2009), and has been involved in the development of social robotics and digital gaming since 2009.

**Walter Byongsok Chon** is a DFA candidate at the Yale School of Drama, where he is writing in dissertation on Romantic Irony. He served as dramaturg at the Yale Rep, The O'Neill Center, and The Great Plains Theater Conference. His translations of Korean and English plays have been staged in New York and Seoul, Korea. His article "Intercultural Dramaturgy: Dramaturg as Cultural Liaison" will be published in the upcoming *The Routledge Companion to Dramaturgy*.

**Jenna Clark Embrey** is the Content Manager at Signature Theatre in New York, where she oversees the creative direction of advertising, social media, and digital and printed content. She received her MFA in dramaturgy from the American Repertory Theater/ Moscow Art Theater School Institute for Advanced Theatre Training at Harvard University, and during her studies served as dramaturg on such productions as *The Gershwins' Porgy & Bess* and *The Blue Flower*. Since moving to New York in 2012, she has dramaturged new work at places such as the Incubator Arts Project, ANT Fest at Ars Nova, and more. She is currently working with author Stephen Elliott (*Happy Baby*, *Cherry*, and *The Adderall Diaries*) on his first play, *Independent Cinema for the Dying*.

**Maegan Clearwood** is currently the Dramaturgy Apprentice at the Olney Theatre Center in Maryland, and she is overjoyed to be at her first LMDA conference as an Early Career grant recipient. She graduated from Washington College in 2013, where she majored in English and drama, completed a senior thesis project as dramaturg for a production of 'King Lear,' and served as editor of her student newspaper. Proud ATHE Deb, 2013!

**Stephen Colella** is the Associate Artistic Director and Company Dramaturg for Young People's Theatre in Toronto, where he has worked on the premieres of numerous new plays. Other work includes: dramaturgy for Alameda Theatre, fu-Gen Theatre Potluck Festival, The Paprika Festival and Marionetas de la Esquina/Kennedy Center. He is a graduate of the Masters Dramaturgy program at the University of Glasgow and is Vice-President, Programs for LMDA.

**Matt Cornish** is (beginning August, 2014) assistant professor of theater history at Ohio University. He has taught at Yale College, Yale School of Drama, and Mount Holyoke College, and has held a Fulbright Research Fellowship and a DAAD Postdoctoral Research Fellowship, both in Berlin. His essays have appeared in *Performance Research*, *PAJ: A Journal of Performance and Art*, *TheatreForum*, *TDR: The Drama Review*, *Theater*, and *Theatre Journal*, and he contributes to *Theater der Zeit*. Currently, he is completing a manuscript on performances of history and nation in Germany following reunification, and is also editing a collection of contemporary German performance texts. As a dramaturg, he has worked at Yale Repertory Theatre, Long Wharf Theatre, and Son of Semele, and with IAMA Theatre Company. Matt received his MFA in Dramaturgy and Dramatic Criticism at Yale School of Drama, where he also recently completed his Doctor of Fine Arts.

**Scott T. Cummings** is Associate Professor of Dramatic Literature and Playwriting at Boston College, where he recently completed a four-year term as Chair of the Theatre Department. He is the author of *Remaking American Theatre: Charles Mee, Anne Bogart and the SITI Company* (Cambridge University Press) and *Maria Irene Fornes* (Routledge) and the co-editor of *The Theatre of Naomi Wallace: Embodied Dialogues* (Palgrave MacMillan).

**Ellen David Sullivan's** plays and fiction include *Recessed!* a winner of the 2013 Nor'Eastern Playwrights Showcase and *Yiddish Land*, a prize-winning story published in *Moment Magazine*. Her plays have been read and produced by Boston Actors' Theater, Thespian Productions of NYC, West Coast Players and Provincetown Theater Company. *Louisa At Last*, a full-length, earned Honorable Mention in the 2011 Ohio-State Newark New Play Contest. Ellen is a member of the Dramatists' Guild.

**Emily DeDakis:** Accidental Theatre (Belfast, Northern Ireland)

The daughter of a choral musician and a journalist, I grew up in the Southeast U.S. I studied literature and history at Tulane University in New Orleans, and moved to Belfast, N. Ireland, in 2005. Holding both MA and Ph.D degrees in creative writing from Queen's University Belfast, I have taught creative writing extensively – to undergraduates, ex-prisoners, school-kids, photographers, and community groups. A voracious editor, I work professionally on all sorts of texts: plays, poetry, literary magazines, book manuscripts, a university newspaper and an international academic journal. I'm a prose writer, now finishing a novel and a collection of flash fiction. Currently, I'm literary manager and dramaturg for Accidental Theatre, a Belfast-based new-writing company that works in alternative formats (like 24-hour theatre) and in close collaboration with other artists (like curators, sound designers and videographers). I am a scriptreader for New Writing South (Brighton) and a recipient of a 2014 fellowship from the BBC Performing Arts Fund, focusing on dramaturgy.

**Russell M. Dembin** is a freelance dramaturg who has worked regionally and in New York City. He coordinates the Austin, Texas, chapter of the American Theatre Archive Project, serves on the editing staff of *The Sondheim Review*, and writes for *American Theatre* magazine and *The*



*Austin Chronicle*. He was the coordinator of the LMDA Twitter Project, and he runs the Dramaturg's Protocol (@Dramaturgs), a Twitter feed dedicated to theater history and dramaturgy.

**Lee Devin** taught theatre at Indiana University (1958-62), the University of Virginia (1962-66), Vassar College (1966-70), and Swarthmore College (1970-2002). In 1975 he joined the artistic staff of the People's Light and Theatre, acting, teaching acting, and doing dramaturgy. With Robert D. Austin, then of the Harvard Business School he wrote *Artful Making; What Managers Need to Know about How Artists Work*, published by Pearson Education in 2003. In 2005 it won LMDA's Elliott Hayes Award for dramaturgy. *The Soul of Design: Harnessing the Power of Plot to Create Extraordinary Products*, also with Rob Austin, came out in 2012, Stanford University Press. He's Senior Dramaturg at People's Light and Theatre; and busy with writing projects that interfere with his trout fishing, and cause him to neglect his grandchildren.

**Julie Felise Dubiner** is the Associate Director of American Revolutions: The United States History Cycle at OSF. For six seasons, she was resident dramaturg at Actors Theatre of Louisville, and before that she worked in Philadelphia and Chicago. She has been a guest dramaturg at the Kennedy Center for the Performing Arts, the O'Neill Playwrights Conference, the New Harmony Project and elsewhere. Board member, Literary Managers and Dramaturgs of the Americas. Julie is a co-creator of Rock & Roll: The Reunion Tour, co-editor of three anthologies of Humana Festival plays, and a co-author of *The Process of Dramaturgy: A Practical Guide*. She holds degrees from Columbia University and Tufts University. Julie is a mentor for the Early Career Dramaturgs and a board member of LMDA.

**Robert Duffley** is an MFA candidate in Dramaturgy at the ART/MXAT Institute for Advanced Theater Training at Harvard University (BA in English, Georgetown University). Among his interests are the boundaries between literary studies and new drama production, and theater as cultural diplomacy. Recent theatre credits include productions at the Moscow Art Theatre, the American Repertory Theatre (Boston), and Theatre J (Washington, DC). Publications include *The Cornell International Affairs Review*, *Georgetown Outlook Asia*, and *DC Theatre Scene*.

**Norah Elges**: Originally from Washington, DC with a BFA in Theatre Arts: Performance from Boston University, I moved to Seattle in the fall of 2009 and was the casting intern under Erin Kraft and Jerry Manning at Seattle Repertory Theatre for the 2009-2010 season. Being an artist in Seattle has allowed me the freedom to move not only between theatre and film but also between actor, director, and dramaturg; occasional stage manager, producer, often assistant and always collaborator. Over the last (almost) 5 years, I've had the pleasure of working with many companies in Seattle including; Seattle Repertory Theatre, Book It Repertory Theatre, ACT, the Satori Group, New Century Theatre Company, Live Girls!, Ghost Light Theatricals, Catapult Theatre, and Annex Theatre. Member of LMDA. Steering Committee Member of The Gregory Awards <<http://gregoryawards.org/>> (Seattle). Reading team for Company One (Boston). Yoga teacher. Stress baker. Cookbook collector. [www.norahelges.com](http://www.norahelges.com)

**Liz Engelman** currently splits her year between Austin, TX, where she recently joined the faculty at UT Austin, and the Boundary Waters of Minnesota, where she is the director of Tofte Lake Center at Norm's Fish Camp, a creative retreat for artists of all disciplines. Liz has worked at Hedgebrook, a retreat for women writers on Whidbey Island, and has served as the Resident Dramaturg at Mixed Blood Theatre, as the Literary Director of the McCarter Theatre, the

Director of New Play Development at ACT Theatre in Seattle, Literary Manager/Dramaturg at Seattle's Intiman Theatre, and as Assistant Literary Manager at Actors Theatre of Louisville. She has worked on the development of new plays across the country and abroad. Liz has served as President, Board Chair and is a current Board Member of LMDA. She serves on the Advisory Board of the NNPN and is a member of the New Project Group of ITI.

**Harley Erdman** is a translator, theater historian, and dramaturg. He has published numerous articles on the history of Jewish representation, as well as the book *Staging the Jew*. His article on the Yiddish play *God of Vengeance* won the Kahn Award from the American Society for Theater Research. His commissioned work as a translator of contemporary Latin American theater includes work from Mexico, Nicaragua, and Chile. On the more classical side, his translations of Tirso de Molina's *Jealous of Herself* and *Marta the Divine* were recently published in companion volumes by Aris & Phillips. He is co-editing an anthology of essays on stage adaptation, to appear in 2014, and is currently working on a collection of translations of plays by 17th-century Spanish women. He has taught in the Dramaturgy program at the UMass Department of Theater since 1994.

**Nakissa Etemad** is a San Francisco-based dramaturg, producer, and French translator who has worked over 20 years with playwrights such as Tom Stoppard, Arthur Miller, Lynn Nottage, Luis Valdez, Marcus Gardley, Lauren Yee, Julie Hébert, Octavio Solis, Charles L. Mee, Culture Clash, Katori Hall, Garret Jon Groenveld, and Marisela Treviño Orta. She is LMDA's Executive VP Freelance & Regional VP Metro Bay Area, and the former Dramaturg & Literary Manager for The Wilma Theater, San Jose Rep, and San Diego Rep. She served as the VIP Dramaturgy Respondent & Judge for the 2011 LMDA/KCACTF Student Dramaturgy Award, Region 7, and LMDA Conference Co-Chair with Michele Volansky for the 2004 Philadelphia conference. Recent credits include dramaturg for Marcus Gardley on the four-city world premieres of *the road weeps*, *the well runs dry*, part of the Lark Play Development Center's Launching New Plays initiative; and the world premiere of *Be Bop Baby: A Musical Memoir*, written in collaboration with Margo Hall, with music by Marcus Shelby.

**Michael Evans** is an American expatriate who has been living in Norway and dramaturging at the Rogaland Theatre in Stavanger since the 1980's. He has overseen six world premieres of plays by Jon Fosse that have subsequently been produced over a hundred times in Europe and Asia. His English translations of Astrid Saalbach's plays have been produced five times, and his textbook *Innføring i dramaturgi* is widely used in Scandinavia.

**Brian Fairley** was Dramaturg and Music Director for Double Edge Theatre from 2007-2013. With Double Edge, he helped to create four internationally-touring performances and eight site-specific indoor/outdoor traveling spectacles at Double Edge's Farm Center. Among these, he wrote original music and helped craft the text for *The Disappearance* (based on a short story by Ilan Stavans), created sound and video design for *The Grand Parade* (of the 20th Century), and was the primary textual adapter for *The Odyssey* and *Shahrazad*, the latter based on *The Arabian Nights* and Sufi poetry. At Double Edge, he led a physically-integrated musical training that included vocal and rhythmic work. He received his B.A. in Ancient Greek literature from Harvard, where he also studied acting and directing with Marcus Stern. He is a classically-trained pianist, choral leader, and amateur ethnomusicologist, focusing on vocal music from the Republic of Georgia.

**Clara Fernández-Vara** (NYU Game Center) is a game scholar, designer and writer. Her main research interest is the study of narrative in games and how it can integrate with game design, focusing on adventure games. She is particularly interested in applying methods from textual analysis and performance studies to the study of video games and transmedia artifacts. Clara's videogame work is grounded in the humanities, informed by her background in literature, film and theatre.

**Haley Flanders:** I received a BA in Theatre Studies from BYU in 2010 and became the drama teacher at my former high school in Georgia immediately after. I taught for 3 years, then returned to BYU for the MA program in Theatre History, Theory, and Criticism. I have just finished my first year and will write my thesis on Blue Man Group and the art of spectatorship. I am also completing the dramaturgy courses whilst at BYU, under the direction of Janine Sobeck. I have been the dramaturg for student and international theatre projects at BYU, local community theaters, and will dramaturg the first BYU main stage show next season. In the future, I desire to work as a community college professor, teaching artist, and/or freelance dramaturg.

**Rebecca A. Frank** is an attorney and general manager. Currently, she serves as the License and Contract Manager for Emerson College's Office of the Arts/ArtsEmerson: The World On Stage. Prior to Emerson, she lived and worked in New York City for over fourteen years. During that time, she worked at arts organizations, such as Sotheby's and the Dramatists Guild, and for the commercial general management company, 101 Productions. She also independently general managed over a dozen productions. From 2008-2010, Rebecca served on the Executive Committee of the Entertainment, Arts, and Sports Law Section of the New York State Bar Association. She received her JD from New York Law School, where she was Editor-in-Chief of the *Media Law & Policy Journal* and was awarded the Media Center Award for Excellence in Media Law. Rebecca received her MFA in Theatre Management and Creative Producing from Columbia University and her BA from Mount Holyoke College.

**Bridget Frey** is a dramaturg, director, and producer, and has worked as an artist and arts administrator in Boston. She was the Literary Manager and Resident Dramaturg of Boston Theatre Works, and ran the new play festival, BTW Unbound. She has held positions at the Huntington Theatre Company, American Repertory Theatre, Citi Performing Arts Center, and Trinity Repertory Company. She just completed her Master's Degree in theatre education at Emerson College.

**Elinor Fuchs** is the author or editor of five books, including *The Death of Character: Reflections on Theater After Modernism*, winner of the George Jean Nathan Award in Dramatic Criticism; *Land/Scape/Theater* (with Una Chaudhuri), which won the Excellence in Editing Award of the Association for Theatre in Higher Education; and *Making an Exit*, the family memoir on which she has lectured widely on aging and dementia. She has published numerous scholarly articles in anthologies and journals as well as theater criticism in *American Theatre* and *The Village Voice*. Her documentary play, *Year One of the Empire: A Play of American War, Politics, and Protest*, written with historian Joyce Antler, has been produced in Los Angeles, where it won the Drama-Logue Best Play award, and received its New York premiere in 2008. Elinor is a professor of Dramaturgy and Dramatic Criticism at the Yale School of Drama, and has also taught at Harvard, Columbia, NYU, Emory, and at the Institut für Theatrewissenschaft of the Free University in Berlin. A recipient of two Rockefeller Foundation awards and a

Bunting fellowship, Professor Fuchs was awarded the 2009 Betty Jean Jones Award for the teaching of American Drama by the American Theatre and Drama Society.

**Emma Futhy** is entering her second year as a PhD drama student at Tufts University. She graduated with a Masters in Theatre Education from Emerson College in 2013, where she completed a thesis entitled “Trauma and the Theatrical Aesthetic: Post 9/11 Trauma Theory in Contemporary British Documentary Theatre,” which won the Emerson College Performing Arts Graduate Award. This past spring, she presented at the Contemporary Drama Conference in Baltimore, and will be presenting at ATHE this coming July. Her research interests include theatre and politics, early American theatre, and theatre for social change.

**Patrick Gabridge** writes stage plays, radio plays, screenplays, and novels. His stage plays include *Distant Neighbors*, *Fire on Earth*, *Constant State of Panic*, and *Reading the Mind of God* and have been staged in theaters across the country. He co-founded Boston’s Rhombus Playwrights writers’ group, the Chameleon Stage theatre company in Denver, the publication Market InSight... for Playwrights, and the on-line Playwrights’ Submission Binge. He’s currently coordinating the New England New Play Alliance, a project bringing together companies who develop and produce new plays to work together to grow audiences for new work and to increase recognition for New England writers and new plays. He’s been a playwriting fellow with the Huntington Theatre Company and New Rep in Boston. Recent commissions include plays and musicals for In Good Company, The Bostonian Society, Central Square Theatre, and Tumblehome Learning. In his spare time, he likes to farm.

**Anna Galas** graduated from the Theatre Studies Department at the Aleksander Zelwerowicz National Academy of Dramatic Art in Warsaw. She was also a scholar at Real Escuela Superior de Arte Dramático in Madrid. She is participating in the EU Diploma for Cultural Project Managers programme whilst finishing her Ph.D. at the Institute of Art of the Polish Academy of Science. At the Zbigniew Raszewski Theatre Institute in Warsaw she is responsible for international projects. Anna also works as a producer and is collaborating with Polish theatre directors Paweł Wodźniński and Marta Górnicka.

**Lydia Garcia** is the Literary Associate at the Oregon Shakespeare Festival, where she has served as the production dramaturg for *A Streetcar Named Desire*, *Cymbeline*, *Romeo and Juliet*, *Medea/Macbeth/Cinderella*, *The Imaginary Invalid*, *August: Osage County*, *Cat on a Hot Tin Roof*, *She Loves Me*, *The Music Man*, *Dead Man’s Cell Phone*, *The Servant of Two Masters*, *Much Ado About Nothing*, and *Quixote*. Her current projects include production dramaturgy for *Water by the Spoonful* and *Richard III*, and participating in OSF’s Black Swan Lab for New Play Development. She is a graduate of Harvard University and the Yale School of Drama, where she served as the Managing Editor of Theater magazine in 2005-2006.

**Sarah Garton Stanley** is the Associate Artistic Director of English Theatre at Canada's **National Arts Centre**. Since joining the company she launched *The Collaborations*: an approach to creation investment that implicates the NAC in several communities and in several ways. She is also the co-creator of *The SpiderWebShow.ca* a site where performance minds meet. Sarah is presently Resident Director for Stan Douglas’ *Helen Lawrence* and is residence at Theatre Kana in Szczecin, Poland with a new work *We Keep Coming Back* made her creative partner Michael Rubinfeld and their company <http://selfconscious.ca>

**Leslie Gerhring** received her MFA in Dramaturgy and Theater Studies from the American Repertory Theater/Moscow Art Theater School for Advanced Theater Training at Harvard University. Her recent dramaturgy credits include the A.R.T. productions of *All the Way* and *Hansel and Gretel* and the A.R.T. Institute production of *The Flu Season*. She received her BA in Theatre and English from the University of Denver and currently resides in Washington, DC.

**Elissa Goetschius** is the Artistic Director of the Strand Theater in Baltimore, MD. Formerly the Literary Manager at Woolly Mammoth Theatre Company, Elissa has worked as a dramaturg at Woolly, Portland Center Stage, Marin Theatre Company, Florida Stage, Rorschach Theatre, Forum Theatre, and the Kennedy Center for the Performing Arts. Her ongoing collaboration with playwright Liz Maestri includes development of the plays *Sommersaulting*, *Tinderbox*, *Fallbeil*, and *House Beautiful*. She has worked for Manhattan Theatre Club, the Royal Shakespeare Company, and the DC Commission on the Arts and Humanities. twitter: @egoetschius

**Morgan C. Goldstein** is a recent graduate of the A.R.T./MXAT Institute for Advanced Theater Training at Harvard University. At Harvard, she was a teaching fellow for several classes, including "Contemporary Theatre in Europe," which explored recent postdramatic works in Western Europe. At the American Repertory Theater, Morgan served as a dramaturg on main stage and workshop productions with artists that include Aaron Posner, Taylor Mac, Tommy Smith, and Sean Graney.

**Emily Goodridge** is a native of New York City and attended Bowdoin College for her undergraduate degree in English and Theatre. She recently received her Masters degree in Theatre Education at Emerson College. She assistant taught and worked at two education-focused non-profits in Boston and New York City between graduating from Bowdoin in 2008 and starting at Emerson in the fall of 2012, where she has also worked as a graduate assistant in both the Performing Arts Admissions and Media Relations departments. She student taught drama in the spring of 2014 at Brimmer and May, a private pre-K-12 in Chestnut Hill, MA, and will be working as a full-time Teaching Artist at Cleveland Play House starting in August of 2014.

**Laurel Green** is Artistic Associate at Alberta Theatre Projects where she works as a literary manager with a focus on seeding and developing new Canadian plays. She is a production dramaturg for the company, and also runs The Exchange, ATP's new audience enrichment program. A board member for LMDA Canada and an active freelance dramaturg, Laurel is a graduate of the Masters Drama program at the University of Toronto.

**Anne Hamilton** is a New York City-based freelance dramaturg and the Founder of Hamilton Dramaturgy, an international consultancy. She holds an MFA from Columbia University School of the Arts, and has worked with Andrei Serban, Michael Mayer, Lynn Nottage, Niegel Smith, and Classic Stage Company, among others. She created Hamilton Dramaturgy's TheatreNow!, and her specialties include new play development, production dramaturgy, new musicals, career advising, advocacy, and oral histories. She was a Bogliasco Foundation Fellow.

**Alexandra Hamill** is a recent graduate of Cornish College of the Arts in Seattle, WA. She has served Velocity Dance Center as their first Dramaturgical Intern and Theatre for Young

Audiences (TYA/USA) as a conference planning intern. Alexandra will present her work on Cornish's 2013 production of *Ajax In Iraq* by Ellen McLaughlin as part of ATHE's Dramaturgy Debut Panel in July, 2014.

**Charles Haugland** manages Artistic Programs and Dramaturgy for the Huntington Theatre Company, and serves as rehearsal dramaturg on all mainstage productions. At the Huntington, he has dramaturged for writers including Lydia Diamond, Kirsten Greenidge, Ryan Landry, Melinda Lopez, Stephen Karam, Rosanna Yamagiwa Alfaro, and others. He was a 2009/2010 recipient of the TCG New Generations: Future Leaders grant for a two-year mentorship with Huntington artistic director Peter DuBois. He previously interned for Actors Theatre of Louisville/Humana Festival. His dramaturgy credits also include *Company One*. He has guest lectured on dramaturgy at Boston University, Tufts University, and the Kennedy Center American College Theatre Festival. He is a graduate of Illinois Wesleyan University.

**Julie Hennrikus** became the Executive Director of StageSource in February 2011. Prior to that, she was the General Manager and Director of Marketing of Emerson Stage, the producing wing of the Department of Performing Arts at Emerson College. She continues to teach arts management classes at Emerson College as adjunct faculty. Her previous arts administration experience includes being the Program Manager of Sanders Theatre at Harvard University; Box Office Manager the Harvard Box Office (creator), *Nonsense* at the Charles Playhouse; and Company Manager of *A...My Name Is Alice* at the Next Move Theatre. Julie is also a mystery writer, having published several short stories as J.A. Hennrikus. As Julianne Holmes, her *Clock Shop Mystery* series will be published by Berkley Prime Crime starting in October 2015. She is also a strong user of social media, and tweets under @JulieHennrikus @StageSourceBos @SinCNE.

**Kelley Holley** is the Literary Manager of Science Fiction Theatre Company in Boston, Massachusetts. She holds a Master of Arts degree from San Diego State University and a Bachelor of Arts degree from Emerson College. Recently, she presented her paper "Familiar Aliens: Science Fiction Theatre as a Future Memory Machine" at the first international science fiction theatre conference "Stage the Future." Recent dramaturgy credits include: *Cyclops: A Satyr Play*, part of the new works series at the American Repertory Theatre, *The Aurora Project* presented by Science Fiction Theatre Company and *Nine Hours* presented by Playwrights Project in San Diego, California.

**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 Assistant Professor of Contemporary Theatre and Dramaturgy at Sonoma State University in the Bay Area. He holds an MFA in Dramaturgy from UCSD.

**Jess Hutchinson** creates epic, intimate, theatrical events that explore and explode the necessary connections that forge our human experience. She is currently pursuing her MFA in Directing at the University of Texas at Austin, where her work has included *Dead Man's Cell Phone* as well as workshops and productions of several new plays. As artistic director of Chicago's New Leaf Theatre, she directed world premieres, re-imagined classics, and created the Treehouse Reading

Series, dedicated to developing new plays. More about her and her work at [www.jesshutchinson.com](http://www.jesshutchinson.com).

**Mara Isaacs** is Creative Producer and Founder of Octopus Theatricals. She is dedicated to fostering an expansive range of compelling theatrical works for local, national and international audiences. Mara has produced over a hundred productions that have been seen in theaters around the country, on and off-Broadway, and internationally. As Producing Director of McCarter Theatre Center for eighteen years, she oversaw McCarter's theater series and play development programs. Prior to McCarter, Mara produced new play development programs and productions for the Mark Taper Forum. She teaches courses in creative producing, international theater and musical theater development for Princeton University, and serves on the Board of Directors for Tofte Lake Center in Ely, MN and Almasi Collaborative Arts in Harare, Zimbabwe.

Since the last LMDA conference, **Amy Jensen** performed in an immersive play for young audiences, was the dramaturg and a puppeteer in an adaptation of the Odyssey, produced her trio of short plays which received an LMCC Community Arts Grant, and was a dramaturg and performer in an adaptation of Twelfth Night set as three intersecting walking tours in the Lower East Side. She'll be the dramaturg/director for a one-woman show this summer and will perform immersive children's theatre again in the Park Avenue Armory this fall. Amy has worked with Conni's Avant Garde Restaurant, The Trusty Sidekick Theatre Company, Jeanette Oi-Suk Yew, the New York Neo-Futurists, East River Commedia, the Write Now festival, and Geva Theatre. She was a Fulbright scholar to Denmark. Amy has an MFA in dramaturgy from Stony Brook University.

**Alexandra Juckno** received her M.F.A. in Dramaturgy from the American Repertory Theater/Moscow Art Theater School Institute for Advanced Theater Training at Harvard University. For A.R.T., her dramaturgy credits include the Tony-nominated production of *The Glass Menagerie* (directed by John Tiffany) and *The Heart of Robin Hood*. For the A.R.T. Institute, she was the dramaturg for *Twelfth Night*, and, in 2008, she interned on the A.R.T.'s production of *Julius Caesar*. Alexandra also holds an M.A. in Shakespeare Studies from the Shakespeare Institute of Stratford-upon-Avon.

**Celise Kalke** since 2003 has developed and curated new work with American's leading and emerging playwrights. She joined the staff of the Alliance of the Alliance Theatre in Atlanta in 2005 where she as Director of New Projects she manages New Play Development, the Alliance/Kendeda Graduate Playwright Competition, and Alliance Theatre production dramaturgy. She is so proud to have worked with Darren Cannady, Tarell Alvin McCraney, Julia Brownell, Ismail Khalidi, David Robinson, Susan-Smith Blackburn nominee Meg Miroshnik, Mike Lew and Madhuri Shekar as well as a prestigious list of finalists through the Competition, and with Atlanta-based writers Pearl Cleage, Janice Schaffer, Phillip DePoy and Poet Laureate Natasha Trethewey. Before moving to the Alliance she was the Director of the Literary Department at the Public Theater in New York. She was featured in *American Theatre* as one of 25 American Theatre leaders of the future.

**Rebecca Kastleman** is a PhD candidate in the Department of English at Harvard University. Her research focuses on theatrical modernism, drama and philosophy, and visual culture, and her

work has appeared in venues including Theatre History Studies and American Theatre. She is the Executive Director of The Mellon School of Theater and Performance Research at Harvard. Rebecca has worked in the theater as a director and in other capacities at Harvard and in New York.

**Gad Kaynar** is the outgoing Chair of the Theatre Arts Department, Tel Aviv University, and head of the Directing and Dramaturgy Studies; Guest Professor at the Jerusalem Hebrew University, Munich LMU University, and Venice International University. Recent book publications: *Another View: Israeli Drama Revisited*. with Zahava Caspi (The Ben Gurion University Publication, 2013); *The Cameri Theatre of Tel-Aviv* (2008). His book *The Reality Convention in Hebrew Theatre* is due to appear in Hebrew (Safra Publications, 2015), and *German Dramaturgy at the Turn of the Millennium* is due in 2016 in the *Forum Modernes Theater* series. Chapters in *The Routledge Companion to Dramaturgy* (2014) and *New Dramaturgies: International Perspectives* (Methuen 2014). Kaynar is the former dramaturg (1982–2005) of The Israeli National Theatre Habima, The Cameri Theatre of Tel Aviv, The Khan Theatre in Jerusalem, as well as curator of numerous festivals in Israel and abroad; co-editor of the quarterly *Teatron*; a poet, actor, director and translator. For his Ibsen translations and research, he has been appointed (2008) “Knight First Class of the Royal Norwegian Order of Merit” by King Harald V of Norway.

**Martine Kei Green-Rogers** is currently a Postdoctoral Fellow in the Theatre department at the University of Utah, but will transition into an Assistant Professor position there beginning July 1st. She is a freelance dramaturg who has worked at the Oregon Shakespeare Festival, the Pioneer Theatre Company, the Classical Theatre Company, Stages Repertory Theatre, CATCO and Plan-B Theatre Company and currently serves as the Resident Dramaturg for the Court Theatre. Her most recent publication is the article "Talkbacks for 'Sensitive Subject Matter' Productions: The Theory and Practice" in the upcoming Routledge Companion to Dramaturgy.

**Allen Kennedy** has taught and directed at The Dalton School since 1992, chairing the theatre program for 15 years and retiring in June 2014 to return to life as an independent theater professional. At Dalton he's known for challenging himself, his students, and the community by mounting large and difficult projects including *The Winters Tale*, *On the Razzle*, *The Country Wife*, *The Cherry Orchard* and *Volpone*. Dalton's blessings have been many, but chief among them is the artistic satisfaction derived from working with exceptionally gifted students and colleagues. Prior to Dalton: Acting: Broadway: *Amadeus*, *A Venticello*; Regional: Walnut Street, Paper Mill, Williamstown, Royal Shakespeare Company in NY and at Woolly Mammoth, *Did You Hear the One About the Irishman*; Caravan Cambridge, Macheath in THREEPENNY OPERA; Off-Center Theatre, Doc in *A Mad World My Masters*; Boston Publick Theatre, Jack Absolute in *The Rivals*; Oldcastle Theatre, Tchaik in *The Private Ear*. Also Bluntschli in *Arms and the Man*, Trotter in *The Moustrap*, Alexander Berkman in *Emma* by Howard Zinn. And this Spring Allen returned to the professional stage in *To Damascus* at NYC's August Strindberg Rep. Directing: Professional productions include, TALLY'S FOLLY, ON THE VERGE, THE ART OF DINING, BLUE WINDOW, and Kevin Rice's extraordinary two-hander HOPPER'S GHOSTS. Also VETCO (Vietnam Veterans Theatre Company). An MFA from Brooklyn College's Dramaturgy Program led first to writing theatre reviews for the Village Voice, then to teaching directing in Brooklyn's BFA program and serving as production dramaturg for Carey



Perloff's production of *Creditors* in a new translation by Paul Walsh. He lives in Manhattan with his wife, theatre manager Patricia Taylor, and until recently, his two dear sons Ian and James now scattered around the globe.

**Terrence Kidd** earned an MFA in Creative Writing for Stage & Screen from Lesley University ('10). He has taught screenwriting at Emerson College and Lesley University. His plays, screenplays and films have been produced/screened at Coolidge Corner Theater, Lesley University, Boston Playwrights Theater, Boston Theater Marathon, The Strand Theater and the Kennedy Center. He writes for underrepresented audiences and characters whose voices tap into all the candor, comedy, hypocrisy, humility and tragedy of life's rich pageant. Terry aspires to inspire.

**Talya Kingston** is a Visiting Assistant Professor of Theatre at Hampshire College, where she teaches courses in dramatic literature and dramaturgy. She was Education Director at Hartford Stage following a stint as Educational Programs Coordinator at the New Conservatory Theatre Center in San Francisco. Her production dramaturgy credits include the premiere of Eve Ensler's *Necessary Targets* at Hartford Stage, the US premiere of *Helmet* by Douglas Maxwell at the New York Fringe Festival and, most recently, *The Lonely Soldier Project* by Helen Benedict, an immersive performance of testimony from American servicewomen. Talya grew up in the North of England and holds a BA from the University of Stirling in Scotland and an MFA in dramaturgy from the University of Massachusetts, Amherst.

**DD Kugler** was 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 in the School for Contemporary Arts at Simon Fraser University; in 2010 he received one of the three SFU Excellence in Teaching Awards.

**Shawn LaCount** is the Artistic Director and co-founder of Company One, a resident theatre company at the Boston Center for the Arts. Recent directorial credits include the Boston premieres of Annie Baker's *The Flick* (Elliot Norton nominee for Outstanding Director and Outstanding Production); Kirsten Greenidge's *Splendor* (IRNE Award nominee for Best New Play); Rajiv Joseph's *Bengal Tiger at the Baghdad Zoo*; Kris Diaz's *The Elaborate Entrance of Chad Deity* (Elliot Norton Award for Outstanding Director and Outstanding Production); and Annie Baker's *The Aliens* (Elliot Norton Award for Outstanding Director and Outstanding Production). Shawn holds an MA Ed in theatre Education from Clark University and an MFA in Directing from The University of Massachusetts, Amherst. He has taught at the Boston Arts Academy, Huntington Theatre Company, Tufts University, Stage One and the University

**Kristin Leahey**, PhD, is the Resident Dramaturg at Northlight Theatre and formerly the Literary Manager at Woolly Mammoth Theatre Company. Some of her recent dramaturgical credits include productions with Steppenwolf Theatre, The Goodman Theatre, The Old Globe, The Kennedy Center, among others. Her publications include articles in *Theatre Topics*, *Theatre History*, *Theatre Studies*, and *HowlRound*. She has an upcoming chapter in the anthology *The Routledge Companion to Dramaturgy*. She is a lecturer at Columbia College, DePaul University, and The University of Chicago. Additionally, she was a Weber State Artist in Residence.

**Waylon Lenk** is an Oregon-based dramaturg and storyteller. He has created and performed work for and at Portland Public Schools, the Piggyback Fringe Festival, The Tank and the Consortia of Administrators for Native American Rehabilitation. He has been the recipient of a Puffin Foundation grant, and he's done new play development at Native Voices at the Autry. He holds an MFA in Dramaturgy from Stony Brook University.

**A. Nora Long** is the Associate Artistic Director at the Lyric Stage Company of Boston, and an Artistic Director of New Exhibition Room, a Boston fringe company. She has worked with several theatre companies in Boston as a director, writer, dramaturg, and/or translator including the American Repertory Theatre, Bad Habit Productions, Boston Public Works, Fresh Ink, Lyric Stage, New Exhibition Room, and Whistler in the Dark. She received her MFA in Dramaturgy from the American Repertory Theatre/ Moscow Art Theatre School Institute for Advanced Theatre Training at Harvard University and her BA from Sarah Lawrence College in Theatre and Italian. She is the Fall, 2012 recipient of the Literary Managers & Dramaturgs of Americas' Dramaturg Driven Grant and received her first IRNE nomination for directing in 2014.

**Mark Lord** is Professor of the Arts and Theresa Helburn Chair of Drama at Bryn Mawr College. He is also the Dramaturg for Headlong Dance Theater and one of the co-founders of the Headlong Performance Institute, a groundbreaking semester-away and post-bac program for creator-performers in Philadelphia, where he teaches Performance Dramaturgy. He studied English and Philosophy at Swarthmore College and Dramaturgy at The Yale School of Drama. As a director, he is known for site-specific productions of plays by Shakespeare, Beckett, Gertrude Stein and Peter Handke, as well as original adaptations from Beckett, Walt Whitman, and Apollinaire, which have been staged at Bryn Mawr and throughout Philadelphia. He is a Contributing Editor to Yale's Theater.

**Sarah Lunnie** is the Associate Literary Manager at Playwrights Horizons and a company member/dramaturg with The Mad Ones. She was previously the Literary Manager at Actors Theatre of Louisville. Favorite production dramaturgy credits include *The Christians* and *Death Tax* (Lucas Hnath), *Sleep Rock Thy Brain* (Rinne Groff, Lucas Hnath, Anne Washburn), *O Guru Guru Guru, or why I don't want to go to yoga class with you* (Mallery Avidon) and *Under Construction* (Charles L. Mee/SITI Company), all at the Humana Festival of New American Plays; *The Essential Straight & Narrow* and *Samuel & Alasdiar: A Personal History of the Robot War* with The Mad Ones; and *Little Children Dream of God* (Jeff Augustin) at the O'Neill.

**Grant MacDermott** is an actor and playwright. He was most recently seen in *Now or Later* at the Huntington Theater. He is currently in *Sex Tips for a Straight Woman from a Gay Man Off-Broadway* in New York City. As a playwright his work has been seen in Boston and New York and his play *An independent Study on Race and the Brain* was a semi-finalist this year at the Eugene O'Neill Playwrights' Conference.

**Emma Mackenzie Hillier** is an emerging dramaturg and producer based in Toronto. She is the current Metcalf intern at Nightswimming theatre, where she is training in producing and dramaturgy. Since 2010 she has been the Grant Writer for Small Theatre Administrative Facility

where she assists independent theatre companies attain funding for their projects. While working with Nightswimming she is delighted to continue her work with STAF as their Special Projects Manager - developing the first National Arts Administration Conference.

**Danielle Mages Amato** holds an MFA in Dramaturgy and a PhD in Drama and Theatre from the University of California-San Diego. She currently works as the Literary Manager and Dramaturg at The Old Globe in San Diego, and she serves on the Board of Directors of LMDA. Danielle spent four years as the dramaturg and literary manager of The Studio Theatre in Washington, DC. She has taught theatre at UC-San Diego, the University of San Diego, and other schools.

Playwright, composer, lyricist, director, actor, singer, tech writer-editor, journalist, and all-round energetic type, **Deborah Magid** is a member of the Cleveland Play House Playwrights' Unit and is attached to four other Cleveland theaters, has served on the ICWP Board, and is a Dramatists' Guild member. Works include short, long, drama, comedy, SciFi, musical, rock opera, chamber opera, and RICHARD WAGNER'S ENTIRE RING CYCLE IN 10 MINUTES, a one-woman show she performs with sock puppets.

**Alex Mallory** is a theatrical director, producer, and creative leader in NYC. She is Co-Artistic Director of Poetic Theater Productions, Senior Producer with the Veteran Artist Program, and curated the Women Center Stage 2013 Festival at Culture Project. Alex has directed, developed and produced over 100 productions including award-winning productions of *faith* by Caroline Rothstein and *Goliath* by Takeo Rivera, which has toured venues across the country. At Stanford University, she was the recipient of the Louis Sudler Prize in Creative Arts, an Institute for Diversity in the Arts Fellowship, a Community Arts Fellowship, and the Sherifa Omade Edoga Prize for work involving social issues. Upcoming: *Ricky's Way* by USMC veteran Maurice Decaul.

As a dramaturg and literary associate, **Margot Manburg** has served the Kennedy Center, Alliance Theatre, Marin Theatre Company, Magic Theatre, Crowded Fire, Bay Area Children's Theater. She is the former literary manager at Playwrights Foundation, and was an inaugural fellow at the Kennedy Center's New Play Dramaturgy. Honors include the 2011 National LMDA/KCACTF Runner-Up in Dramaturgy Fellowship for *Bringing It All Back Home*, and the 2013 Solano County Arty Award for Best Direction of an Adult Drama for *Rabbit Hole* (BOTTG). This Oakland, California native holds a B.A. in Anthropology with a Theatre Arts minor from Sonoma State University.

**Caden Manson** is co-founder/artistic director of bigartgroup.com, editor-in-chief/curator of Contemporary Performance Network (contemporaryperformance.com for blog and .org for network), and associate professor/head of the John Wells MFA in Directing at Carnegie Mellon University. He has co-created, directed, video and set designed 14 Big Art Group productions. Manson has shown video installations in Austria, Germany, NYC, and Portland; performed *PAIN KILLER* in Berlin, Singapore and Vietnam; Taught in Berlin, Rome, Paris, Montreal, NYC, and Bern; his ensemble has been co-produced by the Vienna Festival, Festival d'Automne a Paris, Hebbel Am Ufer, Rome's La Vie de Festival, PS122, and Wexner Center for The Arts. He is a 2001 Foundation For Contemporary Art Fellow, is a 2002 Pew Fellow and a 2011

MacDowell Fellow. His writing has been published in *PAJ*, *Theater Magazine*, and *Theater der Zeit*.

**Tom McGee** is a dramaturge, playwright, and producer based in Toronto, Canada. Tom acts as dramaturge and artistic producer for Theatre Brouhaha, one of Toronto's hottest indie theatre companies which has produced eight new works in three years. He is also artistic director of Shakey-Shake and Friends, a muppet-style Shakespeare company for kids. TheatreBrouhaha.com @mcgeetd

**Ryan McKittrick** received his M.F.A. in Dramaturgy from the A.R.T./MXAT Institute for Advanced Theater Training and his B.A. in History and Literature from Harvard. His articles on theater have appeared in *The Boston Globe*, *Correspondence*, *A.R.T. News*, *ARTicles*, *Theatre*, and *The Boston Phoenix*. Mr. McKittrick is a recipient of the TCG New Generations Award and the NTC Scholarship Award. He is also a Lecturer in Theater Arts at Brandeis University. His co-translations with Julia Smeliansky include Anton Chekhov's *Lady with a Lapdog*, Rezo Gabriadze's *Forbidden Christmas*, and *The Selected Letters of Olga Bokshanskaya*.

**Jennifer Medway** is a dramaturg; currently the Writing Coordinator and Resident Dramaturg at the Australian Theatre for Young People and a Griffin Studio Artist. She is also a freelance dramaturg working for independent artists as well as Playwriting Australia. Jennifer was most recently dramaturg for *Jump for Jordan* by Donna Abela at Griffin Theatre Company and for Angus Cerini's *The Bleeding Tree* as part of the National Script Workshop with Playwriting Australia. In 2013 she was the Co-Artistic Director of the Crack Theatre Festival and in 2012 was the Belvoir Associate Artist. As well as ATYP, Griffin and PWA, Jennifer has developed work for Under the Radar/Brisbane Festival, Tamarama Rock Surfers, Merrigong, Shopfront and the Underbelly Arts Festival. She has assessed scripts for Playwriting Australia, Belvoir and Sydney Theatre Company for the 2012 Patrick White Award. Jennifer was the Belvoir Literary Assistant in 2011.

**Yana Meerzon** is a Director of Graduate Studies at the Department of Theatre, University of Ottawa. Her research interests are in drama and performance theory, practical dramaturgy and adaptation, and theatre of exile. She has completed a study on Michael Chekhov's acting theory and pedagogy, "A Path of the Character: Michael Chekhov's Inspired Acting and Theatre Semiotics" in 2005; and since that has been working on "theatre and exile" project. Her manuscript *Performing Exile – Performing Self: Drama, Theatre, Film* was published by Palgrave in 2012. She has co-edited two books on a similar subject: *Performance, Exile and 'America'* (with Dr. Silvija Jestrovic) Palgrave, 2009; and *Adapting Chekhov: The Text and Its Mutations* (with Dr. J. Douglas Clayton) Routledge, 2012. In her free time, Dr. Meerzon acts as a literary consultant and a dramaturge in Ottawa theaters.

**Corianna Moffatt** is a New York based actor, director, dramaturg, collaborator with a penchant for new theatrical work and a hankering for creating the impossible. She assisted the illustrious Ilana Brownstein with the creation of the Freedom Art Retreat, a free adventure sponsored by Playwrights' Commons focusing on collaboration between designers, dramaturgs, and playwrights. She sings, plays various instruments, and loved, loved, loved working as a casting director for the jaw dropping, heart wrenching Company One, Corianna recently completed an

oral history project entitled “Impossible Questions Tour,” which explored people’s personal philosophies on life, love, and loss. She is known in Germany as Miss Holiday Spirit from the Christmas song Just You, Noel. Basically, she is up for anything.

[www.impossiblequestionstour.com](http://www.impossiblequestionstour.com)

**Megan Monaghan Rivas** is Associate Professor of Dramaturgy at Carnegie Mellon University. Recipient of the Elliott Hayes Prize in Dramaturgy, she served as literary manager of South Coast Repertory Theatre, the Alliance Theatre in Atlanta, and Frontera @ Hyde Park Theatre in Austin, TX, and oversaw the artistic programming at the Lark Play Development Center in NYC and The Playwrights’ Center in Minneapolis. She has freelanced with TheatreSquared, the Pittsburgh Playhouse, Quantum Theatre, the New Harmony Project, the O’Neill National Playwrights Conference, the William Inge Center for the Arts, Actors Express Theatre, Horizon Theatre, and Shakespeare Festival St. Louis.

**Noe Montez** is an assistant professor of Drama and Dance at Tufts University. Prior to coming to Boston, Noe served as Dramaturg of the Cleveland Play House and Assistant Dramaturg at Indiana University. He has directed and dramaturged at several theatres throughout the country including Syracuse Stage, Cleveland Public Theatre, Phoenix Theatre, Bloomington Playwright’s Project, Sleeping Weazel, Theatre Ninjas, Tufts University, Cleveland State University, Indiana University and Grinnell College. Professor Montez is also the author of several articles and essays on applied theatre, performance studies, and theatre history.

**Bryan Moore** is an associate professor and Director of Theatre at Concordia University, Nebraska. His theatre experience includes new play and production dramaturgy, technical theatre, applied theatre, directing, and acting. Bryan is the VP of University Relations for LMDA, and co-edited the *LMDA University Caucus Sourcebook*, Volume 4 (2011). Bryan is also the Conference Planner for the Dramaturgy Focus Group for the Association for Theatre in Higher Education (ATHE).

**Anne G. Morgan** is the Literary Manager at the O’Neill, where she provides dramaturgical support to the center’s programs and manages the center’s selection processes (about 1,500 applications). At the O’Neill she has served as dramaturg on new plays by David Auburn, Hilary Bettis, Bekah Brunstetter, and Sam Willmott. Anne has represented the O’Neill internationally at the Baltic Playwrights Conference and the Latvian Academy of Culture. A winner of the KCACTF Dramaturgy Award, Anne is a graduate of Emerson College.

**Kee-Yoon Nahm** is a Doctorate in Fine Arts candidate in the Department of Dramaturgy and Dramatic Criticism at the Yale School of Drama. He also works as a writer, translator, and dramaturg. His current dissertation project examines works of American drama and theater since 1960 that appropriate culturally prevalent stereotypes for the purposes of subversion or irony.

**Jemma Nelson** is co-founder of Big Art Group with Caden Manson and is editor and chief digital officer of Contemporary Performance Network. He grew up in the heart of the Silicon Valley of California, studying art history and computer music at CCRMA; and contributed to one of the first immersive CD-ROMs, *The Residents’ Freak Show*, as well as working briefly at the startup of *WIRED* magazine. He has co-created and written the plays “Shelf Life,” “Flicker,” “House of No More,” and “S.O.S.” for the company, as well as writing and performing live the

sound and music for the ensemble's productions. His writing has been published in *Theater Magazine*, *Theater der Zeit*, *PAJ*, and *Mouvement*; his visual art has been shown in New York and Amsterdam, and he holds a Masters of Science in Biostatistics. He is a 2009 Pennsylvania Council of the Arts Fellow. His original plays with the company have been shown throughout North America and Europe, at such venues and festivals as The Festival d'Automne à Paris, Weiner Festwöchen, REDCAT (LA), and Theater der Welt among many others.

**Jules Odendahl-James** is a professional dramaturg and director based in the Triangle area of North Carolina. She is a Board Member for Hidden Voices, a justice through storytelling theater group and the Research Director for Ladies of the Triangle Theatre, an arts advocacy group for women artists committed to the pursuit of gender and racial parity on theater stages in NC and across the US. From 2010-2014 she served as the Resident Dramaturg and a Visiting Lecturer at Duke where she is now the Program Director for Humanities Advising. In the 2013-14 season, she served as production dramaturg for Duke's production of Annie Baker's version of *Uncle Vanya* and she directed Sophie Treadwell's *Machinal*. This season she will dramaturg the regional premiere of Lauren Gunderson's award-winning play *I and You* at Manbites Dog Theater in Durham, NC and will direct the final show in Manbites 27th season in May of 2015.

**Shelley Orr** teaches theatre history and dramaturgy in the graduate and undergraduate programs in the School of Theatre, Television, and Film at San Diego State University. Her publications have appeared in *Theatre Journal*, *TheatreForum*, and *Theatre Topics*. She contributed an essay on the bead diagram to *The Routledge Companion to Dramaturgy* (2014). She co-edited a collection of essays entitled *Performance and the City* (Palgrave 2009). She holds an MFA in Dramaturgy from University of California, San Diego, and a PhD in Theatre Studies from the UCI/UCSD joint doctoral program. She sits on the Board of Directors and is a past president of Literary Managers and Dramaturgs of the Americas (LMDA).

**Ramona Ostrowski** is a Staff Dramaturg at Company One Theatre in Boston, where she has been the production dramaturg for *We Are Proud to Present a Presentation...* and the upcoming *Astro Boy and the God of Comics*. Ramona was also the dramaturg for Fresh Ink Theatre's recent production of Lila Rose Kaplan's *123*. Previously, Ramona was the Literary Associate at the Eugene O'Neill Theater Center, where she worked on projects by Sam Hunter and Dan LeFranc, among others, and served as the Festival Dramaturg for the Young Playwrights Festival. She is a graduate of Boston University.

**Jenni Page-White** is the Literary Associate at Steppenwolf Theatre Company, where she is completing her first season. Previously, she was the Programs Assistant for Steppenwolf's First Look Repertory of New Work. Before receiving her MFA in Dramaturgy from the University of Iowa, Jenni was a member of the LitWing at the Lark Play Development Center for three seasons. This summer in Chicago, she is developing new plays with First Look at Steppenwolf and The Freshness Initiative at Sideshow Theatre Company, and developing a narrative-based live-gaming experience with Rabbit Hole Productions.

**Christian Parker** is the Associate Artistic Director at the Atlantic Theater Company and the Chair of the graduate Theatre program at Columbia University. Recent projects for Atlantic include *10x25*, an all commissioned festival of work by Atlantic-produced playwrights to

commemorate the 25th anniversary of the company. For that series he directed new plays by Tina Howe, Kevin Heelan, and Kate Moira Ryan. Prior to his tenure at the Atlantic, he spent several seasons as the Literary Manager at Manhattan Theatre Club. Christian has produced, directed or dramaturged over fifty premieres of new American and British plays on, off and off-off Broadway, including works by David Lindsay-Abaire, Cusi Cram, Keith Reddin and Dael Orlandersmith, among others. He has worked with Sundance Theatre Labs, The Lark Play Development Center, Bread Loaf, Kenyon Playwrights Conference and at Perry-Mansfield developing new plays.

**Dassia N. Posner** is Assistant Professor of Theatre at Northwestern University, where she teaches history of directing, Russian theatre history, dramaturgy, and puppetry. Her articles have appeared in *Theatre Survey*, *Theatre Topics*, *Slavic and East European Performance*, *Communications from the International Brecht Society*, and *Puppetry International*. She is co-editor of *The Routledge Companion to Puppetry and Material Performance* (2014) and a contributor to Magda Romanska's *Routledge Companion to Dramaturgy* (2014). She is working a book on Russian theatricalist directors and the creative process entitled *The Director's Prism*. Recent dramaturgy credits include *Three Sisters* and *Russian Transport* at Steppenwolf Theatre Company, with additional credits at Connecticut Repertory Theatre. She developed the dramaturgical translation for Tracy Letts's version of Chekhov's *Three Sisters*.

**Kelly Prestel** is a freelance theatre artist and educator with a master's degree in Theatre Education with a concentration in Theatre and Community from Emerson College. She authored the Theatre for Young Audiences Inclusivity Manifesto, based on her research on primary representation of marginalized groups in season planning in TYA. As a teaching artist at the Citi Performing Arts Center, Emerson College, and Drama Learning Center, she used theatre for positive youth development, community building, and arts integration. She also previously worked as Membership and Programming Coordinator for the American Alliance for Theatre and Education. She earned her B.A. in Media and Communication Studies at the University of Maryland, Baltimore County.

**Geoff Proehl** teaches, dramaturgs, and directs at the University of Puget Sound in Tacoma, Washington. 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.

**Brian Quirt** is the Artistic Director of Nightswimming in Toronto, and also serves as Director of the Banff Centre Playwrights Colony in Alberta. He has created and directed seven of his own plays, most recently *Why We Are Here!* (with Martin Julien). He has been Company Dramaturg at Factory Theatre, Dramaturg at the Theatre Centre and Dramaturgical Associate at the Canadian Stage Company. He is a Board member and past-President of LMDA, and two-time recipient of LMDA's Elliott Hayes Award for Outstanding Achievement in Dramaturgy.

**Amrita Ramanan** is the Associate Producer and Dramaturg for Double Edge Theatre, a 32-year-old ensemble based in Ashfield, Massachusetts. An interdisciplinary group of international artists, Double Edge applies a unique, singular training methodology and the principle of the actor's autonomy to create work in a laboratory setting. Under the direction of Founder/Artistic

Director Stacy Klein, Double Edge fosters the creation of original performances that explore profound ideas and questions and excite the imagination.

**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 recently 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](http://www.RoxanneRay.net).

**Karen Robinson** serves as Professor and Interim Chair in the Department of Theatre and Performance Studies (TPS) at Kennesaw State University (KSU) where she has taught and directed for fourteen years. She has worked professionally as a freelance director, dramaturg, and/or stage manager in New York City, North Carolina, California, and Georgia for over thirty years. An Associate Artist at Georgia Shakespeare in Atlanta, she has directed fourteen productions for the company. Recent productions at KSU include Lynn Nottage's RUINED, MARCUS; OR THE SECRET OF SWEET, FENCES, Karin Coonrod's adaptations of Flannery O'Connor's "A View of the Woods," and "Everything that Rises Must Converge," and THE GOOD PERSON OF SZECHUAN. Global theatre projects include tours of THE EIFFEL TOWER WEDDING PARTY and MOBY-DICK to the International University Theatre Festival in Casablanca; direction of an adaptation of MONKEY KING by Margaret Baldwin presented at KSU and in Shanghai; co-direction of a performance ethnography entitled YOU ALWAYS GO HOME that focused on Kenyans in the KSU community. She served as the Global Learning Coordinator for the KSU College of the Arts from 2006 -2013. Karen is the recipient of KSU's 2009 Award for Distinguished Teaching, a 2010 University of Georgia Board of Regents Award for Excellence in Teaching, and the 2011 KSU Distinguished Professor award.

**Catherine María Rodríguez** is a New Orleans native currently based in Baltimore, where she works at Center Stage as Artistic & Dramaturgy Fellow. Catherine has been named a 2014 Leadership Institute Fellow by the National Association of Latino Arts and Cultures (NALAC). She is the dramaturg and archivist for Un Encuentro: Theater from the Borderlands, a new transnational collaboration between Borderlands Theater (Tucson) and El Círculo Teatral (Mexico City). Notable credits include production dramaturgy for Center Stage, The NOLA Project with the New Orleans Museum of Art, and two National New Play Network rolling world premieres; script evaluation for Sundance Theatre Lab; administrative and producing work at Steppenwolf; and performance studies research at Northwestern. Catherine holds a BFA in Dramaturgy and a BA in Hispanic Studies from Carnegie Mellon. In 2013, she received the LMDA & Kennedy Center Regional Student Dramaturgy Award and debuted as a Dramaturgy Panelist at the Association for Theatre in Higher Education national conference. In her free time, Catherine volunteers with Education-Based Latino Outreach and the Weinberg Housing and Resource Center. Laissez les bons temps rouler!

**Magda Romanska** is an Associate Professor of Theatre Studies and Dramaturgy at Emerson College and Dramaturg for Boston Lyric Opera. This past spring she was a Visiting Associate Professor of Slavic Languages and Literatures at Harvard University. Her books include *The*



*Post-traumatic Theatre of Grotowski and Kantor* (2012), *Boguslaw Schaeffer: An Anthology* (2012), *The Routledge Companion to Dramaturgy* (forthcoming in 2014), and *Comedy: An Anthology of Theory and Criticism* (forthcoming in 2015). Her play, *Opheliemachine* received Los Angeles premiere in 2013 to critical acclaim. A former exchange scholar at the Yale School of Drama and fellow at the Mellon School of Theatre and Performance Research at Harvard, Romanska graduated with honors from Stanford and holds a Ph.D. in Theatre and Film from Cornell University. See [www.magdaromanska.com](http://www.magdaromanska.com)

**Jojo Ruf** is the Associate Executive Director of the National New Play Network, an alliance of nonprofit theaters across the US that champions the development, production and continued life of new plays, and the Associate Director for the Laboratory for Global Performance and Politics at Georgetown University. She is also the Executive and Creative Director for The Welders, a DC-based Playwrights' Collective. She has worked with Arena Stage, the Kennedy Center, Theater J, the Provincetown Tennessee Williams Theater Festival, and Georgetown University as a freelance producer and director. Jojo graduated from Georgetown University with a dual degree in English and Theater and Performance Studies.

**Erika Rundle** is a dramaturg, translator, and associate professor of theatre arts and gender studies at Mount Holyoke College. Her articles and reviews have been published in *TDR*, *PAJ*, *Theater*, *Theatre Journal*, and the *Eugene O'Neill Review*, as well as numerous anthologies, and her translation of Marie Ndiaye's *Hilda* has been performed off-Broadway and regionally. *Drama after Darwin*, her study of twentieth-century "primate drag," is forthcoming from McFarland.

**Lauryn E. Sasso** received her BA in Theatre Studies from Wellesley College and her MFA in Dramaturgy from UMass Amherst. She has also studied with Shakespeare & Company in Lenox, MA and the National Theater Institute at the O'Neill Theater Center in Waterford, CT. Previously, she has worked at Perishable Theatre in Providence, R.I. and with the SPF Summer Play Festival in NYC. For the past eight seasons, she has been the Literary Manager and Dramaturg at Asolo Rep in Sarasota, Florida. During her tenure there, she has served as dramaturg for the theatre's mainstage productions and education tours. Highlights include: *Doubt*; *The Winter's Tale*; *The Perfume Shop*; *The Life of Galileo*; *The Last Five Years*; *Bonnie & Clyde*; *La Bête*; *Twelve Angry Men*; *Boeing Boeing*; *Las Meninas*; *Deathtrap*; *Antigone Now*; *The Innocents*; *My Fair Lady*; *Once in a Lifetime*; *God of Carnage*; *Yentl*; *Hamlet, Prince of Cuba*; *Fallen Angels*; *Hamlet Redux*; *Macbeth*; *1776*; *You Can't Take It With You*; *Glengarry Glen Ross*; *The Heidi Chronicles*; *Clybourne Park*; *The Game's Afoot*; *Romeo & Juliet*; *Show Boat*; *Philadelphia, Here I Come!*; *Other Desert Cities*; *Vanya & Sonia & Masha & Spike*; *The Grapes of Wrath*; and *Hero, The Musical*. She is the moderator for the theatre's ongoing discussion series, *Inside Asolo Rep*, and co-founded the theatre's blog, *Unscripted*. She became the Curator of the theatre's *Unplugged Festival of New Work* in 2014, after having served as its Coordinator since 2010.

**Robert Scanlan** is Professor of the Practice of Theatre at Harvard University, Department of Theatre. He was for many years the Literary Director of the American Repertory Theater, where he headed the Dramaturgy Program for the American Repertory Theater/Moscow Art Theater Institute for Advanced Theater Training at Harvard University. He directs frequently in America and abroad, winning in 1995 the Boston Theatre Award for Outstanding Director. He is a past president of the Poet's Theatre and a member of its board of directors. With the Poets' Theatre, he

has directed many staged readings, including a periodic *Muster of Poets* and the world premiere presentation of Samuel Beckett's *Stirrings Still* (with David Warrilow). From 1978 to 1989 Professor Scanlan was Director of the Drama Program at the Massachusetts Institute of Technology. His selected works include: *Principles of Dramaturgy* (forthcoming) Recent Directing: *Whatever Happened to Toby Wing?* by Karl Kirchway (2001); *A Chapter of Thanatos* by Karl Kirchway (2000); *The Philosopher's Stone* by Mozart (1998); *The Inferno of Dante* translation by Robert Pinsky (1998); *In Her Sight* by Carol Mack (world premiere, 1997).

**Hanife Schulte** is from Turkey. She received her Master's Degree in Children's Theater-Drama-Play-Theater from Ankara University. Currently, she is also pursuing another Master's Degree in Theater Education: Theater & Community at Emerson College. She has a great interest in Dramaturgy and Theater for the Very Young.

**Catherine Sheehy** is the Chair of Dramaturgy and Dramatic Criticism at Yale School of Drama and Resident Dramaturg at Yale Repertory Theatre. Her most recent Yale Rep dramaturgy credits include *Bossa Nova*, *Pop*, *Trouble in Mind* and *The King Stag* (for which she was also co-adaptor). Her adaptation of *Pride and Prejudice* was produced at Asolo Repertory Theatre and Dallas Theater Center. She has worked at the O'Neill Playwrights Conference, in New York and Ireland with the late Joseph Chaikin, at Baltimore's CENTERSTAGE with Irene Lewis, and for four seasons as Festival Dramaturg at Shakespeare Santa Cruz. Her essays and criticism have appeared in *The Village Voice*, *Playbill*, *Theater Three*, and *Parnassus*. She has also written guest articles for numerous regional theater programs. She is a former associate editor of *American Theatre* magazine and a former editor of *Theater* magazine.

**Nick Sheets** graduated from Brigham Young University with a B.A. in Theatre Arts Studies, emphasis in dramaturgy, as well as a B.A. in Spanish. He is a current M.A. Candidate at the University of Kansas, working with Dr. Stuart Day on Latin American Theatre. He has been a member of LMDA since 2013 and enjoyed two dramaturgical opportunities at BYU: *The Phantom of the Opera* (2013) and *Cymbeline* (2014). He also taught three semesters of Spanish classes at BYU while an undergraduate. For more information, including current CV, please visit: [nicholasheets.weebly.com](http://nicholasheets.weebly.com)

**Dillon Slagle** works in Los Angeles as a dramaturg and biological anthropologist. Recent experiences include dramaturgy for Kevin Augustine's *GOD PROJEKT* and working with the New York City Office of Chief Medical Examiner in the Forensic Anthropology Department. Currently he is the dramaturg for Carroll Simmons and their new piece *Too Many Lena's 3: Let Them Eat Cake*. In both anthropology and dramaturgy Dillon believes in rigorous research, cultural awareness, and creative approaches to the process.

**Janine Sobeck** 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.

**Edward Sobel** has served on the artistic staffs of Steppenwolf Theatre Company, Arden Theatre, Delaware Theatre Company and was Artistic Director of the Playwrights Center of Chicago. At

Steppenwolf he oversaw the development of over 40 new plays into production, including: Pulitzer and Tony Award winner *August: Osage County*, Pulitzer finalists *Red Light Winter* and *Man from Nebraska*, and Joseph Jefferson Award winner *The Pain and the Itch*. He also created and was the director of the First Look Repertory of New York, for which he received the Elliott Hayes Award from LMDA. Broadway credits as dramaturg include *August: Osage County* and *Superior Donuts*. Recent directing credits include *Superior Donuts*, *Clybourne Park* and *Endgame* (all at the Arden) and the world premiere of *Cadillac* (5 Joseph Jefferson nominations, including best director). He holds an MFA in directing from Northwestern and was named Head of Playwriting at Temple University in September 2013.

**Cynthia M. (Cindy) SoRelle** is serving a second term as Chair of LMDA's Board of Directors. For 15 years she has coordinated the Dramaturgy Debut Competition for Association for Theatre in Higher Education. She served three times as Chair, Kennedy Center American College Theatre Festival Region VI (Texas, Oklahoma, New Mexico, Arkansas, Louisiana, Missouri) Dramaturgy initiative and O'Neill Critics Institute, served on the Board of Directors of Texas Educational Theatre Association, and received the 2000 TETA Founders' Award for "outstanding contributions to theatre in Texas." Her dramaturgical experience includes more than 100 plays and musicals, seven years of professional operaturgy as well as dance dramaturgy, adaptation, and 30 years of college teaching/administration. She holds a PhD in theatre history and criticism from the University of Texas at Austin under the mentorship of the late Oscar G. Brockett. She is married gratefully to LMDA supporter and civil rights historian Dr. James M. SoRelle and is the adoring mother of Mallory (MPP, Harvard U/doctoral candidate, Government, Cornell U) and Elliott (BS & BA Rice U/doctoral candidate, Biophysics, Stanford U).

**Kaitlin Stilwell** is a freelance dramaturg who got her masters at Loughborough University in England, spent a year in the Literary Department at McCarter where she got to work on *Phaedra Backwards*, *The Convert*, *Travesties* and *Are You There, McPhee?* in addition to dramaturging the young playwrights' festival, and she recently returned from a marvelous time at The Southern Writers' Project at Alabama Shakespeare Festival. This is her first conference since Banff and she is glad to be back! Kaitlin is currently based in Montclair, NJ.

**Jeremy Stoller** (freelance dramaturg/producer) Currently: resident dramaturg, terraNOVA Collective's 2014 Groundbreakers group and Jewish Plays Project; literary consultant, Luna Stage; founder, The Dramaturgy Open Office Hour Project. Past: general manager, *The Golem of Havana @ LaMaMa* (2013); literary manager, Two River Theater (2010-2013); dramaturgy with The Flea, 52nd Street Project, Target Margin, First Person Arts, George Street Playhouse. Upcoming: 2014 PlayPenn Conference.

**Vicki Stroich** is Executive Director at Alberta Theatre Projects. Before becoming Executive Director, she was a member of ATP's Artistic Team for 12 years. Vicki recently shifted her focus to include leading ATP's organizational vision along with her dramaturgical work with playwrights. She freelances as a dramaturg, facilitator and director and has a BFA Drama from the University of Calgary. Vicki is President of Literary Managers and Dramaturgs of the Americas and was Conference Chair of the international 2010 LMDA Conference in Banff. Vicki is the proud recipient of a Betty Mitchell Award for Outstanding Achievement for her contribution to new Canadian theatre and was named by Avenue Magazine as a Top 40 Under 40 in 2013.

**Gwydion Suilebhan** is a DC-based playwright and theater commentator. The author of *Reals*, *The Butcher*, *Hot & Cold*, *Abstract Nude*, *The Constellation*, *Let X*, *The Faithkiller*, *Cracked*, and *The Great Dismal*, Gwydion serves as DC's representative for the Dramatists Guild. His work has been commissioned, produced, developed, and read by Centerstage, Ensemble Studio Theatre, the National New Play Network, Forum Theatre, Theater J, Active Cultures, Theater Alliance, Source Theater Festival, and HotCity Theatre, among others. A founding member of The Welders, a DC-based playwrights collective, Gwydion has received two Individual Artist Fellowships from the DC Commission on the Arts and Humanities. In 2012, he joined the Board of Governors for theatre Washington.

A graduate of Furman University in Greenville, SC, **Lauren Sullivan** has been working in Sacramento theatre for the last three years as a dramaturg. She served two years as Literary Intern and Literary Associate at the B Street Theatre co-writing educational tour shows and study guides, assisting with marketing and season planning, and dramaturging the theatre's world premiere adaptation of *The Three Musketeers*. She currently serves as Dramaturg at California Stage Theater Company. She also interned with Horizon Theatre, Fabrefaction Theatre Company, the Academy Theatre in Atlanta, GA.

**Linda M. Sutherland** is a director/teaching artist/talkback leader at Trinity Repertory Company. Linda previously served as Associate Director of Education at the Huntington Theatre Company where she taught the Young Critics Institute, directed the stage readings for the Young Voices Playwriting Workshop and adapted and directed scripts for the Mirror Performance Project. Linda created over 40 literary/curriculum guides for HTC productions. Linda is an active Kennedy Center American College Theatre Festival regional and national respondent, as well as a new play development director and dramaturg for KCACTF's National Playwriting Program. Directing credits include KCACTF, and Boston Theatre Marathon. Linda is an administrator at Emerson College and on faculty in Boston University's Arts Administration MS program.

**Lawrence Switzky** is an assistant professor of English and drama at the University of Toronto who specializes in modern and contemporary drama, media theory, and modernism across the arts. is currently completing a manuscript, *The Rise of the Theatre Director: Negotiations with the Material World, 1880-1956*, which demonstrates how the evolution of an artistic executive responsible for the interpretation and sensuous materialization of theatrical texts shaped fundamental ethical and aesthetic debates on the modern stage. He is also researching the relationship between moral choice scenarios in video games and thought experiments in experimental philosophy. He received his B.A. from Yale University and his Ph.D. from Harvard.

**Heidi Taylor** is a Vancouver-based dramaturg, director and performer. She is Artistic and Executive Director at PTC, where she served as Dramaturg for 7 years. She has dramaturged plays from across the country in the annual PTC Writers Colony, and works closely with the six resident PTC Associates. Heidi also co-created and produced cross-disciplinary projects with Proximity Arts from 2003-2011, including sited dance, chamber opera, a community side show, an audio walking PodPlay, and an interactive sound installation. Heidi holds an MFA from Simon Fraser University, where she she returns for her 12th year of teaching intro acting in the fall.

**LaRonika Thomas** is a doctoral student at the University of Maryland with research interests in cultural space and cultural policy, particularly in 21st century Chicago, the performance of urban planning, online archiving/databases in the new play world, and technology and performance.

She also serves as the Vice President for Regional Activity for Literary Managers & Dramaturgs of the Americas (LMDA), as the Graduate Student Representative for the American Theatre & Drama Society (ATDS), and as one of the Graduate Student Representatives for the Dramaturgy Focus Group for the Association for Theatre in Higher Education (ATHE). A freelance 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 PhD. She has worked in various capacities with the Goodman Theatre, the Public Theater, Chicago Shakespeare Theatre, Centerstage, Woolly Mammoth Theatre Company, The Playwright's Center, Neo-Futurists, and Writers' Theatre, among others. LaRonika has presented at several conferences, including LMDA, ATHE, MATC, and The Chicago Theatre Symposium. Her upcoming chapter, "Digital Dramaturgy and Digital Dramaturgs" is included in the forthcoming volume, *The Routledge Companion to Dramaturgy* (summer 2014). She has received grants and fellowships from LMDA, ATHE, the University of Maryland's College of Arts and Humanities, and the City of Chicago for her work and research.

**Liana Thompson Knight** is hard at work on a survey project looking at the career paths of Dramaturgy MFAs. If that is you, please take her survey! You can find the survey at <http://www.surveygizmo.com/s3/1505426/DramaturgyMFAs>. Also, feel free to ask Liana about the project either in person at the conference or by email: [liana.j.thompson@gmail.com](mailto:liana.j.thompson@gmail.com). Since 2011, Liana has been living and working in Maine; these days she also spends a lot of her time raising her 2-yr old daughter. Prior to moving to Maine, Liana received her MFA in theater (Dramaturgy) from UMass and then worked freelance with Hartford Stage and Company One. She was also the 2008 Literary Associate at the Williamstown Theatre Festival. Going back further in time, her training includes a year as the Dramaturgy Fellow at Center Stage, a summer as a literary intern at Williamstown Theatre Festival, and year as a literary/artistic intern at the Huntington Theatre Company.

**Lisa Timmel** is the director of new work at The Huntington Theatre Company in Boston where she has developed work with Lydia Diamond (*Smart People*), Melinda Lopez (*Becoming Cuba*), Stephen Karam (*Sons of the Prophet*), and Kirsten Greenidge (*Luck of the Irish*). Previous positions include director of new play development at Playwrights Horizons, interim dramaturg and advisor to the Emerging Writers Group at the Public Theater and staff dramaturg at The Juilliard School. Trained in dramaturgy and dramatic criticism at Columbia University (MFA), she has worked with various theater companies and developmental organizations including Sundance Theater Institute, New Dramatists, Actors Theatre of Louisville, National Actors Theatre, INTAR, Classic Stage Company, and New Georges. Lisa Timmel teaches in the MFA program at Columbia University, and holds a BA in English Literature from Kenyon College.

**Katalin Trencsényi** is a London-based dramaturg. She received her Ph.D. at the Eötvös Loránd University, Budapest. As a freelance dramaturg, Katalin has worked with the National Theatre, the Royal Court Theatre, Deafinitely Theatre, Corali Dance Company, and Company of Angels, amongst others. She was literal translator of three contemporary Hungarian plays, published by Oberon Books (*The Fourth Gate* by Péter Kárpáti, *Portugal* by Zoltán Egressy, *Car Thieves* by Ákos Németh). Katalin co-founded the Dramaturgs' Network with Hanna Slättne in 2001, and

has worked on its various committees ever since. From 2010 to 2012 Katalin served as President of the Dramaturgs' Network. For her research on contemporary dramaturgical practices, she was recipient of the Literary Managers and Dramaturgs of the Americas' Dramaturg Driven Grant. Katalin is one of the contributors to the *Routledge Companion to Dramaturgy* (Routledge, 2014), and with Bernadette Cochrane co-editor of *New Dramaturgy: International Perspectives on Theory and Practice* (Bloomsbury, 2014). Her monograph on contemporary dramaturgical practices, *Dramaturgy in the Making*, is to be published by Bloomsbury in 2015.

**Jeff Turner** is a Professor of Theatre Arts at Hamline University in Saint Paul, Minnesota where he teaches text analysis, dramaturgy, theatre history and film studies. Professionally, Jeff has served as a dramaturg at the North Carolina Shakespeare Festival, the Colorado Shakespeare Festival, and, most recently, Theater Latte Da in Minneapolis where he has worked on productions of Sondheim & Furth's *Company*, Kander & Ebb's *Cabaret* and Elton John and Tim Rice's *Aida*.

**Adam Versényi** is Chair and Professor of Dramaturgy in the Department of Dramatic Art at the University of North Carolina and Dramaturg for PlayMakers Repertory Company. A theatre scholar, dramaturg, critic, translator and director, he is the author of *Theatre in Latin America: Religion, Politics, and Culture From Cortés to the 1980s* (Cambridge University Press) and *The Theatre of Sabina Berman: The Agony of Ecstasy and Other Plays* (Southern Illinois University Press), among others. He has written widely on Latin American theatre, U.S. Latino/a theatre, dramaturgy, theatre production, and theatrical translation. He is the founder and editor of *The Mercurian: A Theatrical Translation Review*. He has translated plays by Argentines Agustín Cuzzani and Griselda Gambaro, Mexican Sabina Berman, and is currently working on a collection of ten plays by Chilean playwright/director Ramon Griffiro.

**Michele Volansky** is Chair and Associate Professor at Washington College and an Associate Artist for PlayPenn. She has worked on a LOT of plays and has served on the artistic staffs of Actors Theatre of Louisville, Steppenwolf and Philadelphia Theatre Company and was past president of LMDA; Volansky holds a B.A. from Washington College, an M.A. from Villanova and a PhD from the University of Hull (England).

**Paul Walsh** (paul.walsh@yale.edu) teaches theater history and dramaturg at the Yale School of Drama. He served for nine years as senior dramaturg at San Francisco's American Conservatory Theater and has worked as dramaturg, translator, and co-author with theater companies across the country, including Theatre de la Jeune Lune, with whom he collaborated on such award-winning productions as *Children of Paradise: Shooting a Dream*, *Don Juan Giovanni*, *Germinal* and *The Hunchback of Notre Dame*. Walsh's translations of the five Chamber Plays of August Strindberg were published in 2012 by Exit Press after being produced at the Cutting Ball Theater in San Francisco.

**Wendy Weckwerth** is a dramaturg, translator, editor, and teacher based in Minneapolis. As the dramaturg for Voice & Vision Theatre and in freelance capacities at The Playwrights' Center, and elsewhere, she has an ongoing commitment to new-play dramaturgy. Three of her translations of Strindberg's history plays--*Erik XIV*, *Kristina*, and *Gustav Adolf*--will be produced in 2015 and 2016 at NYC's August Strindberg Repertory Theatre; and her translation of Ingmar Bergman's *Autumn Sonata* screenplay was the basis for Robert Woodruff's stage adaptation (Yale Rep, 2011). She also engages in the "dramaturgical" challenge of editing book

manuscripts, from novels and memoirs to academic treatises and business books. Wendy holds a DFA and MFA from Yale School of Drama and has taught at Dartmouth, Colby, Mount Holyoke, and Bard Colleges.

**Matthew Weise** is an independent scholar. He holds an M.A. from MIT in Comparative Media Studies and is a freelance game designer, writer, and consultant in New York City. He has worked as a narrative designer on *Fantasia: Music Evolved* for Harmonix Music Systems in Cambridge, MA and *Transcendence: Origins* with The Alchemists and has published on horror as a genre and a narrative formation in film and video games.

**Bob White** has been active as a dramaturg and director in the Canadian theatre for forty years. He is in his second season as Director of New Plays at the Stratford Festival. 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 has also directed over 75 productions, most recently *Mary's Wedding* and *Abraham Lincoln Goes to the Theatre* (ATP), *Così fan Tutte* (Calgary Opera/Emerging Artists) and *The Clockmaker* (Tarragon, Toronto and ATP). He has received eight nominations and three wins for "Outstanding Direction" at Calgary's Betty Mitchell Awards. Other awards include membership in the Order of Canada, Honorary Doctor of Laws (LLD), University of Calgary, and The Diamond Jubilee Medal. Bob is a member of the Literary Managers and Dramaturgs of the Americas and lives in Stratford with his partner Kevin McGugan.

**Richard Wolfe** is a specialist in contemporary theatre and performance. Canadian premieres he's produced and directed include: after the quake by Haruki Murakami, *Stupidity* (La Estupidez) by Rafael Spregelburd, *Blue / Orange* by Joe Penhall and Thom Pain (based on nothing) by Will Eno. He's also dramaturged or directed many new Canadian plays. Richard is the LMDA regional VP for Canada, and has been the artistic director of Pi Theatre for the past six years.

**Taylor M Wycoff** earned her BA in Theatre Arts and International Relations from the University of San Diego in 2010. Upon graduating she immediately began working at Cygnet Theatre as a Box Office Associate. She began her work in Group Sales & Community Outreach as the Production Manager for Mo'olelo Performing Arts Company's 2010 production of *Yellow Face*, and now applies that experience to her new role as Cygnet's Director of Outreach & Education. She has worked as a teaching artist for San Diego Playwrights Project and Kids Act, and has had the privilege of presenting her original research at the Association for Theatre in Higher Education Annual Conference as well as the Philadelphia Theatre Research Symposium. She is the resident dramaturg at Cygnet Theatre, and a proud company member of the community-based theatre company Circle Circle Dot Dot.