



Contributors

Dr. **Kate Busselle** (she/her/hers) is Assistant Professor of Movement, Intimacy, and Violence at the University of Oklahoma and the founder of Heartland Intimacy Design & Training, the only theatrical intimacy training company which offers academic, accessible, and affordable intimacy training entirely online. Kate is an Actor Combatant with the Society of American Fight Directors (SAFD) and member of Association of Movement Theatre Educators (ATME). She also serves the Women and Theatre Program as the webmaster and communications director. Other publications by Kate can be found in *Theatre Topics*, *Journal of Dramatic Theory and Criticism*, *The Fight Master: The Journal of the Society of American Fight Directors*, and *HowlRound Theatre Commons*.

Lusie Cuskey (she/her) is a visiting assistant professor at Birmingham-Southern College and an associate faculty member with Theatrical Intimacy Education. She is also currently the treasurer of the Association of Theatre Movement Educators. Hailing from Louisville, KY, Lusie holds a PhD in Theatre Studies from the University of Kansas, an MA in Theatre Arts from the University of Oregon, and a BFA in Performing Arts (Acting, Directing) from Western Kentucky University. Her writing has previously appeared in *The Journal of Consent-Based Performance*, *PARtake*, and *Ecumenica*. Lusie has worked as an intimacy choreographer, director, dramaturg, and actor and researches performance pedagogy and queer musical theatre. She is grateful she has the opportunity to pretend that all the time she spent scrolling on TikTok was really just a dedication to her scholarship.

Hannah Fazio is a writer, educator, and intimacy professional who specializes in trauma-informed practices. She holds a master's degree in drama therapy from NYU and a bachelor's degree in theatre from Hamilton College. Over the past decade, Hannah has been a yoga and meditation leader, teaching thousands of classes throughout Chicago, New York, Minneapolis, Baltimore, and Tallahassee. In 2022 she created a series of trauma-informed performance workshops based on actor training, psychology, neuroscience, and trauma-informed yoga in collaboration with Heartland Intimacy Design and Training. Also a playwright and performer, Hannah's work has been featured at Manhattan Repertory Theatre, The Living Gallery, Bizarre Bushwick, Brooklyn Wildlife, Dixon Place, Hamilton College, NYU, and FSU. Currently, Hannah is a Ph.D. Candidate in theatre and performance research at FSU. For more information, visit www.hannahfazio.com.

Tony Gunn is a theatre scholar and practitioner from Provo, Utah. He holds a PhD in Theatre Studies from Florida State University. His research centers around performance longevity and

ontology through investigating theatrical remains in sites of public history and analyzing new experiences which are based on previous theatrical iterations. He currently works as a Change Communications Manager for Program Granite at BYU and teaches an occasional class at Utah Valley University. He lives with his partner, Lesley, and their three children.

Andy Head is an Assistant Professor at the Rochester Institute of Technology and National Technical Institute for the Deaf (RIT/NTID). There he teaches for RIT & NTID Performing Arts and has most recently directed productions of *She Kills Monsters: Virtual Realms*, *Angels in America: Millennium Approaches*, and *Everybody*. His research interests lie in creating theatre that is inclusive and accessible for d/Deaf, hard-of-hearing, and hearing artists and audiences, as well as in emerging forms of digital theatre. Andy completed his MFA in Acting at Michigan State University.

Adam Houghton is Associate Professor and Acting Program Head at Brigham Young University. Adam joined the BFA Acting faculty at BYU in the fall of 2017. Before that he taught acting classes and directed plays for 13 years at the College of Saint Benedict and Saint John's University in Minnesota. Adam graduated from BYU in 1996 with a bachelor's degree in Theatre and Film with an Acting Emphasis. He received his MFA in directing from the Carnegie Mellon School of Drama.

Gary D. Jacobs is an Assistant Professor of 3D Digital Design at Rochester Institute of Technology (RIT). He has designed public spaces, stage productions, and themed environments for over 15 years. He is a certified LEGO® Serious Play facilitator, and leads Design Thinking workshops for creative teams. Gary received his MFA in Stage Design from Pennsylvania State University.

Deana Nichols is an Assistant Professor of Theatre at Knox College, where she directs and teaches introductory courses as well as courses in theatre history and dramatic literature. At Knox she has directed Sarah Treem's *The How and the Why*, Larissa FastHorse's *The Thanksgiving Play*, and Julia Cho's *The Language Archive*. Her research centers on the intersection of contemporary Scottish theatre and politics. Her work has been published in *Theatre History Studies*, *The International Journal of Scottish Theatre and Screen*, *Text & Performance*, and *New Theatre Quarterly*. Deana is a proud citizen of the Chickasaw Nation.

Andy Waldron is an Assistant Professor in the Theatre and Dance department at Ball State University. He grew up in Wisconsin, went to college at Winona State University, and began his professional life as a high school English, speech, and theatre teacher in the Twin Cities of Minnesota. He completed his Masters in Education from Hamline University and went on to get a PhD in Theatre for Youth at Arizona State University. These experiences opened him up to divergent ways of seeing and engaging with the world through research, critical dialogue, professional conferences, and collaborations with peers. He has explored creative drama, puppetry, devising, and teaching pedagogy. His current work is with LGBTQ+ Theatre for Youth, theatre directing pedagogy, and arts-engagement strategies in after-school programs.

Christine Woodworth is an Associate Professor of Theatre at Hobart & William Smith Colleges. Woodworth is coeditor of *Working in the Wings: New Perspectives on Theatre History and Labor*. Her scholarship has appeared in *Theatre Symposium*, *Theatre History*

Studies, Theatre Annual, and several edited collections. Her most recent work is a public history project, exploring the 128-year old Smith Opera House in Geneva, NY through history tours, blog posts, community-based site-specific performances, and a YouTube series. In addition to her scholarly work, she is a director and playwright. For more information on her artistry and scholarship, visit www.thisworldofyes.com.