



Jeffrey Carpenter founded Bricolage Production Company in 2001. He seeks alternatives to more traditional theater models, resulting in work that explores dynamic and deep modes of connectivity, placing each audience member at the center of the experience from which everything else spins. In this style in 2018, he co-created *The Clearing*. In 2017, he co-created *DODO*, set inside and produced in collaboration with the Carnegie Museums of Pittsburgh. In 2014 he received a Visionary Artist award from The Pittsburgh Foundation to create *OjO: The Next Generation in Travel*, featured in La Jolla Playhouse's 2015 Without Walls Festival. In 2012, he led the creation of the immersive work *STRATA*, named Top Production of the Year by the Pittsburgh Post-Gazette and featured on the cover of American Theatre Magazine. He conceived, produced and directed the Bricolage/Pittsburgh Filmmakers multi-media project *In Service: Pittsburgh to Iraq*, about the lives of local veterans returning from war, nominated for a Mid-Atlantic Emmy.

Tami Dixon joined Bricolage Production Company in 2005 and has created dozens of programs, written countless episodes of *Midnight Radio*, and spearheaded initiatives of inclusion and accessibility like *5th Wall* and *Between the Lines: Community Conversations around Racism in Pittsburgh*. A recipient of the TCG/Fox Foundation Resident Actor Fellowship, the Carol R. Brown Creative Achievement Emerging Artist Award from The Heinz Endowments and The Pittsburgh Foundation, the Frankel Award from City Theatre Company, Ms. Dixon was named Performer of the Year by the *Pittsburgh Post-Gazette*. She received the 2016 Tribute to Women Leadership Award for Creative Arts from the YWCA of Greater Pittsburgh. She is a Co-Director and Creative Team member for Bricolage's groundbreaking immersive works *DODO*, *STRATA*, *OjO: The Next Generation of Travel* and the *Immersive Encounters* series. She served as writer and director of *Welcome to Here*, Bricolage's first immersive experience for children with Autism Spectrum Disorder (ASD). Ms. Dixon's first play, *South Side Stories*, received its world premier and subsequent remount at City Theatre Company to critical and box office acclaim. As an actress she's originated the roles of Miss Julie in the world premiere production of *Miss Julie, Clarissa and John* at Pittsburgh Playwrights Theater Company and Pace Creagan in Naomi Wallace's *The Trestle at Pope Lick Creek* at Actors Theatre of Louisville's Humana Festival. Ms. Dixon has been seen locally in *A Streetcar Named Desire* with Barebones Productions, *The Clockmaker*, *Marriage Minuet*, *The Missionary Position*, and *The Muckle Man* with City Theatre, *The Hothouse*, *Celebration*, and *Rock n Roll* with PICT, *The Task* and *El Paso Blue* with Quantum Theatre, *The Chicken Snake* with The Rep, *Metamorphoses* with The Pittsburgh Public Theatre, and *OjO: The Next Generation of Travel*, *Midnight Radio*, *STRATA*, *Dutchman*, *Neighborhood 3: Requisition of Doom*, and *Key to the Field* with Bricolage.

Eero Laine is the Director of Graduate Studies and an Assistant Professor in the Department of Theatre and Dance at the University at Buffalo, State University of New York. He is the author of *Professional Wrestling and the Commercial Stage* (2020) and co-editor of *Performance and Professional Wrestling* (2017).

Bella Poynton is a playwright and Ph.D. candidate at the University at Buffalo. She is the director of Queen City Playwrights, Buffalo's new play development workshop, and a co-editor of *Interventions* at *Contemporary Theatre Review*. Recently, her work has been named a finalist for the Woodward/Newman Drama Award, the Sam French OOB Festival, and the Maxim Mazumdar Playwriting Competition. Bella is the literary manager at Post-Industrial Productions, and is currently serving as the Graduate Liaison of the Playwriting Symposium at the Mid America Theatre Conference. Her short play *The Offer* was recently published in *The Best Ten-Minute Plays of 2019* (Smith & Krauss) and her play *Eleven Things that Almost Happened to Rick and Hannah, and One Thing that Actually Did* is forthcoming in *The Best American Short Plays 2018-2019* (Applause Publishing). Her research interests include robotics and cyberculture in performance, mixed media performance, and the process of new play development. She holds an MFA from the University of Iowa.

Kathy L. Privatt, associate professor of Theatre Arts and James G. and Ethel M. Barber Professor of Theatre and Drama, received a Ph.D. from the University of Nebraska-Lincoln, specializing in 20th-century American theatre. Privatt is in her 21st year at Lawrence University (LU), a liberal arts college in Appleton, Wisconsin offering a BA in Theatre Arts. Privatt teaches acting, theatre literature and history and directs departmental productions. A certified Alexander Movement Technique (AT) teacher, she also teaches AT workshops and courses. She is an active member of the Mid-American Theatre Conference, the Association for Theatre in Higher Education, Alexander Technique International and continues to enjoy volunteering as an actor for crisis intervention training for area police officers. Currently, Privatt is the Director of Inclusive Pedagogy for a Mellon Foundation grant funding the work of LU's Inclusive Pedagogy Committee.

Janet Werther is a scholar, educator, artist, and activist who uses they/them and she/her pronouns. Janet is a PhD candidate at the CUNY Graduate Center and has an MFA in Dance from Sarah Lawrence College. Their dissertation, "No Place Like Home: Unrequited Longings for Family and Community in Queer Performance, 1982-2017" analyzes increasing ambivalence toward the normative trappings of home in musical theatre, non-musical drama, and dance during a period of swift social and political change. Janet is also a member of the Board of Directors at CLAGS: The Center for LGBTQ Studies. She is on the leadership team for the LGBTQ+ Focus Group at the Association for Theatre in Higher Education (ATHE) and the Transfeminisms Working Group at the American Society for Theatre Research (ASTR). Janet has taught at Baruch, Marymount Manhattan, SUNY Purchase, and SUNY New Paltz colleges. Their research and embodied dramaturgy has been utilized in performances at SUNY Buffalo and Danspace Project in NYC. Janet was also a member of The Ballez Company from 2013 through 2016. You can read her published scholarship in *TDR: The Drama Review*, *PAJ: A Journal of Performance and Art*, and *Studies in Musical Theatre*.