



Contributors

Matt Fotis is an associate professor and chair of theatre at Albright College, where he also serves as director of undergraduate research. Fotis is the author of *Long Form Improvisation and American Comedy: The Harold* (2014) and co-author of *The Comedy Improv Handbook: A Comprehensive Guide to University Improvisational Comedy in Theatre and Performance* (2016). His current book project, *Satire and the State: Presidential Satire in Sketch Comedy Since 1960*, further analyzes the relationship between comedy and the presidency.

Allison Gibbes is a doctoral candidate in theatre studies at Florida State University. She received her MA in English literature at the University of South Florida and her BA in theatre at FSU. Her research focuses primarily on musical theatre and how music creates meaning in terms of identity, Otherness, and social issues. Allison has shared work at ASTR, ATHE, MATC, Comparative Drama, and Southern Atlantic MLA. Her article “‘This is My Texas’: Land Ownership and the Mythos of the American Southwest in Michael John LaChiusa’s *Giant* and Rodgers and Hammerstein’s *Oklahoma!*” appears in the 2018 edition of *Texas Theatre Journal*. She also has published a review in the *Journal of Dramatic Theory and Criticism*. Her dissertation, entitled “The Star-Spangled Brain: Anthems of Americanness and the Performative Potential of Musical Theatre,” uses cognitive neuroscience and music semiology to examine musical constructions of US/American national identity.

Catherine Gleason is an associate teaching professor and the director of the master’s program at University of Missouri’s Department of Theatre where she teaches dramaturgy, theatre criticism, and movement for the actor. Her theatrical practice includes directing, dramaturgy, choreography, and occasionally scenic design. Gleason’s research interests include devised theatre with a theoretical focus on the nature of collectivity, as well as theatre pedagogy and Chicago theatre history. Her dissertation, “Mapping the Lincoln Park Nexus: Chicago Theatre Historiography and the Origin of the Off-Loop Theatre Movement,” offers a contextual exploration of Chicago’s off-Loop theatre movement through a performance studies lens. Her interview with Joseph Chaikin is housed in Kent State University’s Special Collections, and she has been published in the *American Journal of Semiotics*. Gleason also serves as the region five dramaturgy coordinator for KCACTF and the co-chair for the Mid America Theatre Conference Pedagogy Symposium.

Martine Kei Green-Rogers is an assistant professor of theatre arts at SUNY at New Paltz, a freelance dramaturg, and president of the Literary Managers and Dramaturgs of the Americas. She obtained her BA in theatre from Virginia Wesleyan College (now Virginia Wesleyan University), her MA in theatre history and criticism from The Catholic University of America, and her PhD in theatre from the University of Wisconsin-Madison. Her dramaturgical credits include work with the Louisville Orchestra, Pioneer Theatre Company, Plan-B Theatre Company, Classical Theatre Company, Court Theatre, CATCO, and the Oregon Shakespeare Festival. She also worked with the Great Plains Theatre Conference during their 2016 and 2017 conferences. Her publications include articles in *The Routledge Companion to Dramaturgy* and *Theatre History Studies*. She is currently working with Jesse Portillo on a manuscript titled *In the Studio: Dramaturgy and Stage Design*, which is under contract with SIU Press.

Shelby-Allison Hibbs is a director and award-winning writer. She is a clinical assistant professor at The University of Texas at Dallas and teaches courses in performance, dramatic literature, and directing. In Dallas, she has worked with several theatre companies, including Dead White Zombies, Cry Havoc Theater Company, Dallas Theater Center, Echo Theatre, and others. She has worked as a teaching artist and director with The Shakespeare Theatre of New Jersey and Berkshire Theatre Group. New York credits include premieres with Slant Theatre Project, CollaborationTown (CTown), Target Margin Theater, Adrienne Westwood, and Robert Wilson. She has written columns for *TheaterJones* and has been published in *HowlRound*, *Ecumenica*, *Theatre Topics*, *Dallas Observer*, and *Texas Theater Journal*. She is a member of Dallas Playwrights' Workshop with Dallas Theater Center, has presented scholarly and creative work at several national conferences, and is a graduate of the MFA program at Baylor University. shelbyallisonhibbs.com.

Shawna Mefferd Kelty is a director-dramaturg (SDC) and an associate professor at the State University of New York College at Plattsburgh where she teaches a variety of courses including Contemporary Women Playwrights, Interactive Theatre, and Race & American Theatre. She is the 2018 Region 1 recipient of the Association for Theatre in Higher Education Kennedy Center American College Theatre Festival Award for Innovative Teaching of Theatre. She has presented her work at MATC, ATHE, and NEP/ACA. She is the founding artistic director of Independent Actors Theatre (2008 – 2014) and the founder of its short Women's Play Festival (2009 – 2014) in Columbia, Missouri. She is the associate editor of *Lanford Wilson: Early Stories, Sketches, and Poems*. Her research and creative scholarship focus on theatre pedagogy, new play development, and contemporary American theatre. Outside of theatre and academia, she also owns and operates a yoga studio in Plattsburgh, New York.

Eric S. Kildow is an assistant professor and director of the theatre program at Kent State University, Trumbull, and an Alexander Technique practitioner. He integrates Alexander Technique and other somatics disciplines with his work as a director and dramaturg. His work has appeared in *HowlRound: Journal of the Theatre Commons*, *Texas Theater Journal*, and *ExChange: Journal of Alexander Technique International*. His artistic work can be seen at eskildow.com.

Justin Maxwell's collection, *A Blinded Horse Dreams of Hippocampi and Other Plays*, is available from Alligator Pear Publishing. His play, *The Canopic Jar of My Sins: A Medieval Morality Play for Latter Day Postmodernists*, is forthcoming at Swandive Theatre in Minneapolis, and his prose appears in various literary journals. Justin is an assistant professor at the University of New Orleans.

Wes D. Pearce is a professor in the Theatre Department and continues to serve as associate dean (undergraduate) in the faculty of Media, Art, and Performance at the University of Regina. His published work appears in a variety of anthologies on a wide range of topics, including Sharon Pollock, queer identity, prairie gothic, and Daniel Maclvor, as well as numerous book reviews and other bits of writing. He is a professional scenographer with dozens of production credits across Western Canada, including twenty productions for Regina's Globe Theatre, nearly a dozen productions for Saskatoon's Persephone Theatre, and close to thirty productions for the Theatre Department. He recently designed set and costumes for the world premiere of *Us: A Coming in Musical* for the Globe Theatre (Regina) and in 2017 received the University of Regina Theatre Department's Distinguished Alumni Award.