



## Contributors

**David Crespy** is a professor of playwriting, acting, and dramatic literature at the University of Missouri. He founded MU's Writing for Performance program and serves as its co-director. He is the founding Artistic Director of MU's Missouri Playwrights Workshop, and he is president of the Edward Albee Society. David's plays have been developed and produced in theatres across the U.S., including the River Union Stage, NJ Dramatists, Playwrights Theatre of NJ, Nebraska Repertory Theatre, Primary Stages, The Cherry Lane Theatre, The Playwrights Center, HB Playwrights Foundation, Austin Melodrama, Jewish Repertory Theatre, Stages St. Louis, First Run Theatre (St. Louis), and Creative Theatre Unlimited.

**Jennifer Goff** is a Lecturer at Frostburg State University with a BA from University of Portland, an MA from University of South Carolina, and a PhD from Wayne State University. She has presented her work at MATC, IFTR, ASTR, and the Comparative Drama Conference. She is also co-founder and co-editor-in-chief of *Etudes*—an online journal devoted to work by emerging scholars in theatre and performance studies.

**Sonja Arsham Kuftinec**, Professor of Theatre at the University of Minnesota, has published widely on community-based theatre including *Staging America: Cornerstone and Community-Based Theater* (2003), which received an honorable mention for the Barnard Hewitt Award in Theatre History. Since 1995 she has developed collaborative theatre projects—such as *Seeds of Peace*—with youth in the Balkans and the Middle East. Her co-production *Where Does the Postman Go When all the Street Names Change?* won an ensemble prize at the 1997 Youth Theatre Festival in Mostar. In *Theatre, Facilitation and Nation Formation in the Balkans and Middle East* (Palgrave, 2009) she analyzes, in part, how Augusto Boal's Theatre of the Oppressed has been adapted within a conflict context. Her current research focuses on the Oregon Shakespeare Festival and Bill Rauch's artistic leadership.

**Cason Murphy** holds his MFA in Theatre Directing from Baylor University and his BA in Theatre Arts from UCLA's School of Theatre, Film, and Television. His scholarship has been published in *Theatre Topics*, *Texas Theatre Journal*, and the *Journal of Film and Video* as well as the following upcoming edited collections: *Shakespeare: New Critical Perspectives*, *The Wiley-Blackwell Companion to the War Film*, *True Detective: Critical Essays on the HBO Television Series*, and *Shakespeare's "Mortal Living Ghost(s)": Supernatural Appropriations and Afterlives*. Professionally, Cason has produced, directed, and acted in shows in Arizona, Texas,

California, and New York. He will begin serving as Assistant Professor of Musical Theatre and Director of Theatre at Southern Arkansas University in Fall 2016.

**Malin Palani** is a Visiting Assistant Professor at Macalester College. She received her PhD from the University of Minnesota Department of Theatre Arts and Dance. Her dissertation research examines contemporary performance from the perspective of a relational ontology—theorizing encounter with the more-than-human objects, animals, landscapes, and machines/technology in performance. As an artist and scholar, Malin also engages with the question of how practice and research are bound together. She is certified in Reiki Healing and has training in advanced meditation practices and Body-Mind Centering.

**Amanda Petefish-Schrag** is an Assistant Professor of Theatre at Iowa State University. Her professional credits include work as a puppeteer, director, playwright, and actor. Amanda is a member of the Dramatists Guild and the International Union of Marionette Artists, and she is a past recipient of the Kennedy Center National Teaching Artist Grant and Missouri Governor's Award for Excellence in Higher Education.

**Bill Rauch** was named Artistic Director of the Oregon Shakespeare Festival in 2007. Prior to his appointment, Bill completed a 20-year journey as Co-Founder and Artistic Director of the Cornerstone Theater Company where he directed over 40 of the company's productions, many of them collaborations with diverse communities across the nation. While guiding Cornerstone in Los Angeles, Bill also built a career in regional theatre, directing at the Lincoln Center Theater, the Guthrie Theater, Mark Taper Forum, Pasadena Playhouse, Long Wharf Theatre, and many others. He is an Associate Artist at Yale Repertory Theatre and South Coast Repertory, and he was a Claire Trevor Professor of Drama at University of California, Irvine during the 2006-2007 academic year. In October of 2008 he was named a United States Artists Prudential Fellow, and he is the recipient of the 2009 Margo Jones Medal. In 2010 he was a Panelist for the Fund for National Projects, Doris Duke Foundation. A sampling of his many other awards for direction include DramaLogue, Garland, Connecticut Critics' Circle, Helen Hayes, and Ovation Awards, and he is the only artist to have won the inaugural "Leadership for a Changing World" award. Bill lives in Ashland with his husband Christopher and their two sons Liam and Xavier.

**Daniel Smith** is an Assistant Professor of Theatre Studies at Michigan State University. His research interests are in 18<sup>th</sup>-century French drama, history of sexuality, and translation studies. After studying French literature at the University of Notre Dame, he received an MFA in Dramaturgy from the University of Massachusetts Amherst and a PhD from the Interdisciplinary Program in Theatre and Drama at Northwestern University. He has published articles, translations, and reviews in *Dalhousie French Studies*, *Performing Arts Resources*, *The Mercurian*, *Theatre Research International*, and *Theatre Journal*. Dan also works as a director and dramaturg.