



Contributors

Diane Brewer (she/her) is the John David Lutz Distinguished Professor of Theatre Arts at the University of Evansville. She serves as the department's Resident Dramaturg, Mentor for Junior Faculty, and directs text-based as well as ensemble-generated productions. She has developed new work in venues such as Tofte Lake Center, The New Harmony Project, the Utah Shakespearean Company Plays in Progress, the Mark Taper Forum's P.L.A.Y, and the University of Evansville. Her work as a director is a featured subject in *Deaf Side Story: Deaf Sharks, Hearing Jets and a Classic American Musical* (Gallaudet University Press). Her published articles have appeared in *The Dramaturgy Protocol*, *The Dramaturgy Sourcebook* (vols. 4 and 5), *Theatre Topics*, *PAJ: Performing Arts Journal*, and *HowlRound* at the Center for Theater Commons. As the Kennedy Center American College Theatre Festival National Coordinator for Dramaturgy and Research Programming, she is committed to fostering access and inclusion with scholars, teachers, dramaturgs, and students.

Dr. Kate Busselle (she/her) is an Assistant Professor of Movement, Intimacy, and Violence at the University of Oklahoma, where she teaches foundational and advanced movement courses, stage combat, and theatrical intimacy best practices for performers and stage managers. She is also the founder of Heartland Intimacy Design & Training, an intimacy training company which offers academic, accessible, and affordable intimacy training entirely online. She has written extensively on the topic of theatrical intimacy and de-roling and debriefing practices; her publications can be found in journals such as *Theatre Topics*, *The Journal of Dramatic Theory and Criticism*, *Theatre/Practice*, and *Howlround Theatre Commons*. Kate is an Advanced Actor Combatant with the Society of American Fight Directors (SAFD) and is a Level 1 Margolis Method Certified Educator.

Beth Huber (she/her) spent thirteen years performing with theater companies in Kansas City and the surrounding areas as well as touring with a USO production of *Godspell* throughout Europe in the time before the wall fell. She's laid on the floor of a tour bus during an air raid on the Czechoslovakian border in hot pants and clown makeup, so nothing much fazes her. She eventually left the theater to raise 2 children and a bazillion dogs. But after a mind-blowing experience in Utah involving outdoor hot-tubs and mountain ghosts, she developed an obsession with quantum physics that led her to try to make sense of her experiences through playwriting. She currently teaches playwriting and classical rhetoric at Western Carolina University. Huber has written three full-length plays, several one-acts, and a number of academic and popular essays. She is published by Next Stage Press. You can contact her at bethhuber.com.

Caitlin Kane (they/she) is an Assistant Professor of Theatre History and Dramatic Criticism at Kent State University. As an artist-scholar, Kane's research centers on feminist and queer approaches to staging history. They are currently co-editing an anthology entitled *Dramaturgy and History: Staging the Archive* with Dr. Erin Stoneking. Their scholarly work has been published in *Theatre Topics*, *The Journal of American Drama and Theatre*, *The Journal of Dramatic Theory and Criticism*, and *The Scholar as Human* and has been supported by multiple grants, including a New York Public Humanities Fellowship and a Fulbright English Teaching Assistantship. As a director, dramaturg, and intimacy director, they have worked with About Face Theatre, American Theater Company, Civic Ensemble, Cornell University, the Drama League, Know Theatre, New Georges, and Vital Opera, among others.

Heidi L. Nees (she/her) is an Assistant Professor at Bowling Green State University, where she teaches theatre studies courses and directs in the departmental production season. Her research interests include historiography, Native American drama, outdoor historical dramas, and representations of the American "frontier" in performance, and her work has appeared in *Theatre Annual*, *Theatre Topics*, and *Theatre History Studies*, among others. Heidi's current research energy is focused on a book project about representations of Native histories and cultures in outdoor historical drama. Heidi is also the co-founder, with Jenn Stucker (Associate Professor, BGSU School of Art), of *In the Round // a speaker series of Native American and Indigenous creatives* at BGSU found at <https://www.bgsu.edu/the-arts/in-the-round.html>.

Greg Romero (he/him) is a well-produced playwright whose theatrical works have been presented in the United States, Switzerland, Canada, The United Kingdom, and Jamaica. Romero was a pilot member of Hyde Park Theatre's Playwright's Group and may be the only playwright to have presented a play in the bathrooms of Actors Theatre of Louisville during the Humana Festival of New Plays. He is an alum of WordBRIDGE Playwrights' Laboratory, The Last Frontier/Valdez Theater Conference, The William Inge Theater Festival, and his plays are published by Next Stage Press, YouthPLAYS, and Playscripts. Romero received an MFA in Playwriting from The University of Texas at Austin where he held the James A. Michener Fellowship. Currently based in Houston, Texas, he is a member of the Rec Room Arts Writers Group, the Dramatists Guild of America, and is the Head of the Playwriting & Dramaturgy program at the University of Houston. He loves wildlife and being outside. For more about Greg: <https://newplayexchange.org/users/5432/greg-romero>

Joe Stollenwerk (he/they) is a playwright, director, scholar, actor, and cabaret performer. He earned his Ph.D. in Theatre and Drama at Indiana University and then served as Assistant Professor of Directing at the University of South Dakota. There, his Euripides adaptation *These Women of Troy* had its world premiere, and he directed *Cabaret* (choreographed by the late Tony-nominee Chet Walker), *Fun Home*, *Into the Woods*, and *The Musical of Musicals: The Musical!* Joe's adaptation of Margaret Atwood's *The Handmaid's Tale* was professionally produced at the Cincinnati Shakespeare Company, Know Theatre in Cincinnati, The World's Stage in Milwaukee, and Curio Theatre in Philadelphia, prior to temporary withdrawal of the rights due to the Hulu series. He directed his original plays *Catalina* and *Nine Short Plays for the Theatre* at the Cincinnati Fringe Festival. He is the author of *Today in History: Musicals*. He can be reached at stollenjoe88@gmail.com.

jenn stucker (she/her) is an associate professor and chair of graphic design at Bowling Green State University. She earned a BFA from BGSU and an MFA from Eastern Michigan University, both in graphic design. She teaches courses across the undergraduate and graduate curriculum with a focus around design for social good and creative placemaking. Her work appears in several books on design, such as *Graphic Design: The New Basics*, *Introduction to Graphic Design: A Guide to Thinking, Process and Style*, and *Collaboration in Design Education*. She has also received award recognition in numerous national design publication venues, such as *Creative Quarterly's 100 Best of 2022*, *Graphis*, *GDUSA*, *HOW*, and *Design Incubation*. In 2018, *GD USA* recognized Jenn as a “2018 Person to Watch.” Currently, she is pursuing a Ph.D. in Higher Education Administration at BGSU, where she is researching the changing role of a designer in higher education leadership.

Nahuel Telleria (he/him/él) is an Argentine-US theater scholar and practitioner who investigates contemporary and historical issues of dramatic structure, performance theory, politics, and affect in Latin America. He is Assistant Professor of Dramaturgy at the University of Oklahoma's Helmerich School of Drama. His research has been published in *TDR*, *Voz e Cena*, and *Religación*; he has worked as a dramaturg for OKC Rep, Yale Rep, TFANA, Rattlestick, and as a translator for the Wilma. Nahuel is a 2019 Fulbright research grant recipient; a member of the Contemporary Theater, Politics, and Society in Latin America Working Group at the Gino Germani Research Institute of the University of Buenos Aires, and an MFA/DFA graduate from Yale School of Drama.