



Contributors

Brian Eugenio Herrera is Assistant Professor of Theater at Princeton University where his work, both academic and artistic, examines the history of gender, sexuality, and race within and through U.S. popular performance. He is the author of *The Latina/o Theatre Commons 2013 National Convening: A Narrative Report* (HowlRound, 2015) and his book *Latin Numbers: Playing Latino in Twentieth-Century U.S. Popular Performance* (Michigan, 2015) was awarded the George Jean Nathan Prize for Dramatic Criticism and received Honorable Mention for the John W. Frick Book Award from the American Theatre and Drama Society. He is at work on two new book projects: *Starring Miss Virginia Calhoun*, a narrative portrait of a deservedly obscure early 20th century actress/writer/producer, and *Casting - A History*, a historical study of the material practices of casting in U.S. popular performance.

Rob Kimbro is a director, dramaturg, and educator based in Houston, Texas. He teaches theatre at Duchesne Academy of the Sacred Heart and is a Lecturer at Rice University for the Spring of 2017. His original adaptation of Neil Gaiman's *Odd and the Frost Giants* debuted at Stages Repertory Theatre in 2011. Directing credits include *Ravenscroft* and *Dead Man's Cell Phone* for Mildred's Umbrella; *Deborah* at 14 Pews and *Love Loves a Pornographer* and *Gate of Heaven* for Nova Arts Project, all in Houston. Past dramaturgy work includes *Fuenteovejuna* and *The Miser* at the University of Houston, *Marie Antoinette* at Stages Repertory Theatre, and *Arms and the Man* at the Jean Cocteau Rep in NYC. Rob was the founder of the Madison Young Playwrights Festival in Madison, WI, and has worked with young playwrights through McCarter Theatre's YouthInk! Program and the Houston Young Playwrights Exchange at the Alley. Rob is a 2016 MA graduate from the University of Houston School of Theatre & Dance.

Scott Magelssen is Associate Professor and the Director of the Center for Performance Studies in the University of Washington's School of Drama, where he heads the BA academic program. Scott is the author of *Simming: Participatory Performance and the Making of Meaning* (2014) and *Living History Museums: Undoing History Through Performance* (2007). He edited *Theatre Historiography: Critical Interventions* with Henry Bial (2010), *Enacting History* with Rhona Justice Malloy (2011), and *Querying Difference in Theatre History* with Ann Haugo (2007). Scott edits Southern Illinois University Press's Theater in the Americas series and hosts the website theater-historiography.org with Henry Bial.

Dennis Schebetta is Assistant Professor/Head of MFA Performance Pedagogy at the University of Pittsburgh, as well as an actor, director, and writer in film and theater. He holds an MFA in

Theatre Pedagogy from Virginia Commonwealth University and completed the two-year training of Meisner Technique with William Esper at his studio in NYC. He has presented at ATHE, MATC, SETC, and the Kennedy Center American College Theater Festival. His theatre credits include Ensemble Studio Theater, Vital Theater, Pulse Ensemble Theater, 13th Street Rep, and 29th Street Rep, and regional credits include the Pittsburgh Playhouse, The Hiawatha Project, Off the Wall, and Theatre Schmeater. His published plays have been produced across the globe, from the NY International Fringe Festival to Seattle, and even as far as Perth, Morocco, and Kopavagor.

Diep Tran is currently the associate editor of *American Theatre* magazine. She has a monthly column with the magazine focused on Equity, Diversity and Inclusion. She is also the founder and producer of *American Theatre's* biweekly Offscript podcast. In 2014, Diep led the creation and launch of AmericanTheatre.org. She is also a freelance journalist whose writing has appeared in *The New York Times*, *Playbill*, *Time Out New York*, *TDF Stages*, *Backstage*, and *Salon*, among other publications. In 2015, she was a critic fellow at the National Critics Institute at the Eugene O'Neill Theater Center.

Karin Waidley is an independent scholar, artist, and educator living in Jackson Hole, Wyoming where she is spending the year on leave from university teaching as an artist-in-residence at Off Square Theatre Company. She spent over a decade as a Professor of Communication Arts and the Director of the Theatre Program at Western State Colorado University in Gunnison, Colorado, and the past year as a Visiting Scholar at the University of Utah and adjunct faculty at Salt Lake Community College. Waidley holds degrees from University of California, Berkeley, Northwestern University, and University of Washington where she was an Alvord Fellow in the Humanities. Her dissertation addressed using theatre as a means to intervene in and prevent youth violence. Her area of expertise is in devising theatre for community engagement through which she has received multiple grants to create original works with diverse populations. Before receiving her Ph.D., she founded a non-profit theatre program for adjudicated youth outside of Boulder, Colorado. Her Master's degree is in Acting and she has been a professional actor in Boulder, Denver, and Chicago. Waidley has been published previously in *Texas Theatre Journal* and *Theatre/Practice*.