Contributors

Miriam Felton-Dansky is an MFA candidate in the dramaturgy and dramatic criticism program at the Yale School of Drama and a managing editor of Theater. She has also written for the Brooklyn Rail and HotReview.org.

Jacob Gallagher-Ross is an MFA candidate in the dramaturgy and dramatic criticism program at the Yale School of Drama, and a managing editor of Theater. His writing has appeared in Canadian Theatre Review and the Brooklyn Rail.

Loren Kruger is professor of English, comparative literature, and African Studies at the University of Chicago. She is the author of Post-Imperial Brecht, The Drama of South Africa, and The National Stage.

Joel Lee is pursuing graduate studies in the Department of Religion at Columbia University. He lived in India for five years, studying languages, working for human rights organizations, and, as a Fulbright Fellow in 2006, traveling with street theater groups.

David Levine is the founder of CiNE, an interdisciplinary collective that explores conditions of spectacle and spectatorship across a range of media. His performance work has appeared in Cabinet magazine, Documenta XII, and at Gavin Brown@Passerby, Rohkunstbau XIV, and Galerie Magnus Müller, Berlin. His theater work has been seen at Sundance Theater Lab, Primary Stages, the Vineyard Theater, and New York Stage and Film. He is director of performance at the European College of Liberal Arts in Berlin and recipient of a 2007 New York Foundation for the Arts fellowship for cross-disciplinary/performative work.

David Modigliani, a playmaker and filmmaker, is the creative director of Live Action Projects, based in Austin, Texas (www.liveactionprojects.com). He recently completed a three-year fellowship at the Michener Center for Writers and a documentary film about Crawford, Texas. His first play, Holed, won the American Repertory Theatre’s Phyllis Anderson Award.
CLAUDIA ORENSSTEIN is associate professor of theater at Hunter College, CUNY. She is the author of *Festive Revolutions: The Politics of Popular Theater and the San Francisco Mime Troupe* and coauthor of *The World of Theatre: Tradition and Innovation*. Her current research is in the area of puppetry and performing object theater.

REBECCA RUGG teaches in the Department of Dramaturgy and Dramatic Criticism at the Yale School of Drama. Formerly, she worked for George C. Wolfe at the Joseph Papp Public Theater/New York Shakespeare Festival as dramaturg and director of new projects, focusing on musical theater development.

ALEXIS SOLOSKI teaches literature at Columbia University, where she is a doctoral candidate in theater. Her dissertation concerns staging the sick body. A critic for the *Village Voice*, she also writes frequently for *Time Out New York* and the *New York Times*. An occasional dramaturg, she most recently collaborated with Les Freres Corbusier on *Hell House*.

KEN URBAN is a playwright and director. His plays have been produced and developed by Moving Arts, Lincoln Center Theater Directors Lab, Soho Rep, Target Margin, Rude Guerrilla, Annex Theatre, and the Chocolate Factory. He teaches at Harvard University and recently was named a Huntington Theatre Playwriting Fellow.