



**FOR IMMEDIATE RELEASE**

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## **Meet Theatre Industry Leaders Martine Kei Green-Rogers, Khalid Y. Long, and DeRon S. Williams at Book Signing Event, The Understudy, July 31<sup>st</sup>, 2023**

**CHICAGO** (July 20, 2023) – Theatre industry leaders and editors of “**Contemporary Black Theatre and Performance: Acts of Rebellion, Activism, and Solidarity**” **Martine Kei Green-Rogers, Khalid Y. Long, and DeRon S. Williams** will be welcomed to **The Understudy** for a book signing on Monday, July 31<sup>st</sup>. The event will run from 7:30 p.m. – 9:30 p.m. Doors will open at 7 p.m., and seating is limited. Interested parties can RSVP at <https://www.eventbrite.com/e/book-signing-contemporary-black-theatre-and-performance-tickets-677592085167>.

Theatre School Alumni **Adam Todd Crawford** (BFA Acting, 2020) and **Danny Fender** (BFA Stage Management, 2019) opened the doors of The Understudy, Andersonville’s newest theatre bookstore and cafe, in March of this year. Join them in welcoming three editors of “**Contemporary Black Theatre and Performance.**” Signed copies will be available for purchase at the event. The Theatre School would also like to recognize adjunct faculty members **Willa Taylor** and **Quenna Barrett**, who are featured in the publication.

**EVENT DETAILS:**

Book Title: “**Contemporary Black Theatre and Performance: Acts of Rebellion, Activism, and Solidarity**”

Published by: Bloomsbury Publishing

Series: **Methuen Drama Agitations: Text, Politics and Performances**

Anthology Editors (in alphabetical order): **Martine Kei Green-Rogers, Khalid Y. Long, and DeRon S. Williams**

**Location: The Understudy**, 5531 N. Clark, Chicago

**Date:** July 31<sup>st</sup> | 7:30 PM- 9:30 PM. Doors open at 7:00 PM.

**RSVP Link:** <https://www.eventbrite.com/e/book-signing-contemporary-black-theatre-and-performance-tickets-677592085167>

### **About The Editors:**

**Martine Kei Green-Rogers** is an esteemed dramaturg and higher education leader who is passionate about teaching, Martine Kei Green-Rogers, Ph.D. joined The Theatre School at DePaul University on July 1, 2022. Martine has served as interim dean of the Division of Liberal Arts at the University of North Carolina School for the Arts. She also is the immediate past president of the Literary Managers and Dramaturgs of the Americas. A director and writer, Martine has a long history in the theatre. She has held several positions in dramaturgy, literary management, writing, directing, and creative storytelling in the professional theatre and entertainment industries. Her portfolio includes positions at the Oregon Shakespeare Festival and the Court Theatre in Chicago. Martine has also served as an associate professor at The State University of NY at New Paltz. She has held teaching positions at Kenyon College, Sam Houston State University, and the University of Utah. Her research interests include violence in African American Theatre, African diaspora theatre, gender and race in American theatre, and issues of sustainability in the theatre. Martine earned her Ph.D. from the Department of Theatre and Drama at the University of Wisconsin-Madison. She received her bachelor's in theatre from Virginia Wesleyan College and her master's in theatre history and criticism from The Catholic University of America.

**Dr. Khalid Y. Long** is an assistant professor in the Department of Theatre and Films Studies and the Institute for African American Studies at the University of Georgia. As of fall 2023, Khalid will be heading to Howard University as an associate professor of theatre. Khalid is a scholar, dramaturg, and director, specializing in African American/Black diasporic theatre, performance, and literature through the lenses of Black feminist/womanist thought, queer studies, and performance studies. Accordingly, his work addresses the intersections of race, class, gender, and sexuality within marginalized and oppressed communities. Khalid is working on his manuscript, “An Architect of Black Feminist Theatre: Glenda Dickerson, Transnational Feminism, and The Kitchen Prayer Series.” He is also co-editor of the forthcoming anthology, “August Wilson in Context” (Cambridge University Press).

**DeRon S. Williams** (he/him) is a scholar, a freelance dramaturg and director, and an assistant professor of theatre at Loyola University Chicago, where he serves as the dramaturgy mentor at Loyola University Chicago. His dramaturgical credits include *Annelies* (Great Plains Theatre Conference), *Without a Formal Declaration of War* (Great Plains Theatre Conference), *Organized Chaos* (Great Plains Theatre Conference), *Toni Stone* (Goodman); *Trouble in Mind*, *Boulevard of Bold Dreams* (Timeline Theatre); and *Anon(ymous)* (Middle Tennessee State). His directing and associate directing credits include *The Lil' Flo and Big Moe Show!* (Hartford Stage); *Trouble in Mind* (Timeline Theatre); *Jump*, *Aladdin Jr.*, *Mulan Jr.*, *Leftovers* (Kennedy Center). As a scholar of African American theatre, drama, performance, and directing techniques and pedagogies, Williams is co-editor of “Contemporary Black Theatre & Performance: Acts of Rebellion, Activism, and Solidarity” with Khalid Y. Long and Martine Kei Green-Rogers as a part of the Agitations: Politics, Text, Performance series

that accentuates the expansiveness of Black theatre and performance and how the usage of conventional and nonconventional performance techniques persist to function as a vehicle of activism. He has published in *The Journal of American Drama and Theatre* and *CONTINUUM: The Journal of African Diaspora, Drama Theatre, and Performance*. Williams is also working on an edited collection titled *A Cultural Experience: The Role of Theatre at Historically Black Colleges and Universities* and a monograph focusing on marginalized theatre directors and their theatrical approaches. He received a BA in Theatre from Albany State University (GA), an MA in Arts Administration from Eastern Michigan University, and a Ph.D. in Theatre at Texas Tech University.

### **Book Description**

How are Black artists, activists, and pedagogues wielding acts of rebellion, activism, and solidarity to precipitate change? How have contemporary performances impacted Black cultural, social, and political struggles? What are the ways in which these acts and artists engage varied Black identities and explore shared histories?

“Contemporary Black Theatre and Performance” investigates these questions to illuminate the relationship between performance, identity, intersectionality, and activism in North America and beyond. It features contributions from scholars, artists, and activists from across disciplines who explore the nuances and varied forms of Black performance in the 21st century while incorporating performance-based methodologies and queer and black feminist theories.

Among the many topics addressed by contributors are antiracist pedagogy, Black queer identity formation in Black playwriting, digital blackface, and Black women's subversive practices within contemporary popular culture. It encompasses dramatic analysis of Lynn Nottage's *Sweat*, Tarell Alvin McCraney's *Choir Boy*, and acts of resistance during the Black Lives Matter summer 2020 highway protests. A series of conversations with artists and scholars are woven throughout the book's three sections, including with playwrights Christina Anderson and Donja R. Love, and Willa Taylor, Director of Education and Community Engagement at the Goodman Theatre, Chicago.

**Buy The Book:** <https://www.theunderstudy.shop>

### **About The Understudy**

Owned and operated by two passionate theatre artists, The Understudy is dedicated to fostering discovery, community, and collaboration every day. The bookshop celebrates the creative, collaborative spirit of the Chicago theatre community, and features over 3,500 plays, technique books, and other titles to get your creative juices flowing.

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*The Theatre School was founded as the Goodman School of Drama in 1925 and trains students to the highest level of professional skill and artistry in an inclusive and diverse conservatory setting.*