

December 2016

# BRIAN EUGENIO HERRERA

Princeton University  
185 Nassau Street  
Lewis Center for the Arts  
Princeton, New Jersey 08544

bherrera@princeton.edu  
609-258-4837 (OFFICE)  
609-258-2230 (FAX)  
<http://scholar.princeton.edu/bherrera>

## EDUCATION

Ph.D., American Studies, Yale University, New Haven, Connecticut.  
M.A., American Studies, University of New Mexico, Albuquerque, New Mexico.  
B.A., American Civilization, Brown University, Providence, Rhode Island.

## ACADEMIC APPOINTMENTS

2012- Assistant Professor of Theater, Lewis Center for the Arts, Princeton University, Princeton, New Jersey. Associated faculty in Gender & Sexuality Studies; Latino Studies; American Studies.  
2007-2012 Assistant Professor, Department of Theatre and Dance, University of New Mexico, Albuquerque, New Mexico.  
2005-2007 Temporary Part-Time Instructor, University of New Mexico, Albuquerque, New Mexico. Appointments in Department of Theatre and Dance (2005-2007); Department of English Language & Literatures (2005).  
2004-2005 Temporary Part-Time Instructor, Southwest Indian Polytechnic Institute, Albuquerque, New Mexico. Appointment in Liberal Arts (Humanities Program).  
2003 Visiting Lecturer, Department of Theatre, Speech and Dance, Brown University, Providence, Rhode Island.

## PUBLICATIONS – BOOKS (REFEREED)

2015 *Latin Numbers: Playing Latino in Twentieth Century U.S. Popular Performance*. Ann Arbor: University of Michigan Press. Publication Date: 28 June 2015.  
WINNER: George Jean Nathan Award (see “Awards, Fellowships and Grants”)

## PUBLICATIONS – BOOKS (UNREFEREED)

2015 *The Latina/o Theater Commons 2013 National Convening: A Narrative Report*. Boston: Center for the Theater Commons/HowlRound.com. Date: 12 January 2015.

## **PUBLICATIONS – ARTICLES IN REFEREED JOURNALS**

- 2017 “But Do We Have the Actors for That?: Principles of Practice for Staging Latinx Plays in a University Theatre Context.” *Theatre Topics* (slated: March 2017).
- 2016 “Little Steps: The Absurdity of *A Chorus Line*.” *Studies in Musical Theatre* 20.1 (March 2016): 115-215.
- 2015 “The Best Actor for the Role, or the Mythos of Casting in American Popular Performance.” *The Journal of American Drama and Theatre* 27.2 (April 2015): <http://jadtjournal.org/2015/04/24/the-best-actor-for-the-role-or-the-mythos-of-casting-in-american-popular-performance/>
- 2014 “Billy’s World, or Toying with Desire in the Gay 1990s.” *TDR: The Drama Review* 58.4 (Winter 2014): 32-45.
- 2012 “Compiling *West Side Story*'s Parahistories, 1949–2009.” *Theatre Journal* 64.2 (May 2012): 231-247.
- 2010 “I Was a Teenaged Fabulist: The *dark play* of Adolescent Sexuality in U.S. Drama.” *Modern Drama* 53.3 (Fall 2010): 332-349.

## **PUBLICATIONS – INVITED JOURNAL ARTICLES (UNREFEREED)**

- 2017 “Miranda’s Manifesto.” *Theater* 47.2 (slated 2017).
- 2016 “My Actor Alibi.” *Theatre Survey* 57.3 (September 2016): 409-411.
- 2016 “Evanescence: Three Tales of the Recent Queer Theatrical Past.” *Theatre Topics* 26.1 (March 2016): 47-51.
- 2015 “There Is Power in Casting.” *Youth Theatre Journal* 29.2 (October 2015): 146-151.
- 2009 “How Harvey Milk Recruited Me.” *Gay & Lesbian Review* 16.2 (March-April 2009): 24.

## **PUBLICATIONS – INVITED BOOK CHAPTERS/ENTRIES**

- 2017 “*Hamilton*’s Theatrical Forebears” in *Historians on Hamilton*, edited by Renee Romano and Claire Potter (New Brunswick: Rutgers University Press): under contract.
- 2017 “Casting, Four Ways” in *Imagined Theatres: Writing for a Theoretical Stage*, edited by Daniel Sack (New York: Routledge): in production.
- 2017 “To Imagine a *nuevomexicano* Theater History” in *(Re)Positioning the Latina/o Americas: Theatrical Histories and Cartographies of Power*, edited by Analola Santana and Jimmy A. Noriega (Carbondale: Southern Illinois University Press): under contract.
- 2016 “Guest in House as God in House: Hospitality as Principle and Practice for Albuquerque’s Tricklock Company” (with Juli Hendren and Elsa Menéndez), in *Audience (R)Evolution: Dispatches from the Field*, edited by Caridad Svich (New York: Theatre Communications Group, 2016): 57-63.
- 2015 “Ethnic Drag” in *Reading Contemporary Performance*, edited by Meileng Cheng and Gabrielle Cody. (New York: Routledge, 2015): 114.

- 2012 Contributor, *Born This Way: Real Stories of Growing Up Gay*, edited by Paul Vitagliano (Philadelphia: Quirk Books, 2012): 48.
- 2009 “Acting with My Hair” in *Hair Pieces*, edited by Cary Tennis (San Francisco: Cary Tennis Books, 2009): 25-29.

### **PUBLICATIONS – SELECTED ONLINE WRITING**

- 2016
- 2015 “Cafecito: Octavio Solis,” *Café Onda* at HowlRound.com, September 7:  
<http://howlround.com/cafecito-octavio-solis>
- 2015 “*The Intergalactic Nemesis: A Transmedia Multiverse Trilogy*,”  
 HowlRound.com, May 21: <http://howlround.com/the-intergalactic-nemesis-a-transmedia-multiverse-trilogy-0>
- 2014 “Will 2014 Be the Year of the TV Latina?,” *Antenna*, November 6:  
<http://blog.commarts.wisc.edu/2014/11/06/will-2014-be-the-year-of-the-tv-latina/>
- 2014 “Our Digital Present,” *Café Onda* at HowlRound.com, October 11:  
<http://howlround.com/our-digital-present>
- 2012 “A Nuevomexicano World Theatre History,” *ASTR Online*, Published by the American Society for Theatre Research (May 2012):  
<http://astr.bkmttest.com/featured-news/308-a-nuevomexicano-world-theatre-history>
- 2011 Contributing Editor, “*POINTS: The Blog of the Alcohol and Drugs History Society*”: <https://pointsadhsblog.wordpress.com/author/beherrer/>. 4 posts (“Go Ask Alice Forty Years Later”; “There’s Something Wrong with Aunt Diane: What Medicine, Morality and Documentary Can’t Explain”; “POINTS Guide to the 83<sup>rd</sup> Academy Awards”; & “RehabTV?”).
- 2010-2011 Contributing Reviewer, “*Talkin’ Broadway - Regional Reviews (Albuquerque)*”: <http://www.talkinbroadway.com/regional/past.html#alb>. 2011: 5 reviews (*The House of the Spirits; God of Carnage; SoloFest2011; Shakespeare on the Rail; The Last Five Years*). 2010: 5 reviews (*Raised by Humans, Bless Me Ultima, Happy Days, Trust, Auntie Mame*).

### **PUBLICATIONS – BOOK REVIEWS IN REFEREED JOURNALS**

- 2010 *Choreographing the Folk: The Dance Stagings of Zora Neale Hurston* by Anthea Kraut.” *Theatre Journal* 62.2 (May 2010): 322-23.
- 2009 *Liveness: Performance in a Mediatized Culture, Second Edition* by Philip Auslander.” *Theatre Journal* 61.4 (December 2009): 653-54. Invited.
- 2009 *The Viagra Ad Venture: Masculinity, Media, and the Performance of Sexual Health* by Jay Baglia.” *Ecumenica* 2.2 (Fall 2009): 101-103.
- 2009 *Contemporary Latina/o Theater: Wrihting Ethnicity* by Jon D. Rossini.” *Comparative Drama* 43.2 (Summer 2009): 276-278. Invited.

## **PUBLICATIONS – ENTRIES IN REFERENCE BOOKS**

- 2006 “First Novel about Coming Out to Parents Is Published,” *Great Events from History: Gay, Lesbian, Bisexual, Transgender Events, 1846-2006* (Pasadena, CA: Salem Press, 2006): 285.
- 2006 “Second March on Washington for Lesbian and Gay Rights,” *Great Events from History: Gay, Lesbian, Bisexual, Transgender Events, 1846-2006* (Pasadena, CA: Salem Press, 2006): 469-71.

## **AWARDS, FELLOWSHIPS & GRANTS**

### *NATIONAL AND INTERNATIONAL:*

- 2016 Honorable Mention, John W. Frick Book Award, given by the American Theatre and Drama Society, for *Latin Numbers: Playing Latino in Twentieth Century U.S. Popular Performance*.
- 2015 George Jean Nathan Award for Dramatic Criticism for *Latin Numbers: Playing Latino in Twentieth Century U.S. Popular Performance*.
- 2014-15 Donald D. Harrington Faculty Fellow, University of Texas at Austin, Department of Theatre and Dance.
- 2014 Brooks McNamara Publishing Subvention Grant, American Society for Theatre Research.
- 2011 Grant for Researchers with Heavy Teaching Loads, American Society for Theatre Research.
- 2002-03 Ford Foundation Dissertation Fellowship.
- 2001 John Randolph and Dora Haynes Foundation Fellowship, Huntington Library.
- 1999 Latino Graduate Training Seminar in Qualitative Methodology, Center for Latino Initiatives, Smithsonian Institute.
- 1998 Honorable Mention, Ford Foundation Minority Pre-Doctoral Fellowship.
- 1990 Director’s Project (Fall Production Program), DramaLeague of New York.

### *INTERNAL, PRINCETON:*

- 2015-18 Robert Remsen Laidlaw '04 University Preceptorship in the Humanities.
- 2016, 2014 University Committee on Research in the Humanities and Social Sciences Grant.

### *INTERNAL, UNIVERSITY OF NEW MEXICO:*

- 2011-12 College of Fine Arts Faculty Research and Creative Work Grant.
- 2010, 2009, 2008 College of Fine Arts Career Development Grant.

## **PERFORMANCES – STORYWORK**

### *LONG FORM:*

- 2013- *Touch Tones* – Writer/Performer  
2016 TLab (Workshop Presentation), Albuquerque, December.  
2013 PerformASTR(Workshop Presentation), Dallas, November.
- 2013- *Boy Like That* – Writer/Performer – Premiere.  
The Outpost Performance Space, Albuquerque; October.
- 2010- *I Was the Voice of Democracy* – Writer/Performer – Premiere.  
The Filling Station, Albuquerque, July 2010.

### **SUBSEQUENT INVITED PUBLIC PRESENTATIONS OF *I Was the Voice of Democracy***

- 2013 Lewis Center of the Arts, Princeton University, Princeton, September; American University-Beirut, Lebanon, January; NYU-Abu Dhabi, United Arab Emirates, January.
- 2012 NoPassport Conference, Arizona State University, Tempe, April; Resounding Queer Conference, Cornell University, Ithaca, March; Solo Takes On Festival, U of North Carolina, Chapel Hill, February; Revolutions International Theatre Festival, Albuquerque, January.
- 2011 Dixon Place Lounge, New York City, December; University of Kansas, Lawrence, October; ATHE LGBTQ Pre-Conference (Keynote Performance), Chicago, August; KUNM Radio Theatre, Albuquerque, June (rebroadcast: June 2012, June 2013, June 2014); University of California, Los Angeles, February; The Kosmos, Albuquerque, February.
- 2010 Annex Theatre, Seattle, November; Metta Theatre, Taos, August.

### *SHORT FORM:*

- 2014- “Inferno” (Excerpt from *Touch Tones*) - Writer/Performer  
2014 for “Abrupt Transitions,” The Living Room, Austin, December.
- 2011- “Coyote Calling” - Writer/Performer  
2012 for “Flor y Canto,” NoPassport Conference, Tempe, April.  
2011 for “Works in Progress,” SoloFest2011, Filling Station, Albuquerque, July.
- 2010-2011 *The Encyclopedia Show ABQ* - Contributing Writer/Performer  
“Space Tourism Makes Me Nervous” for *The Future* (August 2011); “Color Television Was My God” for *Color* (April 2011); “The Reverend Sun Myung Moon Ruined Me for Marriage” for *Moon* (February); “Exits, Pursued by a Bear” for *Bears* (December 2010).

## **PERFORMANCE – ACTING & DIRECTING**

- 2011 “Pieces of *CAKE*” - Reader’s Theatre Adaptation of Witter Bynner’s *Cake* (1926);  
Director/Adapter, UNM Art Museum, Albuquerque, February.
- 2010 *Before We Say Goodbye* (Independent Feature Film) - Actor; Paul Davids (Director);  
Yellow Hat Productions, USA/Mexico.
- 2009 *Le Bourgeois Avant-Garde* by Charles Ludlam (Theatre Production) – Director; Blackout  
Theatre, The Box Theatre, Albuquerque, July.
- 2007 *The Medea Complex* by Patricia Crespín (Staged Reading) – Director; National Hispanic  
Cultural Center, Albuquerque, November.

## **INVITED PRESENTATIONS**

2015-

“A Conversation about the History of Casting: An Interactive Lecture/Performance”  
Harvard-Radcliffe Dramatic Coalition, Harvard University, Cambridge (January 2017); Department of English, Amherst College, Amherst (January 2017); Department of Theatre & Dance, University of New Mexico, Albuquerque (December 2016); Theatre Department, Reed College, Portland (September 2016); Association for Theatre in Higher Education Annual Meeting, Chicago (August 2016); Culture Power Difference Speaker Series, Santa Clara University, Santa Clara CA (May 2016); Yale School of Drama, New Haven, CT (April 2016); Mathey College Lunch Talk, Princeton NJ (October 2015); Alpha Psi Omega - Mu Chapter, Department of Theatre and Dance, University of Texas at Austin (April 2015).

- 2016 "The Presence (and Absence) of Latinos in US Popular Entertainment," Hispanic Heritage Month Keynote Speaker, Case Western Reserve University, Cleveland OH.
- 2016 “All Ethnicities? On the Paradoxical Practices and Privileged Pleasures of Casting in Contemporary US Television,” #Intersectional TV: Mediating Race, Gender & Sexuality, Middlebury College, Middlebury VT, May.
- 2016 “Bad Auditions: Reality TV’s Spectacular Precarity,” Interdisciplinary Performance Studies at Yale Working Group, New Haven CT, March.
- 2015 “The Story of *Latin Numbers*,” Interdisciplinary PhD Theatre and Drama Program, Northwestern University, Evanston IL, October.
- 2014 “*Latin Numbers* – A Conceptual Overview,” Department of American Studies & Ethnicity Symposium, University of Southern California, October.
- 2014 “The Peculiar History of Latina/o Casting in US Popular Performance,” “Storywork as Premise and as Practice,” & “Closing Remarks,” Latin@ Performance Symposium, University of Texas at Austin, April.
- 2014 “*Paciencia y Fe: Casting In the Heights*,” “Public Praxis: Performing Race History” Symposium, University of Pittsburgh, April.
- 2014 “Closing Remarks,” 26th Annual Tomás Rivera Conference, University of California at Riverside, February.
- 2013 "In Our Own Voices: Scripting a 21<sup>st</sup> Century Latino Narrative." Keynote, National Association of Latino Arts & Cultures' Regional Workshop, Teatro Pregones, Bronx, NY, September.
- 2012 "What Happens AFTER a Latin Explosion?" Keynote, National Association of Latino Arts & Cultures' Regional Workshop, National Hispanic Cultural Center, Albuquerque, June.
- 2012 "Toward a History of Casting." Department of Theatre and Media Arts, Brigham Young University, March.

## **CONFERENCE PRESENTATIONS**

### *PLENARY PRESENTATIONS:*

- 2015 “The Problem of Virginia Calhoun, or Staking Some Middle Ground for the Middlebrow,” American Society for Theatre Research, Portland, November.
- 2011 “Toward a History of Casting,” American Society for Theatre Research, Montreal, November.

*PAPER PRESENTATIONS:*

- 2016 “Miranda’s Manifesto,” Association for Theatre in Higher Education, Chicago, August.
- 2016 “Spectacular Precarity: The Audition Scenario in Reality TV,” Association for Theatre in Higher Education, Chicago, August.
- 2016 “Casting the Native Play,” Association for Theatre in Higher Education, Chicago, August.
- 2016 “Miranda’s Manifesto: Teasing the Limits of Casting in the Post-*Hamilton* Era,” Crossings: An Interdisciplinary Performance at Yale Conference, New Haven CT: April.
- 2016 “Casting Call for Civil Rights: The 1959 Actors’ Equity ‘Integration Showcase,’” Organization of American Historians, Providence, April.
- 2016 “My Actor Alibi, or How Juano Hernandez Taught Me to Defy Discipline,” Society for Cinema and Media Studies, Atlanta, March.
- 2015 “Bad Auditions,” American Studies Association, Toronto, October.
- 2014 “Ask Me Anything” & convener of “PerformASTR’14” Working Session, American Society for Theatre Research, Baltimore, November.
- 2014 “Reality TV’s Spectacular Precarity,” American Studies Association, Los Angeles, November.
- 2014 “The Many Middling Failures of Virginia Calhoun,” American Comparative Literature Association, New York City, March.
- 2013 “Casting: A History (A Précis),” American Society for Theatre Research, Dallas, November.
- 2013 “Betterments, or Querying the Autobiographical Child,” Worlds of Wonder: The Queerness of Childhood, Williams College, Williamstown MA, May.
- 2013 “Executing the Stereotype in Latina/o Drama,” *Haciendo Caminos*: 1st Biennial U.S. Latina/o Literary Theory and Criticism Conference, New York City, March.
- 2012 “Timeless, or Why I Think *A Chorus Line* Is Absurd,” American Society for Theatre Research, Nashville, November.
- 2012 “Autoethnography and the Audible Voice, or the Queer Hazards of Re/Sounding My Phone Sex Years,” Re/Soundingly Queer Conference, Cornell University, March.
- 2010 “Corporeality TV” & co-convener (with Nick Salvato/Cornell) of “Televisuality and Embodiment” Working Session, American Society for Theatre Research, Seattle, November.
- 2010 “Racial Casting and the Rhetorics of Civil Rights” (in absentia), American Studies Association, San Antonio, November.
- 2010 “Imagine Their Surprise: The Enduring Influence of Lesbian Feminism within Gay Male Cultural Politics in the 1980s and 1990s.” Lesbian Lives in the 1970s Conference, Center for Lesbian and Gay Studies/CUNY, New York, October.
- 2010 “The Rhetorics of Racial Casting” & convener of “Racial Casting: Enacting Race across Media” Seminar, Association for Theatre in Higher Education, Los Angeles, August.
- 2010 “Stealth Latinos,” Performance Studies Focus Group Pre-Conference, Association for Theatre in Higher Education, Los Angeles, August.
- 2009 “The Theatrics of Television’s Digital Transition” & co-convener (with Nick Salvato/Cornell) of “Digital Destinations” Working Session, American Society for Theatre Research, San Juan, PR, November.
- 2009 “Notes on *West Side Story* - 2009,” Association for Theatre in Higher Education, New York, August.

- 2009 "Allegations of (In)Authenticity: Compiling *West Side Story's* Para-Histories," Association for Theatre in Higher Education, New York, August.
- 2009 "Dark Play: The Intimate Racial Drama of Queer Masculinity," Comparative Drama Conference, Los Angeles, March.
- 2008 "Casting, Latinos and Oscar: Evincing a Racial History of the Academy Awards," American Society for Theatre Research, Boston, November.
- 2008 "The Double Consciousness Dramas of Dolores Prida and Carlos Morton," Comparative Drama Conference, Los Angeles, March.
- 2008 "Translating Raquel," Society for Cinema and Media Studies Annual Meeting, Philadelphia, March.
- 2007 "'My Name Is James Frey and I'm uh...': Truth, Lies and Performative Autobiography," American Society of Theatre Research, Phoenix, November.
- 2007 "Performative Autobiography and Transnational Sobriety in Ignacio Solares' *Delerium Tremens*," American Studies Association, Philadelphia, October.
- 2007 "Metaphysical Realism: Performing Addiction in Latina/o Drama," Comparative Drama Conference, Los Angeles, March.
- 2006 "Not About Stereotypes," American Society of Theatre Research, Chicago, November.
- 2006 "From Desi to Fidel: The Cuban Romance Sours," American Studies Association, Oakland, October.
- 2006 "Stealth Latinos, or When Did Raquel Welch Become Hispanic," Association of Theatre in Higher Education, Chicago, August.
- 2005 "How The Sharks Became Puerto Rican: Racializing *West Side Story*," Southwest/Texas Popular Culture & American Culture Associations Annual Meeting, Albuquerque, February.
- 2004 "War! The Musical?: Wartime, Entertainments, and the Legacies of WWII's All-Soldier Musical Revues," American Society for Theatre Research, Las Vegas, November.
- 2004 "Becoming a Proper California Lady: Performances of Identity in Mission California, 1900-1930," American Folklore Society, Salt Lake City, October.
- 2004 "But What About Ricky?: The Perils of Maturity, Masculinity and Sexuality for the Post-Adolescent Child Star," Regarding Michael Jackson Conference, Larry Kramer Initiative-Yale University, New Haven, September.
- 2003 "Latina/o Surrogations of the 'Arabian' in 1920s Stage and Screen Performance," American Studies Association, Hartford, October.
- 2001 "Tropical Travelogues: The Good Neighbor Policy on Stage and Screen, 1933-1947." American Studies Association, Washington D.C., November.
- 2001 "The Romance of Ramona: A Performance Genealogy." Past Performances Conference, Wesleyan Humanities Center, Wesleyan University, April.
- 2000 "The First 'Miss California': Ramona Pageants and the Romance of the American Southwest." Modern Language Association, Washington D.C., December.
- 2000 "How the Sharks Became Puerto Rican: Bringing *West Side Story* to the Stage." American Society for Theatre Research, New York, November.
- 1998 "Carlos Comes Out!" Pornography, Colonialism and the (Homo)Erotics of Latino Masculinity." National Association of Chicana and Chicano Studies, Mexico City, June.
- 1997 "Uncommissioned Designs: Spectatorial Innovation as Displayed in Campus Reaction/s to Luís Jimenez's *Fiesa/Jarabé*." Rocky Mountain American Studies Association, Albuquerque, April.



- 1997 “Monstrous Musical Conjurations: The Incantatory Logic of Vocal Androgyny.” Feminist Theory and Music 4 Conference, Charlottesville, June.
- 1997 “Fugitive Voices: The Visual Politics of Aural Sex.” Popular Culture Association, San Antonio, March.

*ROUNDTABLES:*

- 2016 “Pushing Buttons, Pushing Boundaries: Contemporary Latina/o Theatre and Performance Scholarship Methods and Practices” (Panelist), Latina/o Studies Conference 2016, July.
- 2015 “Aesthetics of Alma, Performance of Corazón: Envisioning the Progression of Latina/o Theatre” (Panelist), Latina/o Play Project, Oregon Shakespeare Festival, Ashland OR, September.
- 2015 “Queer Futures: The Then and There of LGBTQ Theatre Scholarship” (Panelist), Association for Theatre in Higher Education, Montreal, July/August.
- 2015 “Teaching GLBTQ Theatre/Film History” (Panelist), Association for Theatre in Higher Education, Montreal, July/August.
- 2015 Theatre Without Borders/Revolutions Symposium, “Telling New Mexico” (Panelist) “Closing” (Facilitator), Tricklock Theatre Company, Albuquerque, January.
- 2014 “Reflecting on the 2013 Latina/o Theater Commons Convening: A Longtable Conversation” (Panelist & Session Organizer), International Latina/o Studies Conference, Chicago, July.
- 2013 “Art, Agency, Gift and Capitalism” (Panelist), NoPassport 2013 Conference, New York City, March.
- 2012 “*West Side Story*: A Roundtable Discussion” (Panelist), American Studies Association, San Juan, November.
- 2012 “Capital Flows: A Conversation about Arts Funding Policy with Paul Bonin-Rodriguez” (Panelist & Session Organizer), NoPassport Conference, Arizona State University, April.
- 2011 “Facilitating Creative Work” (Panelist), Latino Focus Group Pre-Conference Working Session, Association for Theatre in Higher Education, Chicago, August.
- 2011 “Dramatic Writing Plática” & “Literature for Children and Young Readers” (Chair & Session Organizer), Latino Literary Imagination Conference, University of New Mexico, April.
- 2011 “Performance and Politics: A Long Table Discussion with Guillermo Gomez Peña” (Panelist), Latino Literary Imagination Conference, Rutgers University, April.
- 2009 “Teaching Latino & Latin American Drama” (Panelist), Latino Focus Group Post-Conference Round-Table, Association for Theatre in Higher Education, New York City, August.
- 2008 “Hemispheric? Transnational? Diasporic?: Negotiating the Spaces of Latina/o American Theater – A Roundtable Discussion” (Panelist), Association for Theatre in Higher Education, New York City, August.

*OTHER CONFERENCE PRESENTATIONS:*

- 2016 “The Dissertation is not the Book? The Work of Revision” (Panelist), Association for Theatre in Higher Education, Chicago, August.
- 2016 “Spotlight on New Works: A Discussion of Newly Published Works in the Fields of American Theatre, African-American Theatre, and Latina/o Theatre” (Panelist),

- Association for Theatre in Higher Education, Chicago, August.
- 2015 “Surviving the Dissertation” (Panelist), American Society for Theatre Research: Portland 2015.
- 2015 “Lone Wolf / Working Between Disciplines” (Panelist), American Society for Theatre Research: Portland 2015.
- 2015 “How to Publish a Book with an Academic Press” (Panelist), Association for Theatre in Higher Education, Montreal, July/August.
- 2015 “Remembering the Pedagogical Imperatives in Casting” (Discussant), Association for Theatre in Higher Education, Montreal, July/August.
- 2015 “A Conversation about the History of Casting” (Presenter), Acting and Directing Focus Group Pre-Conference, Association for Theatre in Higher Education, Montreal, July/August.
- 2011, 2012, 2013 “Under Pressure: Claiming Success and Sanity in your Pre-tenure Years” (Panelist), American Society for Theatre Research: Dallas 2013; Nashville 2012; Montreal, 2011.
- 2012 “Sparking Social Change through Intradisciplinary Dialogue: Foucauldian Approaches in Contemporary Communication Studies” (Discussant), Western States Communication Association, Albuquerque, February.
- 2008 “Race in American Dance” (Discussant), American Studies Association, Albuquerque, October.

## **INVITED WORKSHOPS**

### *“INSTANT STORY BOOTCAMP”*

2015 Elon University, Department of Performing Arts.

### *“ACADEMIC PERFORMANCE”*

2015 University of Texas, Department of American Studies.

2012 Robert Wood Johnson Foundation Center-UNM.

2011 UNM-Mellon Fellows Program.

### *“DIE, VAMPIRE, DIE!: VANQUISH THE ANGUISH OF ACADEMIC WRITING”*

2015 University of Texas, Department of Theatre & Dance, Performance as Public Practice Program.

2011 UNM-Mellon Fellows Program; UNM Graduate Professional Student Association; University of Kansas, Department of Theatre.

### *“HOW TO TELL ON YOURSELF: STRATEGIES FOR AUTOBIOGRAPHICAL STORYTELLING”*

2013 NYU-AbuDhabi, Theater Program.

2012 Revolutions International Theatre Festival; University of North Carolina, Department of Dramatic Art; Brigham Young University, Department of Theatre and Media Arts.

2011 UCLA Office of Residential Life; University of Kansas, Department of Theatre.

### *“SEEKING BALANCE IN ACADEMIC LIFE”*

2012 Arizona Association for Theatre Scholarship & Service at Arizona State University.

### *“THE ART OF THE PITCH, OR EXERCISES IN SPEED-PITCHING”*

2011 Society of Children's Book Writers & Illustrators - New Mexico Chapter; Utah/Southern Idaho Chapter.

## **TEACHING AT PRINCETON**

### *UNDERGRADUATE COURSES DESIGNED AND TAUGHT:*

**History of American Popular Entertainments** (2016) AMS381 / GSS379 / THR383 / LAO381  
**Movements for Diversity in American Theatre** (2016) THR332 / AAS322 / AMS346 / GSS342  
**Queer Boyhoods** (2015, 2013) GSS316 / AMS366 / THR358  
**Playing Against Type** (2015) THR308 / GSS304 / LAO308  
**Casting – History, Theory, Practice** (2014, 2012) THR339  
**Autobiographical Storytelling** (2014) THR340 / CWR340  
**American Stages** (2013) THR236 / AMS333  
**Sex On Stage** (2013) GSS315 / THR374  
**Playing Latino** (2013) THR331 / LAO331

## **TEACHING AT UNIVERSITY OF NEW MEXICO**

### *GRADUATE COURSES DESIGNED AND TAUGHT:*

- Introduction to Graduate Studies (2005, 2006, 2007, 2009, 2011)
- Everyday Performance: Critical Issues in the Arts (2011)
- Advanced Research Methods (2008, 2009, 2010)
- Performance Theory (2006, 2008, 2010)
- Comedy: Critical Issues in the Arts (2009)
- Sex on Stage: Critical Issues in the Arts (2008)
- Dangerous Theatre: Critical Issues in the Arts (2007)

### *UNDERGRADUATE COURSES DESIGNED AND TAUGHT:*

- Theatre History I: Antiquity to the Eighteenth Century (2009, 2010, 2011)
- Theatre History II: Eighteenth Century to the Present (2010, 2011)
- Sex on Stage: Theories of the Theatre/Topics-Theatre History & Criticism (2008, 2011)
- Theatre History I: Non-Western & Pre-Modern (2005, 2007)
- Theatre History II: Renaissance to Realism (2006, 2008)
- Twenty-first Century U.S. Drama: Topics in Theatre History/Criticism (2009)
- Comedy: Theories of the Theatre (2009)
- Dangerous Theatre: Theories of the Theatre (2007)
- Performing Latinidad: Topics in Theatre History/Criticism (2007)
- Theories of the Theatre (2006)
- Analytical and Argumentative Writing (English Language & Literature: 2005)
- Introduction to Gender Studies (American Studies/UNM: 1998)

## **OTHER TEACHING**

### *UNDERGRADUATE COURSES DESIGNED AND TAUGHT:*

- Composition (Humanities/Southwest Indian Polytechnic Institute: 2004, 2005)
- The Actor in US Cultural History (Theatre, Speech & Dance/Brown, 2003)

- Race, Ethnicity in 20th Century US Popular Performance (Theatre, Speech & Dance/Brown, 2003; American Studies/Yale: 2002)

## **SERVICE TO PROFESSION – EDITORIAL, ADJUDICATION & REFEREEING**

### *EDITED BOOK SERIES*

“Performance and American Cultures,” Co-editor (with Robin Bernstein and Stephanie Batiste) of scholarly book series, New York University Press, 2014-present

### *GUEST EDITORSHIPS:*

“As Seen on TV,” Guest Editor (with Henry Bial), Special Section of *The Journal of Dramatic Theory and Criticism* 24.2 (Spring 2010): 91-168.

### *EDITORIAL BOARDS:*

*Theatre Survey*, 2012–2014.  
*Café Onda* (@HowlRound.com), 2014-15.

### *ADJUDICATION COMMITTEES:*

National Endowment for the Humanities; The Drama League Awards (Nominating Committee); National Association of Latino Arts & Cultures (NALAC) Fund for the Arts Grant.

### *AD-HOC REVIEWER:*

*Fordham University Press; Northwestern University Press; Palgrave; Cambria Press; Theatre Topics; MELUS; Journal of Dramatic Theory and Criticism; PMLA; The Rocky Mountain Review; Latino Studies; Theatre Survey; Aztlán: A Journal of Chicano Studies; Theatre Journal; Women and Performance.*

## **SERVICE TO PROFESSION – ORGANIZATIONAL AFFILIATIONS**

### *MODERN LANGUAGE ASSOCIATION (MLA)*

2011-2016 Drama Division, Executive Committee (elected): Chair (2014), Secretary (2013).

### *LATINA/O THEATRE COMMONS (@HowlRound.com)*

2014- The Fornés Institute Committee

2013- Advisory Committee.

### *AMERICAN SOCIETY FOR THEATRE RESEARCH (ASTR)*

2010-2013 Executive Committee – Member (Elected).

### *ASSOCIATION FOR THEATRE IN HIGHER EDUCATION (ATHE)*

2010-2011 Conference Planning Committee – Member (Appointed).

“Performance Remains, Global Presence: Memory, Legacy, and Imagined Futures,” Chicago, August.

2009 Selection Committee – Member (Appointed).

Debut Panel – Latino Focus Group, New York City, August.

### *AMERICAN THEATRE ARCHIVE PROJECT (ATAP)*

- 2011-2013 Steering Committee – Member (Appointed).  
 2010-2011 New Mexico Representative.

*AMERICAN STUDIES ASSOCIATION (ASA)*

- 2008 Site Resource Committee – Member (Appointed).  
 "Back Down to the Crossroads: Integrative American Studies in Theory and Practice," Albuquerque, New Mexico, October.

**UNIVERSITY SERVICE AT PRINCETON**

*ACADEMIC AND COMMITTEE SERVICE:*

- 2015-16 Task Force on American Studies, Office of the President.  
 2016 Symposium Planning Committee, "Ground on Which We Stand: Diversity and Opportunity in American Theater, Twenty Years after August Wilson's Foundational Speech" (McCarter Theatre/Lewis Center for the Arts, April 2016)  
 2016 Search Committee, Post-Doctoral Fellows in American Studies and Gender & Sexuality Studies.  
 2015- Executive Committee, Program in Gender and Sexuality Studies.  
 2014- Executive Committee, Program in American Studies.  
 2013- Freshman-Sophomore Academic Adviser, Mathey College.

*UNDERGRADUATE STUDENT SUPERVISION:*

- 2016 Eric Pitty (University of Texas, San Antonio), Princeton Summer Undergraduate Research Experience [PSURE] (Faculty Mentor).  
 2016 Krystal Cervantes (University of Southern California), Princeton Summer Undergraduate Research Experience [PSURE] (Faculty Mentor).  
 2015 Emily Whittaker, Department of Music – Senior Thesis (Co-Advisor, 2<sup>nd</sup> Reader).

*INVITED PRESENTATIONS:*

- 2016 Faculty Lecturer, Community Auditor Program (Auditor-Only Series: "Movie Stars, Ziegfeld Girls and American Idols: What the History of Casting Can Tell Us about America), October.  
 2016 Faculty Speaker, Princeton University Vigil for Orlando, Princeton LGBT Center, June.  
 2016 Panelist, "Finding Your Artistic Community," Mathey Dinner, Lewis Center for the Arts and Career Services, March.  
 2015 Panelist, "The Art of Being Social," Princeton Social Media Day, Career Services, December.  
 2015 Speaker, Intersections Working Group, Department of English, December.  
 2015 Moderator, "Latinx & LGBTQA: Exploring the Intersections," The Fund for Reunion LGBTQ Fall Lecture, Carl A. Fields Center, November.  
 2015 Panelist, "You Are Who You Know: How Attitudes and Relationships Shape One Another," Princeton Women's Mentorship Program, October.  
 2015 Speaker, Gender & Sexuality Studies Book Club, September.

- 2014-16 Faculty Speaker, “What I Wish I’d Known My First Year,” New Faculty Orientation, McGraw Center for Teaching and Learning, September.
- 2014 Faculty Dinner Speaker, Princeton Pride Alliance Pride Week Dinner, April.
- 2014 Faculty Speaker (“What’s Queer Here? A Conversation about LGBT Visibility and Issues in Contemporary Popular Culture”), LGBT Employee Resource Group, March.
- 2014 Keynote (“Radical Intimacies”), IvyQ Conference, February.
- 2013 Presenter, Center for Migration and Development – 2013 Fall Colloquium Series (“Still Waiting in the Wings: Latinos, Latin Explosions, and US Popular Performance”), October.
- 2013 Invited Dinner Speaker, Edwards Collective, Mathey College, September.
- 2013 Panelist, “The Peculiar Pleasures of Auto/Biography in Performance,” Lewis Center for the Arts, September.
- 2013 Panelist, “Gender and Sexuality Studies: The Future of the Field,” Program in Gender and Sexuality Studies, September.
- 2013 Panelist, “Gender and Sexuality Studies at Princeton and Beyond,” Every Voice Conference, April.
- 2012 Panelist, “Gender & Sexuality Studies: A Roundtable on the State of the Field,” Program in Gender and Sexuality Studies, September, September.

*INVITED WORKSHOPS:*

- 2016, 2014 “Academic Performance”: Mellon-Mays Fellowship Program, March.
- 2014 “Instant Story Bootcamp”: Princeton Prize 7th Symposium on Race, April.
- 2013 “Academic Performance”: Gender & Sexuality Studies Graduate Colloq, March.
- 2012 “Performance Studies”: Arts & Humanities Symposium, September.

*PUBLIC PERFORMANCES:*

- 2016 Faculty Guest, *All-Nighter with Anna Aronson*, May.
- 2016 Faculty Guest Performer, Quipfire (Armando Show), April.
- 2014 Faculty Guest, *All-Nighter with David Drew*, March.
- 2013 Faculty Guest Performer, Quipfire (Armando Show), November.
- 2013 Reader, *8: A Staged Reading*, May.
- 2012 Reader, “Children’s Story Hour (To Celebrate Freedom during Banned Books Week),” Cotsen Children’s Library & LGBT Center, October.

*INTRODUCTIONS, CONVERSATIONS, RESPONSES & TALKBACKS:*

- 2016 Conversation with Jorge Ignacio Cortiñas following “The Subject of Tonight’s Address is the 25th Episode of *The X-Files*,” April.
- 2016 Conversation with David Henry Hwang, Program in American Studies, March.
- 2016 Introduction of Cherríe Moraga, 2016 Meredith Miller Memorial Lecture, March.
- 2016 Talkback, *City of Angels*, Princeton University Players, March.
- 2014 Talkback, Elizabeth Liang’s *Alien Citizen*, Whitman Theater, February.
- 2013 “Seeing the City: The Filming of *West Side Story* – A Conversation with Julia Foulkes,” Program in Urban Studies, March.

*CLASSROOM GUEST LECTURES:*

- 2015, 2014 AAS374/COM394: Growing Up Global: Novels and Memoirs of Transnational Childhood, Professor Wendy Belcher.  
2014, 2013 LAO200/SOC341/LAS336: Latinos in American Life and Culture, Professor Edward Telles.

**UNIVERSITY SERVICE AT UNIVERSITY OF NEW MEXICO**

*ACADEMIC AND COMMITTEE SERVICE:*

- 2007-2012 Graduate Advisor for Theatre (Department of Theatre & Dance).  
2010-2012 Board of Directors, Feminist Research Institute.  
2010-2012 Executive Board, Women Studies.  
2010-2011 Interim Head of Master's Program in Theatre Education and Outreach, Department of Theatre & Dance.  
2010-2011 Honors Coordinator, Department of Theatre & Dance.  
2009-2011 Planning Committee/Working Group (Co-Chair), Latina/o Literary Imagination Conference (UNM & Rutgers University, 2011).  
2010 Committee Member, Search – LGBTQ Program Coordinator, Office for Equity & Inclusion.  
2010 Co-Chair, LGBTQ Resource Center Task Force, Office for Equity & Inclusion.  
2007-2008 Head of Theatre, Department of Theatre & Dance.  
2008 Committee Member, Search, Assistant Professor of Film History, Cinematic Arts.  
2008 Committee Member, Search, Assistant Professor of Dance, Theatre & Dance.  
2008 Committee Member, Search, Assistant Professor of Scenic Design, Theatre & Dance.  
2007 Committee Member, Search, Endowed Chair of Dramatic Writing, Theatre & Dance.

*PUBLIC PRESENTATIONS:*

- 2012 “Working Your Dreams,” Convocation Address, College of Fine Arts, University of New Mexico, Albuquerque, May.  
2012 “Interdisciplinary Conversation as Method and as Ethic,” Keynote, University of New Mexico Graduate and Professional Student Conference, Albuquerque, April.  
2011 “Latin Explosions: Gender, Sexuality and Racial Formation in 20th Century U.S. Popular Performance.” Featured Speaker, Feminist Research Institute, University of New Mexico, March.  
2011 Panelist, “Faculty Perspectives on Graduate Education,” Graduate Student Orientation, August.  
2011 “What Is Performance?” Panelist, Department of Foreign Languages and Literatures 2011 Fall Symposium, University of New Mexico, September.  
2011 “What Is American Studies?” Commencement Address, Department of American Studies, University of New Mexico, Albuquerque, May.  
2010 “A Brief History of Coming Out.” Faculty Brownbag Speaker, LGBTQ Resource Center, University of New Mexico, October.  
2010 “Stealth Latinos and Latin Explosions.” Featured Faculty Speaker, Pre-Semester College Meeting, College of Fine Arts, University of New Mexico, August.

- 2009 “College 101” (Session Leader). *¡Adelante!*: Celebrating 40 Years of *El Centro de la Raza* and Latina/o Serving Programs, September.
- 2009 “Latinas/os and the Arts: Locating Latina/o Performance.” Faculty Brownbag Speaker, *El Centro de la Raza*, University of New Mexico, April.
- 2007 “Presidential Symposium with Guillermo Gomez-Peña.” Panelist, College of Fine Arts, University of New Mexico, October.

## **UNIVERSITY SERVICE AT OTHER INSTITUTIONS**

### *ACADEMIC/COMMITTEE SERVICE & STUDENT SUPERVISION:*

- 2015 Maria Soyla Enriquez, Department of Theatre Arts, University of Pittsburgh, Ph.D. Prospectus.

### *PUBLIC CONVERSATIONS:*

- 2016 “NYU Inclusion Roundtable: Discussion on Diversity, Equity and Inclusion in the Theatre Industry,” Tisch School of the Arts, New York University, April.
- 2015 “A Conversation with Playwright and Director Virginia Grise,” Performance as Public Practice Ph.D. Program (“Fridays at 2”), Department of Theatre and Dance, University of Texas at Austin, February.

### *CLASSROOM GUEST LECTURES:*

- 2016 AMST-GA 2304.00a: Political Aesthetics – Visibility, Representation & Judgement, Professor Cristina Beltrán, New York University.
- 2015 TD336D: Theatre for Young Audiences, Professor Megan Alrutz, Department of Theatre and Dance, University of Texas at Austin.
- 2015 TD351T: Creative Drama II, Professor Roxanne Schroeder-Arce, Department of Theatre and Dance, University of Texas at Austin.
- 2015 RTF384: Critical Studies of Film & Television Stardom, Professor Mary Beltrán, Department of Radio-Television-Film, University of Texas at Austin, March.
- 2015 UGS303: The Power of Story, Professor Andrew Carlson, Department of Theatre and Dance & School of Undergraduate Studies, University of Texas at Austin, March.
- 2015 WGS379: Bodies in Motion, Professor Kareem Khubchandani, Center for Women’s and Gender Studies, University of Texas at Austin, March.
- 2015 TD357T: A History of Broadway On and Off, Professor Charlotte Canning, Department of Theatre and Dance, University of Texas at Austin, February.
- 2015 COR110: The Global Experience, Professor Susanne Shawyer, Department of Performing Arts, Elon University, February.
- 2011 ARLT100g: The Cultural Politics of Broadway, Professor David Román, Arts and Letters Program, University of Southern California, February.



## COMMUNITY SERVICE

### *INVITED PRESENTATIONS:*

- 2016 “When I Grow Up: Kids Playing Kids on Broadway from Baby June to Matilda,” Popejoy Presents with Albuquerque Theatre Guild, Albuquerque, December.
- 2016 “Concluding Reflections,” 2016 Latina/o Theatre Commons New York City Convening, Public Theater, New York, December.
- 2016 “What Makes a Play Latino?,” Keynote Lecture, 2016 Crossing Borders Theatre Festival, Two River Theater, Red Bank NJ, August.
- 2016 “*The Javier Plays* by Carlos Murillo: A Discussion” (Panelist), NewDramatists, New York NY, June.
- 2016 Closing Plenary (Facilitator), Thrive Arts Conference 2016, ArtPride New Jersey, Princeton, June.
- 2016 “Celebration of Latina/o Artists: Maria Irene Fornés’ *The Conduct of Life*,” Goodman Theater, Chicago, February.
- 2015 “Auditions,” Speaker, South Hunterdon Regional High School, Lambertville NJ, June.
- 2013 “Casting,” Speaker, South Hunterdon Regional High School, Lambertville NJ, April.
- 2012 “400 Years of New Mexico Theatre History,” Keynote, Recognizing New Mexico’s Theatrical Past, Present and Future: An Interactive Symposium, Albuquerque Theatre Guild and the American Theatre Archive Project, Albuquerque, October.
- 2011 “*Night Over Taos: A Theatrical and Historical Journey from the Taos Revolt to Statehood.*” Speaker, New Mexico Centennial Production of KUNM Radio Theatre and Camino Real Productions at National Hispanic Cultural Center (Recorded: August 18, 2011; Broadcast: January 8, 2012).
- 2010 *Gender Fabulous II*. Curator, Short Film Program, 8th Annual Southwest Gay and Lesbian Film Festival, Albuquerque, October.
- 2009 “Books in the Making: Exploring the Writer’s Creative Process.” Panelist, The Association for Women in Communications (New Mexico Chapter), Albuquerque, December.
- 2009 *Gender Fabulous I*. Curator, Short Film Program, 7th Annual Southwest Gay and Lesbian Film Festival, Albuquerque, October.
- 2008 “Dan Guerrero: Tending the Hybrid Histories of Chicana/o Popular Performance” Keynote, Faculty Reception for 2008 Distinguished Community Scholar Dan Guerrero, UCLA César E. Chavez Department of Chicana and Chicano Studies, Los Angeles. January.
- 2003 “Tawdry and Spectacular: Jacqueline Susann and Sex before the ‘Sexual Revolution.’” Panelist, Sunday Symposium for *Paper Doll*, Long Wharf Theatre, New Haven, CT, March.

### *PRE/POST-SHOW TALK BACKS:*

Ensemble Studio Theatre (NYC); Princeton Summer Theatre (NJ); McCarter Theater (NJ); Princeton Garden Theater (NJ); Two River Theater, Red Bank (NJ); Department of Performing Arts, Elon University (NC); Department of Theatre, UC-Riverside (CA); Fault Line Theatre (NYC); Vortex (ABQ).

### *MEDIA APPEARANCES, CITATIONS AND REFERENCES:*

- 2016 Quoted in Elaine Avila, “The LTC in NYC: Gathering Face-to-Face Power to Face the

- World” *AmericanTheatre.org* (13 December 2016):  
<http://www.americantheatre.org/2016/12/13/the-ltc-in-nyc-gathering-face-to-face-power-to-face-the-world/>
- 2016 Interview, *New Books in Latino Studies* podcast (10 December 2016):  
<http://newbooksnetwork.com/brian-eugenio-herrera-latin-numbers-playing-latino-in-twentieth-century-u-s-popular-performance-u-michigan-press-2015/>
- 2016 Quoted in Rob Weinert-Kendt, “X Marks the Spot: Why We’re Embracing Latinx” *AmericanTheatre.org* (29 November 2016):  
<http://www.americantheatre.org/2016/11/29/x-marks-the-spot-why-were-embracing-latinx/>
- 2016 Quoted in Trevor Boffone, “Scholars: Up for Multiple Roles in the Movement” *AmericanTheatre.org* (21 November 2016):  
<http://www.americantheatre.org/2016/11/21/scholars-up-for-multiple-roles-in-the-movement/>
- 2016 Quoted in Raul A. Reyes, “‘In the Heights’ Non-Latino Lead Stirs Controversy” *NBC.com* (25 August 2016): <http://www.nbcnews.com/news/latino/chicago-heights-non-latino-lead-stirs-controversy-n637266>
- 2016 Interview, *On TAP: A Theatre and Performance Studies* podcast (15 August 2016):  
<http://www.ontappod.com/home/2016/8/15/005>
- 2015 Interview, *Critical Lede* podcast (5 November 2015): <http://newbooksnetwork.com/brian-eugenio-herrera-latin-numbers-playing-latino-in-twentieth-century-u-s-popular-performance-u-michigan-press-2015/>
- 2014 Quoted in Mike Albo, “The True Story Behind *Peter Pan* Is Crazy and a Little Creepy,” *Refinery29.com* (4 December 2014):  
<http://www.refinery29.com/2014/12/78880/peter-pan-jm-barrie-true-story>
- 2014 Quoted in Maggie Serota, “Rooney Mara’s Tiger Lily Is The Latest Example Of Whitewashing In Hollywood,” *Refinery29.com* (2 December 2014):  
<http://www.refinery29.com/2014/12/78783/rooney-mara-tiger-lily-whitewashing-hollywood>
- 2013 Featured Guest, *Spoken Word Hour*, KUNM Radio, Albuquerque, October.
- 2012 Quoted in Nina Rastogi, “Casting and Race: The Tricky Business of Writing Casting Notices,” *Slate.com* (30 July 2012):  
[http://www.slate.com/articles/arts/culturebox/2012/07/casting\\_and\\_race\\_the\\_tricky\\_business\\_of\\_writing\\_casting\\_notices.single.html](http://www.slate.com/articles/arts/culturebox/2012/07/casting_and_race_the_tricky_business_of_writing_casting_notices.single.html)
- 2010 “Best Post-Secondary School Professor or Instructor” in annual “Best of Burque” Readers Poll, *Weekly Alibi*, Albuquerque, New Mexico.
- 2010 Quoted in Nina Rastogi, “Beyond Apu: Why Are There So Many Indians on Television,” *Slate.com* (9 June 2010):  
[http://www.slate.com/articles/arts/culturebox/2010/06/beyond\\_apu.html](http://www.slate.com/articles/arts/culturebox/2010/06/beyond_apu.html)
- 2004 Work excerpted in Thomas Vinciguerra, “If You Knew Michael Like We Know Michael,” *The New York Times* (24 October 2004): WK7.

*BOARD SERVICE:*

- 2012- Advisory Board and Honorary Voting Member, Gay and Lesbian Entertainment Critics Association (GALECA), Los Angeles, CA.
- 2011- Advisory Board, Camino Real Productions, Albuquerque, NM.

- 2010-2012 Board of Directors, Blackout Theatre, Albuquerque, NM.  
 2010-2011 Schmooze Coordinator, Society of Children's Book Writers & Illustrators – NM.  
 2008-2010 Selection Committee, Southwest Gay & Lesbian Film Festival, Albuquerque, NM.

## **STUDENT SUPERVISION AT THE UNIVERSITY OF NEW MEXICO**

### *MASTER OF FINE ARTS – DISSERTATION & QUALIFYING EXAMINATION COMMITTEE [\*CHAIR]:*

- 2016 Stephanie Grilo, Dramatic Writing – Exam  
 2013 Kevin R. Elder, Dramatic Writing – Exam/Dissertation.  
 2012 Lawrence Chavez\*, Dramatic Writing – Dissertation/Exam.  
 2012 Marisol Encinias, Choreography/Performance – Dissertation/Exam.  
 2012 Zee Eskeets, Dramatic Writing – Exam.  
 2011 Jeanne d'Arc Casas, Choreography/Performance – Dissertation/Exam.  
 2011 Georgina H. Escobar\*, Dramatic Writing – Dissertation/Exam.  
 2011 Riti Sachdeva\*, Dramatic Writing – Dissertation/Exam.  
 2011 Nicholas Wehrwein\*, Dramatic Writing – Dissertation/Exam.  
 2010 Aaron Frale\*, Dramatic Writing – Dissertation/Exam.  
 2010 Illeana Gomez, Choreography/Performance – Dissertation/Exam.  
 2010 Margaret E. Iha\*, Dramatic Writing – Dissertation/Exam.  
 2010 Erin Phillips\*, Dramatic Writing – Dissertation/Exam.  
 2009 Kamarie Chapman\*, Dramatic Writing – Dissertation/Exam.  
 2009 Patricia Crespín\*, Dramatic Writing – Dissertation/Exam.  
 2009 Terry Davis, Dramatic Writing – Dissertation/Exam.  
 2009 Ashley Miller, Choreography/Performance – Exam.  
 2009 Casey Mraz\*, Dramatic Writing – Dissertation/Exam.  
 2008 Matthew Diel, Dramatic Writing – Dissertation/Exam.  
 2008 Don Garcia, Dramatic Writing – Dissertation/Exam.  
 2008 Terry Gomez, Dramatic Writing – Dissertation/Exam.  
 2008 Leonard Madrid, Dramatic Writing – Dissertation/Exam.  
 2007 Kristen D. Simpson, Dramatic Writing – Dissertation/Exam.

### *MASTER OF ARTS – THESIS/ESSAY COMMITTEE [\*CHAIR]:*

- 2012 Rachel Packer, Theatre & Dance (Dance History/Criticism) – Thesis.  
 2012 Trigg Settle, Comparative Literature & Cultural Studies (Classics) – Exam/Thesis.  
 2011 Lauren Albonico, Theatre & Dance (Theatre Education/Outreach) – Essay.  
 2011 Katherine Dahl\*, Theatre & Dance (Theatre Education/Outreach) – Essay.  
 2011 Margaret Govoni\*, Theatre & Dance (Theatre Education/Outreach) – Essay.  
 2011 Michelle Hill\*, Theatre & Dance (Theatre Education/Outreach) – Essay.  
 2011 Andrea Serda, Theatre & Dance (Theatre Education/Outreach) – Essay.  
 2011 Heather Yeo\*, Theatre & Dance (Theatre Education/Outreach) – Essay.  
 2010 Laurel Butler, Theatre & Dance (Theatre Education/Outreach) – Essay.  
 2010 Abigail Cole, Theatre & Dance (Theatre Education/Outreach) – Essay.  
 2010 Gwendolyn Jensen, Theatre & Dance (Dance History/Criticism) – Thesis.

- 2009 Carol Bender\*, Theatre & Dance (Dance History/Criticism) – Thesis.
- 2010 Mary Cianflone, Theatre & Dance (Dance History/Criticism) – Thesis.
- 2010 Rosamaria Cisneros-Kostic, Theatre & Dance (Dance History/Criticism) – Thesis.
- 2010 Laura Maness, Theatre & Dance (Theatre Education/Outreach) – Essay.
- 2010 Erica Ocegueda\*, Theatre & Dance (Dance History/Criticism) – Thesis.
- 2008 Anna Saggese, Theatre & Dance (Theatre Education/Outreach) – Essay.
- 2007 Samantha Starr, Theatre & Dance (Theatre Education/Outreach) – Essay.

*PH.D. – DISSERTATION, PROSPECTUS & QUALIFYING EXAMINATION:*

- 2015 Jordon Johnson, American Studies – Ph.D. Exam/Prospectus/Dissertation.
- 2012 Brandi Lawless, Communication – Ph.D. Exam/Prospectus/Dissertation.
- 2012 Whitney Purvis, American Studies – Ph.D. Exam/Prospectus/Dissertation.
- 2012 Nick Sanchez, American Studies – Ph.D. Exam/Prospectus.
- 2011 Teresa Cutler, American Studies – Ph.D. Exam.

*BACHELOR OF ARTS – HONORS PROJECT &/OR THESIS COMMITTEE [\*CHAIR]:*

- 2012 Gilbert Sanchez (Essay) - Theatre & Dance.
- 2011 Skyler Fort (Essay) - Theatre & Dance.
- 2011 Julia Harris (Essay) - Theatre & Dance.
- 2011 Morgan Harris\* (Thesis) - Theatre & Dance.
- 2011 Joseph Montoya (Essay) - Theatre & Dance.
- 2011 Nicole Ouellette (Thesis) - Asian Studies.
- 2011 Anastasiya Zaytseva (Thesis) - Asian Studies.
- 2011 Nathaniel Warren (Essay) - Theatre & Dance.
- 2011 Sarah White (Essay) - Theatre & Dance.
- 2007 Elizabeth Dani Belvin (Thesis) - Asian Studies.

*OTHER ACADEMIC MENTORSHIP:*

- 2010-2013 UNM-MELLON PRE-DOCTORAL FELLOWSHIP PROGRAM  
Nydia A. Martinez (Ph.D. Candidate – History), “Transnational Connections of the Mexican Left with the Chicano Movement, 1960s-1970s.”
- 2009, 2010 MCNAIR SCHOLARS/RESEARCH OPPORTUNITY PROGRAM  
Julianne Flores, “Maids, Mamas and Good Americans: Depictions of Mexican Immigrant Women in Contemporary U.S. Film.”

*UNDERGRADUATE STUDENT PRODUCTION ADVISEMENT:*

- 2009 Nathan Simpson Coffelt (Director) – *Marat/Sade* (Theatre X, Fall 2009).
- 2008 Barney Lopez (Director) – *Fur* (Theatre X, Spring 2008).
- 2007 Elizabeth Dwyer (Director) – *The House of Yes* (Theatre X, Fall 2007).