

## Notes on Contributors

**Vicky Angelaki** is currently in the second year of her PhD studies in the Department of Drama and Theatre, at Royal Holloway, University of London. Her research, supervised by Prof. Dan Rebellato and Dr. Chris Megson, will produce a monograph on the work of Martin Crimp from 1985 to the present. She has previously completed a BA in English and an MA in Research (Drama & Theatre).

**Selena Burns** is currently a Ph.D candidate at Steinhardt School of Education, New York University.

**Philip Hager** graduated from the department of Theatre Studies in the University of Patras, Greece. He was awarded an MA in Performance and Culture (2002) from Goldsmiths College, University of London, and is currently on the third year of his PhD at Royal Holloway, University of London. His PhD research is on the production of politically engaged theatre during the dictatorship of the colonels in Greece.

**Busuyi Mekusi** holds a Masters Degree from the University of Ibadan, Nigeria. He teaches Literature in English, Oral Literature and Criticism in the Department of English & Mass Communication, Adekunle Ajasin University, Akungba Akoko, Ondo State, Nigeria. He is presently undergoing a doctoral research in the Discipline of African Literature, University of the Witwatersrand, Johannesburg, South Africa. His research investigates the ideas of memory, violence and identity as challenges for nation-building in post-apartheid South African drama. He is a creative writer and the author of a play: *Whispers Across the Wall*.

**Michael Pinchbeck** has ten years experience as a writer and live artist. He was a founding member of Metro-Boulot-Dodo on graduating from Lancaster University in 1997. On leaving MBD in 2003, he was commissioned by Nottingham Playhouse to write *The White Album*. In 2006, he attained an MA in Performance and Live Art at Nottingham Trent University. He is currently a Lecturer in Performance at New College Nottingham.

**Ryan Reynolds** was awarded a PhD with Dean's List Honours in Theatre and Film Studies from the University of Canterbury in 2006, where he now works as Technical Director and Tutor for Film. He is president of the Canterbury Film Society and continues to merge theory and practice, theatre and film through collaborative work / play with the Christchurch Free Theatre.

**Magda Romanska** is the Head of Theatre Studies at Emerson College's Department of Performing Arts. She holds a B.A. from Stanford University and a Ph.D. from Cornell University (2006). She was an exchange scholar at the Yale School of Drama's Department of Dramaturgy and Dramatic Criticism, where she served on the editorial board of *Theater Magazine*. She also served on the editorial boards of *Palimpsest: Yale Literary and Arts Magazine*, the *Yale Journal of Law and Humanities* and *Diacritics*. Her recent articles have appeared in *TDR: The Drama Review*, *Performance Research: A Journal of the Performing Arts*, and *Women's Studies: An Interdisciplinary Journal*. Two book chapters are forthcoming from the Cambridge Scholars Press. She is currently a research associate at Harvard University's Davis Center for Russian and Eurasian Studies.

**Amy Simpson** completed her Ph.D. in 2006 and is now working in the Drama Department at the University of Hull. Her research focuses on connections between fine art and performance, specialising in the theatre of Vsevolod Meyerhold and the early twentieth century avant-garde. She also works in community theatre settings, encouraging participation in the arts in Hull.

**Emily Frances Underwood** is currently studying for a PhD in Drama at the University of Glamorgan. Her thesis is titled “The Body Exposed: Strategies for Overcoming Objectification Found in Feminist Performance Art from 1960 to Today.” She is a performer and has been making and showing work in South Wales since 1997 both individually and in collaboration with Jodie Allinson under the company name Burst Theatre. She is a founder member of Factory Floor, a network of solo female performers and academics. Emily works as the Research Assistant for the George Ewart Evans Centre for Storytelling at the University of Glamorgan. In addition she has nine years arts marketing experience and has worked widely as a drama facilitator.

**Marilena Zaroulia** has just submitted her Ph.D thesis ‘Staging “the Other”/Imagining “the Greek”: Paradigms of Greekness in the Reception of post-1956 English Drama in post-colonial Athens (1974-2002)’ at Royal Holloway, University of London. A Graduate of the Theatre Studies Department in Athens (2002), and awarded an MA in Research (2003) from RHUL, she has recently presented papers in conferences in Athens, Helsinki and Leeds. Her main research interest is the link between theatre, politics and national identity and her next project will be an exploration of contemporary European theatre and conceptions of European national identities.