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Rebecca Cameron is Associate Professor of English at DePaul University, where she teaches twentieth-century British literature. Her research focuses primarily on modern British drama, and she has recently published articles on suffrage drama, women playwrights of the interwar period, the reception of Noel Coward, and the role of games in modern dramatic works.

Catherine Diamond is a professor of theatre and environmental literature at Soochow University, Taipei, Taiwan. She is the author of *Communities of Imagination: Southeast Asian Contemporary Theatres* (University of Hawai'i Press, 2012) and numerous articles and stories about Asian performance. She is the director of the Kinnari Ecological Theatre Project (KETEP) and the artistic director of the Red Shoes Flamenco Theatre.

Noelia Diaz is a professor in the English department at Queensborough Community College, CUNY. Her research investigates how contemporary theater in Argentina and Ireland contributes to a more committed citizenship through its critique/s of the rise in inequality in both countries under Menem in the former and the Celtic Tiger period in the latter. Her work contributes to a more nuanced understanding of how theater's intervention into the social sphere has the potential to generate a more critical understanding of transnational systems and interactions.

Jaechol Kim is an assistant professor of English at Yonsei University, South Korea. He has published widely on early modern English drama and postcolonial literature. His essays on postcoloniality in early modern English drama were recently published in *Studies in English Literature 1500–1900* and *Studies in Philology*.

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Ruth Morse was Professeur des universités at the Université-Paris-Diderot, having previously taught at the universities of London, Sussex, Leeds, and Cambridge. She is author or editor of eight books including *Truth and Convention in the Middle Ages: Rhetoric, Reality, and Representation* (Cambridge University Press, 2005 [1991]) and *The Medieval Medea* (D. S. Brewer, 1996). The edited volumes *Continuum Great Shakespeareans* vol. XIV: Hugo, Pasternak, Brecht, Césaire (Bloomsbury) and *Medieval Shakespeare: Pasts and Presents* (with Peter Holland and Helen Cooper; Cambridge University Press) were published in 2013. Morse is a frequent contributor to the Times Literary Supplement and a judge for the UK Crime Writers Association.

Kristina Straub is Professor of Literary and Cultural Studies at Carnegie Mellon University where she teaches eighteenth-century British studies, performance studies, gender studies, and sexuality studies. She is most recently the author of *Domestic Affairs: Intimacy, Eroticism, and Violence Between Servants and Masters in Eighteenth Century Britain* (Johns Hopkins University Press, 2009). She co-curated "Will & Jane: Shakespeare, Austen, and Literary Celebrity," an exhibition at the Folger Shakespeare Library, with Janine Barchas, and is lead editor of a new anthology and sourcebook of eighteenth-century drama for Routledge Press.

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Phillip Zapkin will complete his doctorate in English at West Virginia University in Spring 2017. His dissertation, from which "Charles de Gaulle Airport" comes, argues that contemporary theatrical adaptations of Greek tragedy exemplify a cosmopolitan cultural commonwealth, which undermines neoliberal capitalism. Phillip has previously published essays on contemporary drama in *Text & Presentation* and *Modern Drama*, with an essay on Shakespeare and ecocriticism forthcoming in *South Atlantic Review*.