

Notes on contributors

Sarah Beck is a writer and Associate Lecturer in the department of Media, Communications and Cultural Studies at Goldsmiths, University of London. Writing credits include *This Much is True* (Theatre 503), *The Kratos Effect* (The Bike Shed Theatre) and the short film *Spoons* (Pangaea Films). She has contributed to *Performing Ethos*, *The International Journal of Scottish Theatre and Screen*, *Critical Arts* and *Performance in a Militarized Culture*.

Charlotte Bell is Director of English at a state secondary school in Birmingham. She has also served two terms as a governor at a state primary school. Prior to this, Charlotte completed her PhD at Queen Mary, University of London, researching the spatial politics and cultural economics of estate-based art and performance. She continues to engage in theatre and performance research, as well as education research, alongside her teaching career.

Jacqueline Bolton is an Honorary Senior Fellow in Drama and Theatre at the University of Lincoln. She has published edited collections on the British playwrights David Greig (*Contemporary Theatre Review*, 2016) and, with Siân Adiseshiah, *debbie tucker green* (Palgrave, 2020). Her monograph, *The Theatre of Simon Stephens*, was published by Methuen in July 2021. She is series editor for *Playwriting and the Contemporary: Critical Collaborations* (Liverpool University Press).

Basil Chiasson is Assistant Professor in the Faculty of Information and Media Studies and the Creative Arts Program at Western University, Canada. His work has been published in the *Journal of Contemporary Drama in English* and *Modern Drama*, and his monograph, *The Late Harold Pinter*, was published by Palgrave in August 2017.

Catriona Fallow is Senior Lecturer in Performance at the University of the West of Scotland. Her work has been published in *Studies in Theatre and Performance*, *Modern Drama* and *Early Theatre*, and

she has recently co-edited and contributed to *Harold Pinter: Stages, Networks, Collaborations* for Bloomsbury Methuen's Engage series. She has also contributed a chapter on the Royal Court and the #MeToo movement for *Performing #MeToo: How Not to Look Away* (Intellect Books, 2021).

Clare Finburgh Delijani is the recipient of a Leverhulme Major Research Fellowship (2023–26) and is writing the first history of postcolonial theatre in France, to be published with Liverpool University Press. She is also editor of *A New History of Theatre in France* (2024). She has written and edited many books and articles on theatre from the UK and the French-speaking world, all of which address how theatre might stage social, racial, global or climate justice, as well as interculturalism and community. These publications include a special issue of *Théâtre/Public* on postcolonial theatre (2023), *Watching War on the Twenty-First-Century Stage: Spectacles of Conflict* (2017), *Rethinking the Theatre of the Absurd: Ecology, the Environment and the Greening of the Modern Stage* (2015, with Carl Lavery) and *Jean Genet* (2012, with David Bradby).

Marissia Fragkou is Assistant Professor of Theatre at the Aristotle University of Thessaloniki, Greece. Her research examines representations of precarity, affect, ecology and feminist politics in contemporary theatre. Her essays have been published in *Didaskalia*, *Modern Drama*, *Contemporary Theatre Review* and *Performing Ethos* and in several edited collections. She is the author of *Ecologies of Precarity in Twenty-First Century Theatre: Politics, Affect, Responsibility* (Bloomsbury, 2018). She has co-edited two special issues on contemporary theatre in Greece for the *Journal of Greek Media and Culture* (2017) and current methodologies in theatre studies for the Greek journal *Skene* (2020). At present she is co-editing *The Methuen Drama Handbook of Women in Contemporary British Theatre* (Bloomsbury).

Sam Haddow is Senior Lecturer in Literature and Drama at the University of St Andrews. He writes on cheerful subjects such as riot, plague, grief and apocalypse and is the author of *Precarious Spectatorship: Theatre and Image in an Age of Emergencies* (2020). His second monograph, *We All Die at the End: Storytelling in the Climate Crisis*, and first collection of other people's essays, *The End of the World in British Literature and Culture*, are due for publication in 2025.

Janine Hauthal is Assistant Research Professor of Intermedial Studies at Vrije Universiteit Brussel and Chair of the Centre for Literary and Intermedial

Crossings (CLIC). Her postdoctoral research focused on Europe in the British literary imagination and in Anglophone settler cultures and was funded by the Research Foundation – Flanders (FWO). Further research interests include metadrama/metatheatre, transmedial narratology, British drama since the 1990s, contemporary British and postcolonial literatures and postdramatic theatre. Her latest FWO-funded project investigates ‘Self-Reflexivity and Generic Change in 21st-Century Black British Women’s Literature’ (2021–24).

Nicholas Holden is Head of Academic Affairs and Research at the London Academy of Music and Dramatic Art. He is series editor for *Playwriting and the Contemporary: Critical Collaborations* (Liverpool University Press). His publications include the Bloomsbury Methuen Student Edition of *This House* by James Graham (2021) and a co-edited special double issue of *Comparative Drama* on ‘London’s Theatre: Places; Futures; Communities’ (2021), as well as various book chapters and journal articles on contemporary British playwriting, play development and the Royal Court Theatre.

Catherine Love is Lecturer in Theatre in the School of Arts and Creative Technologies at the University of York. Her research interests include contemporary playwriting, the relationship between text and performance, and ecodramaturgy. Her publications include the full-length monograph *Text and Performance in Contemporary British Theatre*, journal articles for *Contemporary Theatre Review* and *Theatre Notebook*, a book on Tim Crouch’s *An Oak Tree* and an edited student edition of *Punk Rock* by Simon Stephens. She is also a freelance arts journalist who regularly reviews and writes about theatre for the *Guardian*.

Chris Megson is Reader in Drama and Theatre at Royal Holloway, University of London. His research focuses on documentary theatre and forms of political performance, post-war British playwriting, and theatre censorship. His publications include *Theatre Censorship in Contemporary Europe: Silence and Protest* (with Anne Etienne; University of Exeter Press, 2024); *Decades of Modern British Playwriting: the 1970s* (Bloomsbury Methuen Drama, 2012); *Get Real: Documentary Theatre Past and Present* (with Alison Forsyth; Palgrave Macmillan, 2009), and numerous journal articles and chapters in edited collections.

David Pattie is Associate Professor in Drama and Theatre Arts at the University of Birmingham. He has published widely on contemporary British and Scottish theatre, contemporary popular music performance, Samuel Beckett and contemporary popular culture. He is currently working

on a monograph on theatrical performance and popular music, and contributed an introduction to the Methuen modern classics edition of Kelly's *Girls & Boys* (2021).

Mark Robson is Chair of English and Theatre Studies at the University of Dundee. His recent books include *Theatre & Death* (Bloomsbury, 2019) and *What is Literature? A Critical Anthology* (Wiley-Blackwell, 2021).

Aloysia Rousseau is Senior Lecturer at the Sorbonne University (Faculty of Arts and Humanities – research group VALE) where she teaches British and American literature and drama. She specialises in contemporary British theatre, audience response and ethical criticism. She has authored several articles on the plays of Martin Crimp, Tim Crouch and Dennis Kelly and published a book on Tom Stoppard's *Arcadia* (Atlande, 2011). She has also recently co-edited *The New Wave of British Women Playwrights* (De Gruyter, 2023) *The Renewal of the Crime Play on the Contemporary Anglophone Stage* (RADAC, 2018) and a volume of *Théâtre/Public* devoted to the British and Irish contemporary stage (no. 241, 2021). She is the author of *Dennis Kelly* (Routledge, 2024).