

## Contributors

*Todd Andrew Borlik* teaches Shakespeare and early modern English literature at the University of Washington, where he completed his Ph.D. in 2008. His work has appeared in *Shakespeare Bulletin*, *The Shakespeare Newsletter*, and *Early Theatre*. He has just accepted a position as an assistant professor at Bloomsburg University.

*Antonio Ocampo-Guzman* is an actor, director, and teacher based in Boston, where he is Assistant Professor of Theatre at Northeastern University. He serves as Chair of the Diversity Committee for VASTA and is a VASTA Fellow. A Designated Linklater Voice Teacher, he has adapted the practice into Spanish and is a consultant for the CEUVOZ, a center for voice studies in Mexico City, where he runs a Linklater Voice Teacher training program in Spanish. He has an M.F.A. in Directing and a Graduate Diploma in Voice from York University, Toronto.

*Robert Ormsby* teaches in the Department of English at Memorial University of Newfoundland. His research focuses on Shakespeare, especially Shakespeare in performance. His work has appeared in *Shakespeare Bulletin*, *Modern Drama*, *Canadian Theatre Review*, and *Cahiers Élisabéthains*. He is currently completing a stage history of *Coriolanus* for Manchester University Press's Shakespeare in Performance Series.

*Adele Seeff* directs the Center for Renaissance and Baroque Studies at the University of Maryland, College Park, a position she has held since 1986. In 1990, Dr. Seeff inaugurated the Attending to Early Modern Women symposium series, recognized nationally and internationally as *the* major scholarly event in the field of early modern women's studies. And in 2005, together with a colleague from the Department of English, she launched *Early Modern Women: An Interdisciplinary Journal*, the first scholarly publication in its field. Dr. Seeff has co-edited five proceedings volumes published by the University of Delaware Press, is a co-editor of *Early Modern Women: An Interdisciplinary Journal*, and is currently researching a book-length manuscript, *When Shakespeare Met South Africa*.

*Jay Paul Skelton* has directed, written, or produced more than 100 plays, musicals, or operas in the Chicago, New York, and Boston areas over the last twenty years. He has also held administrative positions with such organizations as Goodman Theatre, Blue Man Group, and Jane Alderman Casting. He is an Assistant Professor of Shakespeare in the Department of Film, Television, and Theatre at the University of Notre Dame and is also the Producing Artistic Director of the Notre Dame Shakespeare Festival, the professional theater in residence on campus.

Jay received his B.S. from Babson College and his M.F.A. from The Theatre School, DePaul University, and is a member of the Society of Stage Directors and Choreographers.

*Rebecca Steffy* is a poet, scholar, and community builder with a broad range of experience in non-profit administration. Her poetry has appeared in *New Orleans Review*, and she has contributed her prose writing to local educational and community organizations in the Philadelphia area. She is completing her M.A. thesis at Villanova University on Jorie Graham's *Overlord* and will pursue her Ph.D. in Literary Studies at the University of Wisconsin-Madison in the Fall of 2009, with research interests in contemporary American poetry and poetics, genre studies and adaptation, performance, and sustainability.

*Ayanna Thompson* is Associate Professor of English and an affiliate faculty member in Women and Gender Studies and Film and Media Studies at Arizona State University. She is the author of *Performing Race and Torture on the Early Modern Stage* (Routledge 2008) and the editor of *Colorblind Shakespeare: New Perspectives on Race and Performance* (Routledge 2006) and *Weyward Macbeth: Intersections of Race and Performance* (forthcoming from Palgrave). Her new book project on Shakespeare and race is forthcoming from Oxford.

*Tom Wickman*, a doctoral candidate in the History of American Civilization program at Harvard, studies the representation of numeracy among early African Americans and the cultural and material history of winter in the colonial Northeast.