

Notes on Contributors

Alicia Andrzejewski is a PhD student and Enhanced Chancellor's Fellow in the English program at the Graduate Center, City University of New York. She holds an MA from Appalachian State University. Her research focuses on representations of pregnancy and fertility control in early modern drama, bringing together feminist, queer, and affect theory in order to work through how "failed" pregnancies were and are imagined and understood. She teaches at CUNY and the State University of New York, and she is a writing fellow for the College Preparatory Program at Townsend Harris High School and Queens College.

John S. Bak is professor at the Université de Lorraine in France, where he teaches courses in literary journalism and American drama and theater. His articles on Williams have appeared in such journals as *Theatre Journal*, *Mississippi Quarterly*, *Journal of American Drama and Theatre*, the *Tennessee Williams Literary Journal*, *American Drama*, *South Atlantic Review*, and *Studies in Musical Theatre*. His edited books include *Post/modern Dracula: From Victorian Themes to Postmodern Praxis* (2006), *New Selected Essays: Where I Live* (2009), and, with Bill Reynolds, *Literary Journalism across the Globe: Journalistic Traditions and Transnational Influences* (2011). He is the author of the monographs *Homo Americanus: Ernest Hemingway, Tennessee Williams, and Queer Masculinities* (2010) and *Tennessee Williams: A Literary Life* (2013).

Tiffany Gilbert is interim chair and associate professor in the department of English at the University of North Carolina, Wilmington. Her research areas encompass post-1945 American literature, film, and popular culture. She has published articles on Otto Preminger's *Carmen Jones*, Douglas Sirk's *Imitation of Life*, and Giuseppe Verdi's *Otello*. In the area of film adaptation, she has written on Fred Schepisi's film *Plenty*, based on David Hare's play of the same name, and Jim Sheridan's adaptation of the Irish writer Christy Brown's autobiography, *My Left Foot*.

R. Barton Palmer is Calhoun Lemon Professor of Literature and director of the World Cinema program at Clemson University. He is the general editor of book series at six academic presses, including Palgrave Studies in Adaptation and Visual Culture. His works on film adaptation include *Modern American Drama on Screen* (2013) and *Modern British Drama on Screen* (2013), both coedited with Robert Bray. He is the coauthor (with Bray) of *Hollywood's Tennessee: The Williams Films and Postwar America* (2009). His latest film book is *Shot on Location: Postwar Hollywood's Exploration of Real Space* (2016).

Bess Rowen is a PhD candidate in the theater program and a Dissertation Fellow at the Graduate Center, City University of New York. She is writing her dissertation on stage directions as a fluid, collaborative physical language. She is a lecturer at Purchase College and an arts and culture blogger for the *Huffington Post*. She holds an MA in performance studies from New York University, and her article "Completing the Sentence with a Gesture: The Deconstructed Dialogue–Stage Direction Binary in the Work of Tennessee Williams" can be found in the 2016 issue of the *Tennessee Williams Annual Review*.