

Notes on Contributors

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* (2007), *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).

Michael S. D. Hooper is an independent scholar and private tutor. He is the author of *Sexual Politics in the Work of Tennessee Williams: Desire over Protest* (2012) and several essays in the *Tennessee Williams Annual Review*, and he is the editor of the Methuen Student Edition of *A Streetcar Named Desire* (2009). He wrote the Williams entry for the online *Routledge Encyclopedia of Modernism* (2016) and has contributed to *A Student Handbook to the Plays of Tennessee Williams*, edited by Katherine Weiss (2014). His essay “Pedro Almodóvar’s Homage to Tennessee Williams” appears in *Tennessee Williams in Europe: Intercultural Encounters, Transatlantic Exchanges*, edited by John S. Bak (2014).

Tom Mitchell is associate professor of theatre at the University of Illinois, Urbana-Champaign. He has staged productions of six of Tennessee Williams's earliest full-length plays, including the twenty-first-century premieres of *Stairs to the Roof* and *Candles to the Sun*.

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, for which he has recently coedited (with Marc C. Conner) *Screening Modern Irish Fiction and Drama* (2016) and (with Julie Grossman) *Adaptation in Visual Culture: Images, Texts, and Their Multiple Worlds* (2017). 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 American Cinema and the Exploration of Real Place* (2016). He is coeditor (with Conner) of *Screening Modern Irish Fiction and Drama* (2016) and coeditor (with Homer Pettey) of both *Rule, Britannia!: The Biopic and British National Identity* (2018) and *French Literature on Screen* (forthcoming).

Julie Vatain-Corfdir is associate professor of English at Sorbonne Université. Her research focuses on the dramatic text—on the page, on stage, and in translation. She is the author of a monograph on dramatic translation (*Traduire la lettre vive*, [2012], winner of the SAES/AFEA book of the year award in 2013) and has edited or coedited *Lectures de Tom Stoppard: Arcadia* (2011), *La scène en version originale* (2015), and *American Musicals from Stage to Screen* (2019). She has published essays on British and United States theater and has translated into French plays by Thornton Wilder; Tina Howe; Henry Arthur Jones and Henry Herman; Susan Glaspell; and Sarah Ruhl. She is a coeditor of the e-Theatrum Mundi series for Sorbonne Université Presses.