

Notes on Contributors

Gabe C. Alfieri is a musicologist and professional musician living in the Boston area. He holds a PhD in historical musicology from Boston University and teaches at Salve Regina University in Newport, Rhode Island.

Robert Bray, professor emeritus at Middle Tennessee State University, is founding and consulting editor of the *Tennessee Williams Annual Review* and founding director of the Tennessee Williams Scholars Conference. He has written dozens of essays and entries on Williams's work and is the coauthor (with Barton Palmer) of *Hollywood's Tennessee: The Williams Films and Postwar America* (2009) and author-editor of *Tennessee Williams and His Contemporaries* (2007). Bray also coedited (with Palmer) *Modern American Drama on Screen* (2013) and *Modern British Drama on Screen* (2013).

Daniel Ciba is assistant professor of theater (history and criticism) at Ramapo College of New Jersey. He holds an MA from Villanova University and a PhD from Tufts University, serves as associate editor of the University of Iowa Press's Studies in Theatre History and Culture Series, and is the incoming book review editor for *Theatre Annual*. His book project in progress is entitled *Blue Roses: Tennessee Williams, Memory, and the Queer Archive*.

Dirk Gindt, professor of theater studies at Stockholm University, has published over twenty refereed journal articles and book chapters and served as coeditor of the volume *Viral Dramaturgies: HIV and AIDS in Performance in the Twenty-First Century* (2018). His 2019 monograph *Tennessee Williams in Sweden and France, 1945–1965* unpacks the sexual anxieties and racial fantasies that the US playwright's works provoked in postwar Europe.

Tom Mitchell is associate professor of theater and chair of acting 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 Emeritus of Literature at Clemson University, where he directed the World Cinema program. He is the general editor of book series at six academic presses, including Palgrave Studies in Adaptation and Visual Culture, for which he has 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). The volume *Screening Contemporary Irish Fiction and Drama*, coedited with Conner and Grossman, is forthcoming. 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 Homer B. Pettey) of both *Rule, Britannia!: The Biopic and British National Identity* (2018) and *French Literature on Screen* (2019).

Tison Pugh is Pegasus Professor of English at the University of Central Florida. His books include *Precious Perversions: Humor, Homosexuality, and the Southern Literary Canon* (2016), *Truman Capote: A Literary Life at the Movies* (2014), and the forthcoming edited collection *Queering the South on Screen*.

Bess Rowen, visiting assistant professor in the theater department at Villanova University, earned her doctorate from the Graduate Center, City University of New York, and serves on the editorial board of the *Eugene O'Neill Review*. Her dissertation and her 2018 *Theatre Journal* essay "Undigested Reading: Rethinking Stage Directions through Affect" focus on what she terms "affective stage directions." She has published in the *Eugene O'Neill Review* and the *Tennessee Williams Annual Review*, among other sources, and her interview with the playwright Branden Jacobs-Jenkins can be found in the spring 2019 issue of *Journal of Dramatic Theory and Criticism*.