

Notes on Contributors

John S. Bak, Professor at the Université de Lorraine in France, holds degrees from the universities of Illinois and Ball State and the Sorbonne. A former Fulbright scholar to the Czech Republic in 1995, he has been a visiting fellow at Harvard (2011), Columbia (2013), the University of Texas (2014), and Oxford (2014–16). His books on Williams include *Tennessee Williams and Europe* (2014), *Tennessee Williams: A Literary Life* (2013), *New Selected Essays: Where I Live* (2009), and *Ernest Hemingway, Tennessee Williams, and Queer Masculinities* (2009).

Raymond-Jean Frontain is professor of English at the University of Central Arkansas. Among his recent publications are *The Theater of Terrence McNally: Something about Grace* (2019) and an edition of McNally's writings about theater titled *Muse of Fire* (2020). He is currently at work on a study of Williams's sexual ethic.

Jeffrey B. Loomis is professor emeritus in English at Northwest Missouri State University. Author of *Dayspring in Darkness: Sacrament in Hopkins*, he has also published several previous essays on Tennessee Williams, as well as journal articles on Howe, Shakespeare, Strindberg, Goethe, Albee, Shaffer, Zindel, Sondheim, Woolf, and Flannery O'Connor.

Barbara Neri is a writer, scholar, and multidisciplinary artist. Her critical and creative writing can be found in *Victorian Poetry*, *Performance Research*, and *TDR / The Drama Review*, among other publications. She is associate editor of *The Works of Elizabeth Barrett Browning* (2010) and is currently finishing a book on Barrett Browning's *Sonnets from the Portuguese*. Neri's award-winning screenplay *Sonnets from the Portuguese* reenvisions Elizabeth Barrett and Robert Browning's romance for contemporary audiences. Her play *Unlocking Desire* premiered in Detroit in 2011, and her screen adaptation of the work won the 2017 Marfa Film Festival Screenplay Competition. Her latest screenplay, *The Forgotten Front*, tells the story of Katharine Cornell's World War II USO tour of Italy.

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).

John Rowell's research focuses on rhetoric and composition, with an emphasis on speech act theory in theater. He currently teaches in the greater Vancouver, British Columbia, area at Columbia College and Douglas College and is a contributor to the 1001 Steps Theatre Society based in White Rock, British Columbia.

Annette J. Saddik is CUNY Distinguished Professor of Theatre and Literature, with a dual teaching appointment at the Graduate Center PhD Program in Theatre and New York City College of Technology Department of English. She specializes in twentieth- and twenty-first-century drama and performance, particularly the work of Tennessee Williams, and has published four books, as well as numerous essays in scholarly journals, international theater playbills, newspapers, anthologies, and encyclopedias. Her most recent book, *Tennessee Williams and the Theatre of Excess: The Strange, The Crazy, The Queer* (2015), contextualizes Williams's plays through what she terms a "theatre of excess," which seeks liberation through grotesque exaggeration, chaos, and ambivalent laughter. Saddik lectures and advises on productions both nationally and internationally as a dramaturge, participates regularly in audience "talk-backs" for Broadway and Off-Broadway performances, and serves on the boards of academic journals and as a voter for the Lucille Lortel Theatre Awards. She is currently working on her fifth book, *Clowning Around? Reimagining Political Transformation in Late-Twentieth-Century Grotesque Theatre*, which centers on the ambiguous figure of the clown as a site of resistance and transformation in plays that reacted to systems of oppression on various continents during the second half of the twentieth century.