

## Contributors

*Stephen M. Buhler* is Professor of English at the University of Nebraska-Lincoln. His recent publications include: "Textual and Sexual Anxiety in Michael Hoffman's Film of *A Midsummer Night's Dream*" for *Shakespeare Bulletin* (2004); "Shakespeare and Company: *The Lion King* and the Disneyfication of *Hamlet*" in *The Emperor's Old Groove: Decolonizing Disney's Magic Kingdom*, ed. Brenda Ayres (2003); and *Shakespeare in the Cinema: Ocular Proof* (2002). He is currently working on studies of Milton and music and Shakespeare and the forms of popular music.

*Darlene Ciraulo* is Assistant Professor of English at Central Missouri State University. She has published articles on Shakespeare and romance, Shakespearean appropriation, and early modern prose narratives. She is currently working on a study of Hellenistic romance in Shakespeare's late plays.

*Alan Corrigan* has completed his M. A. in English Literature at the University of Western Ontario. He is now a first-year doctoral candidate at the University of Toronto, focusing on Early Modern drama.

*Kevin Crawford* has just defended his PhD this spring as a Hudson Strode Fellow of Renaissance Studies at the University of Alabama, where he has worked under the direction of Gary Taylor; he was previously a Lecturer in English and Literature at Florida Atlantic University. His academic work has appeared in *Medieval and Renaissance Drama in England*, *Journal X*, and *Journal for the Fantastic in the Arts*. He also serves as Vice-President and Co-founding Associate Artist for the Palm Beach Shakespeare Festival, for which he most recently directed and performed in *Othello* for the company's fourteenth season; this summer he will direct and appear as Falstaff in *The Merry Wives of Windsor*.

*Rebecca De Haas* is a Ph.D. candidate at the University of Georgia. She is currently working on her dissertation, a discussion of women and censorship in early modern England. Her research interests include early modern women's literature, including Katherine Philips, Lucy Hutchinson, Dorothy Osborne, and Lucy Harington Russell, Countess of Bedford, as well as John Donne, Edmund Spenser, William Shakespeare, and John Milton.

*Christy Desmet* is Associate Professor of English at the University of Georgia. She is the author of *Reading Shakespeare's Characters: Rhetoric, Ethics, and Identity* (1992) and, with Robert Sawyer, co-editor of *Shakespeare and Appropriation* (1999) and *Harold Bloom's Shakespeare* (2002).

*Terence Hawkes* is Emeritus Professor of English at Cardiff University. He is the General Editor of the Accents on Shakespeare series, and of the New Accents series. He is also the author of *Metaphor* (1972), *Structuralism and Semiotics* (1977, 2003), *Shakespeare and the Reason* (1964, 2005), *Shakespeare's Talking Animals* (1973), *That Shakespeherian Rag* (1986, 2005), *Meaning By Shakespeare* (1992), *Shakespeare: King Lear* (1995) and *Shakespeare in the Present* (2002).

*Alan F. Hickman* is an Associate Professor of English at the University of Arkansas at Pine Bluff, where he teaches graduate and undergraduate courses in composition and literature. He is a published poet and essayist who has also taught in Germany and Thailand. In 2004, he participated in an NEH Summer Institute entitled "Shakespeare's Playhouses Inside and Out," in Staunton, Virginia, and London, England.

*Matt Kozusko* is Assistant Professor at Ursinus College, where he teaches Shakespeare and early modern literature. He is currently working on a re-evaluation of the place and function of popular theater in early modern London. He is co-founder and co-artistic director of The Bedlam Faction theater company and works extensively with Shakespeare in performance.

*Douglas Lanier* is Associate Professor of English at the University of New Hampshire. He has published widely on Shakespeare on film and in popular culture, as well as articles on Shakespeare, Jonson, Milton, the Jacobean masque, and literary pedagogy. His book, *Shakespeare and Modern Popular Culture*, was published in 2002 in the Oxford University Press Shakespeare Topics series. In addition to his continuing work on Shakespeare and popular culture, he is currently working on a book-length study of cultural stratification in early modern British drama.

*Mark Z. Muggli* joined the Luther College (Decorah, Iowa) faculty in 1978. He is Professor of English, has taught in a wide range of interdisciplinary courses, and has served as an Associate Dean and as Director of Interdisciplinary Studies. His published articles have focused on Renaissance drama, literary journalism, and journalism history. He has been involved in theater as an actor, dramaturg, and playwright.

*Sharon O'Dair* is Professor of English at the University of Alabama and interim Director of the Hudson Strode Program in Renaissance Studies. She co-edited *The Production of English Renaissance Culture* (Cornell 1994) and is author of *Class, Critics, and Shakespeare: Bottom Lines on the Culture Wars* (Michigan 2000). She has published essays on Shakespeare, literary theory, and the profession of English studies, and currently is working on two manuscripts, *Elitist Equality: Class Paradoxes in the Profession of English* and *The Eco-Bard: The Greening of Shakespeare in Contemporary Film*.

*Scott G. Reed* is a PhD student at the University of Georgia, specializing in Rhetoric/Composition and New Media studies. While not a Shakespearean, he does find it interesting that

media-theory guru Marshall McLuhan devotes the first chapter of *The Gutenberg Galaxy* to *King Lear*. Coincidence?

*Robert Sawyer* is Associate Professor and Assistant Chair for Graduate Studies at East Tennessee State University. He is the author of *Victorian Appropriations of Shakespeare* and co-editor of *Shakespeare and Appropriation* and *Harold Bloom's Shakespeare*. His most recent work is "Epilogues and Prologues: Performing Shakespearean Criticism in the Restoration" which will appear in a new collection of essays, *Prologues, Epilogues, Curtain-Raisers and Afterpieces: The Rest of the Eighteenth-Century London Stage* (forthcoming Delaware Press 2005).

*Bethany Sinnott* is Professor of English and Department Chair at Catawba College, North Carolina.

*Fran Teague* is Josiah Meigs Professor of English at the University of Georgia. She has published widely on performance history and theory and is finishing a study of Shakespeare's presence in popular American theater. Books include *The Curious History of Bartholomew Fair*, *Shakespeare's Speaking Properties*, and *Bathsua Makin, Woman of Learning*, while her articles have appeared in such journals as *Comparative Drama*, *Renaissance Drama*, *Medieval and Renaissance Drama in England*, *Shakespeare Quarterly*, and *Shakespeare Survey*.

*Robin Warren* has just finished her Ph.D. in English at the University of Georgia under the direction of Christy Desmet and Frances Teague. Her essay, "They Were Always Doing Shakespeare: Antebellum Southern Actresses and Shakespearean Appropriation," has developed from her dissertation, "Acting Feminine on the South's Antebellum and Civil War Stages." She has published articles on Native American Shakespearean appropriation in nineteenth-century Florida and on the early modern women playwrights Jane Cavendish and Elizabeth Brackley, Willa Cather, Stephen Crane, and Kate Chopin.

*Susan Willis*, educated at Emory University and the University of Virginia, is Professor of English at Auburn University, Montgomery, author of *The BBC Shakespeare Plays: Making the Televised Canon*, and dramaturg and a resident director at the Alabama Shakespeare Festival, where she has recently directed main-stage productions of *Steel Magnolias* and *The Taming of the Shrew*, the world premiere of *Fair and Tender Ladies*, as well as many MFA studio workshops of Greek and Shakespeare plays.