

## Contributors

*Regina Buccola* is Associate Professor of Literature and Language at Roosevelt University in Chicago. Her publications include *Fairies, Fractious Women, and the Old Faith: Fairiy Lore in Early Modern British Drama and Culture* (Susquehanna University Press, 2006) and essays in *Early Theatre Journal*, *Sixteenth-Century Journal*, and *Children's Literature Association Quarterly*.

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*Darlene Ciraulo* is Assistant Professor of English at the University of Central Missouri. She has published articles on Shakespeare and romance, Shakespearean appropriation, and early modern prose narratives. She is currently working on a book-length study that examines the influence of Hellenistic romance in the representations of love and chastity in Shakespeare's late plays.

*Alice Dailey* is Assistant Professor of English at Villanova University, where she teaches medieval and early modern literature. The focus of her research is devotional, hagiographic, and martyrological literature, particularly passion drama and martyr narratives. Her book-in-progress, *From Acts to Monuments: Martyrdom and the English Reformation*, studies the interplay between Reformation history and the structural imperatives of martyrological discourse. She has published articles on John Foxe, Edmund Campion, and George Chapman.

*Justyna Deszcz-Tryhubczak* is Assistant Professor of Literature and co-founder of the Center for Children's and Young Adult Fiction at the Institute of English Studies, University of Wrocław, Poland. She has taught courses on British literature and fantasy. She is the author of a monograph on Salman Rushdie, *Rushdie in Wonderland: "Fairytaleness" in Salman Rushdie's Fiction* (Peter Lang, 2004), and has published numerous articles on Salman Rushdie, Angela Carter, fairy tales, and fantasy for young adults. Her research interests include post-colonialism, postmodernism, children's literature, ecocriticism, and fantasy fiction. She is also a co-editor of

the collection of essays *Towards or Back to Human Values: Spiritual and Moral Dimensions of Contemporary Fantasy* (Cambridge Scholars Press, 2006). Dr. Deszcz-Tryhubczak is a 2005 fellow of the International Youth Library, Munich, Germany. She has also received two domestic grants for young scholars from the Foundation for Polish Science. She is a member of IRSCL, the Mythopoeic Society, the Polish Association for Canadian Studies, and the Central European Association for Canadian Studies.

*Andy Frazee* is a Ph.D. student in English and Creative Writing at the University of Georgia, as well as a Research Assistant on the staff of *Borrowers and Lenders*.

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*Erica Hateley* is an Honorary Research Fellow at the University of Melbourne (Department of English with Cultural Studies), and recently completed her graduate studies in the School of English, Communications, and Performance Studies at Monash University (Melbourne, Australia). Her thesis, "Shakespeare's Daughters: Children's Literature and the Production of Gendered Readers," addressed a wide range of contemporary children's texts. She has published on contemporary British literature, Shakespearean Children's Literature, *Jane Eyre* in popular culture, and Shakespearean detective fiction.

*Sujata Iyengar*, Associate Professor, teaches early modern British literature in the English Department of the University of Georgia. Her book, *Shades of Difference: Mythologies of Skin Color in Early Modern England*, came out from the University of Pennsylvania Press in 2005, and recent essays include "Color-blind Casting in Single-Sex Shakespeare" in *Color-blind Shakespeare*, edited by Ayanna Thompson (Routledge, 2006) and "Moorish Dancing in *The Two Noble Kinsmen*," forthcoming in *MaRDiE*. She is joint co-founder and co-editor (with Christy Desmet) of *Borrowers and Lenders: The Journal of Shakespeare and Appropriation*.

*Kathryn Jacobs* wrote a dissertation on Shakespeare at Harvard University and is now professor at Texas A & M - Commerce. One book (*Marriage Contracts from Chaucer to the Renaissance Stage*) was published by the University Press of Florida in 2001, another (on Chaucer's influence on Shakespeare) is nearing completion. She has also published numerous poems and articles, the latter in *Chaucer Review*, *Medievalia*, *Early Modern Literary Studies*, *Midwest Quarterly*, and others.

*Michael P. Jensen* is an independent scholar with 265 publications, fifty-five of which are about Shakespeare. These have been published in *Shakespeare Bulletin*, *The Ben Jonson Journal*, and *Filmfax* and have been heard on KJAZ-FM. He is contributing editor to *Shakespeare Newsletter*, where he created the "Talking Books" column. The Michael P. Jensen Collection of Shakespeare in

the Mass Media and Popular Culture resides in the Hannon Library at Southern Oregon University, Ashland, where the *Alley Oop* strips discussed in this article are now available for study.

*Peter Kanelos* is Assistant Professor of English at the University of San Diego and in the Old Globe M.F.A. in Dramatic Arts program. He is at present editing a new edition of *Much Ado About Nothing* and working on the New Variorum *Twelfth Night*. Dr. Kanelos has published articles on Shakespeare, Montaigne, and Vasari.

*Angela Keam* recently completed her Ph.D. in the Department of English with Cultural Studies at the University of Melbourne (Australia). Her thesis, "Corporeal Shakespeare: The Politics of Embodied Adaptation in *Fin de Siècle* Shakespeare Films," is centered on the under-researched figure of the "star-body" in 1990s-2000s Shakespearean film adaptations. She is currently working on turning her dissertation into a book. Angela can be emailed at [angekeam@hotmail.com](mailto:angekeam@hotmail.com) and she welcomes Shakespeare-related discussion.

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*Helen Ostovich*, Professor of English in the department of English and Cultural Studies at McMaster University, is the editor of *Early Theatre* and author of several articles and book chapters on Shakespeare and Jonson. She has edited six of Jonson's plays, most recently for the Cambridge Works of Ben Jonson, and is working on two plays by Richard Brome for the Brome electronic edition, and *All's Well that Ends Well* (with Karen Bamford and Andrew Griffin) for Internet Shakespeare Editions. She is a general editor of the Revels Plays and the general editor of the Queen's Men's Plays in Performance, a series in progress that will be published on Internet Shakespeare Editions and on DVD. Her Ashgate series, *Studies in Performance and Early Modern Drama*, is about to publish its twelfth volume.

*Meg Pearson* has just completed her dissertation on spectacle in early modern English drama at the University of Maryland. This fall she traveled south to the University of West Georgia, where she is Assistant Professor of English.

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*Robin Warren* is a Robert E. Park Fellow at The University of Georgia. She has published articles on Shakespearean appropriation in the antebellum South, the early modern women playwrights Jane Cavendish and Elizabeth Brackley, Willa Cather, Stephen Crane, and Kate Chopin.

*Agata Zarzycka* is an M.A. graduate of the Institute of English Studies, University of Wrocław, Poland. She wrote her M.A. thesis on the correlation of poststructuralist theories, social activism, and the popular novels of Karl May. Currently, she is working on her doctorate on role-playing games and investigates their connections with literature, as well as their usefulness for purposes of social involvement. She teaches courses on the theory of literature and uses of English. She is a member of the Center for Children's and Young Adult Fiction at the Institute of English Studies, University of Wrocław, Poland.