

Contributors

M. G. Aune is professor of English at California University of Pennsylvania. His research and teaching interests include Shakespeare and popular culture, film, and travel writing. His articles and reviews have appeared in *Shakespeare Bulletin*, *Shakespeare*, and *Early Modern Literary Studies*.

Loren Cressler recently completed a Ph.D. in English at The University of Texas at Austin. He has published in *Studies in Philology*. Current research interests include the circulation of news and historical knowledge in early modern England, dramatic genre, character types and their relations to form, classical reception, and medieval mediation of classical authors.

Sarah Hatchuel is Professor of Film and Media Studies at the University Paul-Valéry Montpellier 3 (France) and President of the Société Française Shakespeare. She has written extensively on adaptations of Shakespeare's plays (*Shakespeare and the Cleopatra/Caesar Intertext: Sequel, Conflation, Remake*, Fairleigh Dickinson University Press, 2011; *Shakespeare, from Stage to Screen*, Cambridge University Press, 2004; *A Companion to the Shakespearean Films of Kenneth Branagh*, Blizzard Publishing, 2000) and on TV series (*Lost: Fiction vitale*, PUF, 2013; *Rêves et séries américaines: la fabrique d'autres mondes*, Rouge Profond, 2015). She is general coeditor of the *CUP Shakespeare on Screen* collection and of the online journal *TV/Series*.

Kendra Preston Leonard is a musicologist and music theorist whose work focuses on women and music in the twentieth and twenty-first centuries, and music and screen history, particularly music and adaptations of Shakespeare. She is the author of five scholarly books and numerous book chapters and articles, including the monograph *Shakespeare, Madness and Music: Scoring Insanity in Cinematic Adaptations* (2009). She is currently at work on a volume on the sounds of early modern England in film and television.

Taarini Mookherjee is a PhD candidate in the Department of English and Comparative Literature at Columbia University, New York. She holds a Masters in Shakespeare Studies from King's College London and a B.A. (Hons) in English from St. Stephen's College, Delhi. Her research interests include global Shakespeare, translation theory, postcolonial theory, theater and performance studies. Her dissertation, on contemporary Indian adaptations of Shakespeare, focuses on the ways in which these adaptations render visible how the nation is imagined, constructed, and performed.

Nick Moschovakis, an independent scholar, is a former member of *Shakespeare Quarterly's* editorial board. His published essays on Shakespeare and reception include a chapter on African

American authors' allusions to *Macbeth* (in Scott Newstok and Ayanna Thompson's anthology *Weyward Macbeth*, Palgrave 2010). He has also recently written online reviews of The Public Theater's 2017 *Julius Caesar* and of Daniel Shore's digital philology manifesto, *Cyberformalism*.

James Newlin is a lecturer in the English department at Case Western Reserve University, where he primarily teaches in the Seminar Approach to General Education and Scholarship (SAGES) program. He received his Ph.D. in English from the University of Florida in 2013. He has published in *The Journal of Dramatic Theory and Criticism*, *Shakespeare Bulletin*, *SubStance*, and elsewhere, and his research has received support from the National Endowment of the Humanities.

Jennifer E. Nicholson recently submitted her Ph.D. in English literature at the University of Sydney. Her research projects currently span Shakespeare studies (particularly *Hamlet*), Montaigne, early modern drama, Renaissance books, world literature, untranslatability, and comparative translation. She was the recent recipient of the 2019 George Yule Essay Prize, awarded by the Australian and New Zealand Association for Medieval and Early Modern Studies, for her essay on relationships between *Hamlet* and Montaigne's *Essais*. Jennifer has work forthcoming or recently published in edited collections spanning from early modern drama to Anglophone translations of Japanese film. Her current book project locates Shakespeare's *Hamlet* at the shared edge of French and English in early modern London. She tweets at @justgenerally.

Cristina Paravano is Adjunct Lecturer at the University of Milan, where she obtained a Ph.D. in English Studies. Her research interests lie in the areas of early modern English drama, Shakespeare and appropriation, and dystopian literature. She authored a monograph on multilingualism in the plays of Richard Brome (2018), and has published articles in *English Text Construction*, *SEDERI Yearbook*, *Notes & Queries*, *Shakespeare*, and *New Theatre Quarterly*, as well as several chapters in edited collections.

Kristin Perkins graduated with an M.A. in Performance as Public Practice from the University of Texas at Austin and is now a Fulbright Scholar teaching English in Malaysia. Her scholarship has been published in *Theatre Topics* and *AWE: A Women's Experience*. Her poetry, short fiction, and creative nonfiction has been published in literary journals including *Degenerates: Voices for Peace*, *Peculiar* and *Inscape*. Perkins has presented at Sunstone, the Association for Theatre in Higher Education, and the American Society for Theatre Research. Her main research focus is the representation of queer Mormons.

Saksham Sharda is an Erasmus Joint Doctorate alumnus of TEEME, a research program that was funded by the Education, Audiovisual, and Culture Executive Agency of the European Union. His key area of research is the tussle between pop-culture, counter-culture, and canonical-

culture in the vibrant marketplace of the Information Age. He has previously contributed to the *Shakespeare Bulletin*, *The Huffington Post*, and *Gawker*.

Deb Streusand is a Postdoctoral Lecturer at the University of Texas at Austin. Her scholarly work was recently published in *Shakespeare Bulletin*. In addition to her Ph.D., she holds an MFA in Shakespeare and Performance. She is a director, dramaturg, and actor who has been Artistic Director of Rosedale Shakespeare since 2015.

Kathryn Rebecca Van Winkle is a theater scholar and artist based in Austin, Texas. She received her Ph.D. in Performance as Public Practice from The University of Texas at Austin in 2019, and is now a part-time Assistant Professor of Theatre at Southwestern University, a Lecturer at The University of Texas at Austin, and an Associate Adjunct Professor at Austin Community College. She has published work on Marlowe and ethopoeia in *Theatre Symposium* and on contemporary Irish theatre in *New Hibernia Review*, and she recently hosted a *Make Every Media* podcast on The Off Center. This former home of the Rude Mechs is one of an increasing number of disappearing arts spaces in Austin.