

## Contributors

After a thirty year career in education as a teacher and administrator, *Jim Amberg* began working at the Oregon Shakespeare Festival as a volunteer in the summer of 2001, distributing assistive listening devices and doing data entry work for the Education Department. The next year, he began audio describing and eventually also served as an usher and house manager. He was Access Coordinator in the Audience Services Office from May 2007-November 2012, wrote most of the open captioned scripts for the 2009-2012 seasons, and ran the LED reader board for most of the captioned performances. He continues to audio describe (*The Unfortunates* and *Cymbeline* in 2013) and house manage for the Festival.

*Michael Bahr* is the Utah Shakespeare Festival's Education Director, with programs reaching 35,000 students annually. He has taught theatre as a high school teacher in California and Utah, created two community theater companies, and teaches theater education courses for Southern Utah University (SUU). A passionate advocate for educational theatre, Bahr serves on numerous boards including SUU's Center for Innovative Education, Utah State Office of Education Professional Outreach Program in the Schools, and the Executive Committee of the Shakespeare Theatre Association. He has testified on the economic impact of the arts in rural areas to the United States House of Representatives.

*William C. Carroll* is Professor of English at Boston University. Among his publications are *The Great Feast of Language in Love's Labour's Lost*, *The Metamorphoses of Shakespearean Comedy*, and *Fat King, Lean Beggar: Representations of Poverty in the Age of Shakespeare*. He has also published the following scholarly editions: Thomas Middleton, *Women Beware Women* (New Mermaids); Shakespeare, *Macbeth: Texts and Contexts* (Bedford Shakespeare); Shakespeare, *The Two Gentlemen of Verona* (Arden Third Series); Shakespeare, *Love's Labour's Lost* (New Cambridge Shakespeare); and *Thomas Middleton: Four Plays* (New Mermaids). In 2005-2006 he served as President of the Shakespeare Association of America.

*Dr. Sheila T. Cavanagh*, founding director of the World Shakespeare Project (<http://www.worldshakespeareproject.org>), is Professor of English and Distinguished Teaching Scholar at Emory. She also held the Masse-Martin/NEH Distinguished Teaching Professorship. Author of *Wanton Eyes and Chaste Desires: Female Sexuality in the Faerie Queene* and *Cherished Torment: the Emotional Geography of Lady Mary Wroth's Urania*, she has also published widely in the fields of pedagogy and of Renaissance literature. She is also active in the electronic realm, having directed

the Emory Women Writers Resource Project (<http://womenwriters.library.emory.edu>) since 1994 and serving for many years as editor of the online *Spenser Review*.

*Theresa M. DiPasquale* is the author of *Literature and Sacrament: The Sacred and the Secular in John Donne* (Duke University Press, 1999) and *Refiguring the Sacred Feminine: The Poems of John Donne, Aemilia Lanyer, and John Milton* (Duke University Press, 2008). Recent publications include "From Here to Aeviternity: Donne's Atemporal Clocks" and "Donne, Women, and the Spectre of Misogyny." She is the Gregory M. Cowan Professor in English Language and Literature at Whitman College, where she regularly teaches courses on Renaissance Literature, Shakespeare, and Shakespeare adaptation.

*Mike Jensen* is author of over 300 publications as sole or co-author, including *Alzheimer's: The Answers You Need* (Elder Books, 1997). He co-facilitated an early stage support group at the Stanford/VA Alzheimer's Research Center and contributed chapters to *Shakespeare After Shakespeare: An Encyclopedia of the Bard in Mass Media and Popular Culture*, two volumes (Greenwood Press, 2007); *Shakespeare on Film, Television, and Radio: The Researcher's Guide* (British Universities Film and Video Council, 2009), and *The Edinburgh Companion to Shakespeare and the Arts* (Edinburgh University Press, 2011). He is a Contributing Editor for *Shakespeare Newsletter*.

*Yu Jin Ko* is Professor of English at Wellesley College. He is the author of *Mutability and Division on Shakespeare's Stage* (University of Delaware, 2004) and co-editor of *Shakespeare's Sense of Character: On the Page and From the Stage* (Ashgate, 2012); he has also written numerous articles on Shakespeare, especially Shakespeare in performance.

*Sébastien Lefait* is Lecturer in English at the University of Corsica. Besides articles about films and about Shakespeare's plays, he has published articles about the new forms of film adaptation. His work also focuses on the relationship between surveillance and audiovisual productions. He is the author of *Surveillance on Screen: Monitoring Contemporary Films and Television Programs* (Scarecrow Press, 2012) and has recently coedited a volume entitled *In Praise of Cinematic Bastardy* (Cambridge Scholars Publishing, 2012). His current research focuses on the use of surveillance in TV series and in the theater and on the assets of surveillance in the context of cinematic adaptation.

*Pauline Reid* is a doctoral candidate at the University of Georgia. Her project, "Through a Glass Darkly: The Early Modern Book as Spectacle," explores the intersections between print culture, visual rhetoric, and phenomenologies of sight.

*Geoff Ridden* was a member of the faculty at the University of Winchester (formerly King Alfred's College) for over thirty years. He currently lives in Ashland, Oregon, where he

teaches at Southern Oregon University and gives occasional classes in connection with the Oregon Shakespeare Festival (OSF). He has written extensively on Renaissance literature and drama, and, since 2008, has reviewed the OSF's Shakespeare productions for the online journal *Early Modern Literary Studies*. He has also acted in a number of Shakespeare plays.

*Isabelle Schwartz-Gastine* is professor of Renaissance Drama at the University of Caen, France. Among other affiliations, she is a member of the Société Française Shakespeare (The French Shakespeare Society), The Stratford International Conference, The European Shakespeare Research Association, and The International Shakespeare Association. Her field of research is in performance studies, concerning the staging of the Shakespearean canon on the French stage. She has written many articles and chapters on this subject in international publications or books (*Revue d'Histoire du Théâtre*, *Société Française Shakespeare*, and *The Oxford Companion to Shakespeare*). She wrote a monograph on *A Midsummer Night's Dream* (Paris: Armand Colin, 2002), and one on *King Lear* (Neuilly: Atlande, 2007), and has edited several volumes. She is the translator of a volume of poetry by Debjani Chatterjee, *I Was That Woman, Cette femme-là . . .* (Paris: L'Harmattan, 2000).

*Kim Sturgess* grew up in the UK but has spent periods living in the USA and Qatar. His first book, *Shakespeare and the American Nation*, was published in 2004 by Cambridge University Press. A second book, *This Precious Isle*, was published by Troubador in June 2011. Recently he was Co-Director of *The Complete Works of Shakespeare Abridged*, a community drama project staged at the Qatar National Theatre, February 2013. Kim is Assistant Professor of English and American Literature at Qatar University, Doha, Qatar.

*Don Weingust* is Director of Shakespeare Studies and Associate Professor of Theatre at the Center for Shakespeare Studies of SUU and the Utah Shakespeare Festival, where he is also a dramaturg. A Berkeley Ph.D., he has performed Off-Broadway and in regional repertory, is a member of Actors Equity Association, the International Shakespeare Conference, and is on the Editorial Board of *Theatre Survey*. He is founding Chair of the Shakespearean Performance Research Group of ASTR, author of books for Routledge (*Acting from Shakespeare's First Folio: Theory, Text, and Performance*) and Palgrave Macmillan (*Original Practices*, forthcoming), and many articles, including for the Folger Shakespeare Library.