

ACKNOWLEDGEMENTS

We would like to thank, in particular, Gillian Leslie, Richard Strachan and Sam Johnson at Edinburgh University Press; Linda Badley and R. Barton Palmer, editors of *Traditions in World Cinema*; Alex Gionfriddo, Olympia Barron, Simon Strong and the AFI Research Collection at RMIT University; the editors of the various publications in which earlier versions of some of these chapters appeared. Thanks also to Ross Gibson and Deane Williams. Adrian would also like to acknowledge the wonderful support of his immediate family, Karli, Amelia, Selene and Glamour Puss, and dedicates this book to the loving memory of his father, David John Danks, who passed away in the latter stages of its completion.

Material contributing to this book appeared in earlier versions in the following publications and is reprinted here with the kind permission of the editors and publishers: Adrian Danks (2016), 'South of Ealing: Recasting a British Studio's Antipodean Escapade', *Studies in Australasian Cinema*, 10: 2, 223–36; Adrian Danks (2018), "Something short of fascinating": Re-examining Fred Zinnemann's *The Sundowners* (1960)', *Screening the Past*, 43, April, <http://www.screeningthepast.com/issue-43-dossier/something-short-of-fascinating-re-examining-fred-zinnemanns-the-sundowners-1960/>; Constantine Verevis (2010), 'Dead on Arrival: The Fate of Australian Film Noir', *Studies in Australasian Cinema*, 4: 3, 243–53; Constantine Verevis (2014), 'The Man from Hong Kong', *Metro*, 180, March, 105–13; Constantine Verevis (2017), 'Kangaroo: The Australian Story', *Critical Arts*, 31: 5, 171–85.