

Notes on Contributors

Karina Aveyard is a Postdoctoral Research Fellow in the Department of Media and Communications at the University of Sydney, appointed to a university-funded position for three years in 2015 to conduct a research project on contemporary film viewing practices. She is on leave from her post as a Senior Lecturer at the University of East Anglia, United Kingdom. Her book publications include *The Lure of the Big Screen: Cinema in Rural Australia* (2015) and *Watching Films: New Perspectives on Movie-going, Exhibition and Reception* (2013). Karina completed her PhD at Griffith University in 2012.

Lucy Fife Donaldson is Lecturer in Film Studies at the University of St Andrews. She is the author of *Texture in Film* (2014) and her research focuses on the materiality of film style and the body in popular film and television. She is a member of the Editorial Board of *Movie: A Journal of Film Criticism*.

Robert Guffey is a Lecturer in the Department of English at California State University—Long Beach. His latest book is *Chameleo: A Strange but True Story of Invisible Spies, Heroin Addiction, and Homeland Security* (2015), which *Flavormire* has called, “By many miles, the weirdest and funniest book of 2015.” A graduate of the famed Clarion Writers Workshop in Seattle, he has also written a collection of novellas entitled *Spies & Saucers* (2014). His first book of nonfiction, *Cryptoscatology: Conspiracy Theory as Art Form*, was published in 2012. He has written stories and articles for numerous magazines and anthologies, among them *The Believer*, *The Chiron Review*, *The Los Angeles Review of Books*, *The Mailer Review*, *The New York Review of Science Fiction*, *Phantom Drift*, *Postscripts*, and *Video Watchdog Magazine*.

Fredrik Gustafsson has a PhD in film studies from the University of St Andrews and is currently working at the Swedish Film Institute while also teaching film history at Örebro University. His primary research focus is 1940s cinema: Swedish, British and American. He writes regularly for *La Furia Umana*, and has also programmed a number of Ingmar Bergman and Hasse Ekman retrospectives around the world. He blogs at: fredrikonfilm.blogspot.com

Brooks E. Hefner is an Associate Professor of English at James Madison University where he teaches American Literature, American Studies, and Film Studies. He received his PhD in English from the City University of New York Graduate Center in 2009 and has published widely on popular genres and media culture. This includes essays on the fiction of screenwriter and humorist Anita Loos (2010), the vernacular language of Jewish-American fiction writer Anzia Yezierska (2011), the links between race and cultural hierarchy in popular 1920s detective fiction (2012), the queer counterpublic of the 1970s blaxploitation film *Blacula* (2012), the influence of racial pseudoscience and criminal anthropology on H. P. Lovecraft and Dashiell Hammett (2014), and the complexities of auteur theory in Ray Milland's films of the 1950s and 1960s (2014). His first book, *The Word on the Streets: The American Language of Vernacular Modernism* (forthcoming), examines the use of experimental slang across a host of popular genres in the United States during the 1910s and 1920s.

David J. Hogan began his professional life, as a magazine writer, while in college in 1973. He became a Los Angeles-based film journalist and, later, an editor and executive in Chicago book publishing, specializing in film, general nineteenth- and twentieth-century history, military aviation, World War II, and vintage automobiles. He has worked with notables who include Walter Cronkite, Myrlie Evers-Williams, Herman Spertus, Tom Hayden, Senator Daniel K. Inouye, Maureen O'Hara, and John S. D. Eisenhower. As a film historian, Hogan is engaged by the aesthetics and cultural significances of vintage horror and science fiction, comic shorts, and film noir. His first book about genre film was published in 1980; he is presently at work on his eighth. His essays have appeared in numerous multi-author books, including titles devoted to Edgar Ulmer, Joseph H. Lewis, movie expressionism, and neglected B movies. Hogan has three grown children, and lives with his wife Kim in Arlington Heights, Illinois.

Hugh S. Manon is Associate Professor and Director of the Screen Studies Program at Clark University where he specializes in Lacanian theory, film noir, and glitch aesthetics. He has published in *Cinema Journal*, *Film Criticism*, *Framework*, *International Journal of Žižek Studies*, and numerous anthologies,

including articles on Tod Browning, Edgar G. Ulmer, George Romero, Billy Wilder's *Double Indemnity*, Michael Haneke's *Caché*, and Stanley Kubrick's films noir. His current work investigates Gothic film and literature as a means of theorizing the current fascination with audiovisual glitching, wherein the perfectibility of modern digital technology is haunted by forgotten analog impulses.

Christopher Minz received an MA in Cinema Studies from New York University, and is currently a PhD student at Georgia State University in Moving Image Studies. His research focuses and interests are genre (especially the Western) and art cinema, formal aesthetics, psychoanalysis, and recently Porn Studies. He has presented papers at the Society for Cinema and Media Studies, Film and History, and the International Melodrama Conference on topics ranging from Melodrama and Horror in *The Shining*, Calm and Chaos in *The Thin Red Line*, and traumatic ellipses in Budd Boetticher's Westerns.

Steve Neale is Emeritus Professor of Film Studies at the University of Exeter. He is the author of *Genre and Hollywood* (2000), co-author of *Epics, Spectacles, and Blockbusters* (2010), editor and contributor to "*Un-American*" *Hollywood* (2007), and contributor to *Film Studies*. He is currently editing *Silent Features*, a collection of essays on silent feature films, and is working on a book entitled *Screening the Stage: Classical Hollywood Adaptations of Stage Plays and Musicals*.

Gary D. Rhodes currently serves as Postgraduate Director for Film Studies at Queen's University in Belfast, Northern Ireland. He is the author of *Lugosi* (1997), *White Zombie: Anatomy of a Horror Film* (2002), and *The Perils of Moviegoing in America* (2012), as well as the editor of such anthologies as *Edgar G. Ulmer: Detour on Poverty Row* (2008) and *The Films of Joseph H. Lewis* (2012). Rhodes is also the writer-director of such documentary films as *Lugosi: Hollywood's Dracula* (1997) and *Banned in Oklahoma* (2004). Currently he is at work on a history of the American horror film to 1915 and a biography of William Fox.

Marlisa Santos is an Associate Professor and Chair of the Department of Literature and Modern Languages at Nova Southeastern University in Fort Lauderdale, Florida. Her research focuses on classic film studies and film noir. She is the editor of *Verse, Voice, and Vision: Poetry and the Cinema* (2013) and the author of *The Dark Mirror: Psychiatry and Film Noir* (2010). She has also published numerous essays in peer-reviewed anthologies on various topics such as the James Bond franchise, American mafia cinema, and contemporary southern film, and on directors such as Martin Scorsese, Edgar G. Ulmer, and Joseph Lewis.

Robert Singer is a Professor of English at Kingsborough, City University of New York (CUNY), and Professor of Liberal Studies at the CUNY Graduate Center. He received a PhD from New York University in Comparative Literature. His areas of expertise include literary and film interrelations, interdisciplinary research in film history and aesthetics, and comparative studies. He co-edited *The Brooklyn Film* (2003), *Zola and Film* (2005), and he also co-authored the text, *The History of Brooklyn's Three Major Performing Arts Institutions* (2003). He is currently working on a book on naturalism and film interrelations and is the *ReFocus* series co-editor for Edinburgh University Press. He has also written articles on the Faust myth for the Mellen Series in Comparative Literature, the Rodopi Perspectives in Modern Literature, and the *Centennial Review*, as well as articles on film studies for *Film/Literature Quarterly*, *Harmonias*, *Griffithiana*, *Dedalus*, *Act 4*, *Teaching English in the Two Year College*, and *Postscript*.

Zoë Wallin is PhD candidate in the Department of Screen and Media at Flinders University in South Australia. Her current research considers the industrial operation of film cycles in the Hollywood studio system.

John White teaches film and media at Anglia Ruskin University in Cambridge. He is co-author of textbooks for AS and A2 Film Studies and, before his current academic career, worked as a journalist. He is co-editor of *Fifty Key British Films* (2008), *Fifty Key American Films* (2009), and *The Routledge Encyclopedia of Films* (2014). He has recently completed chapters for three books to be published by Edinburgh University Press in their new *ReFocus* series considering the films of Budd Boetticher, Delmer Daves, and Fred Zinnemann. He is the author of *Westerns* (2011) and is currently working on a commissioned book on European Art Cinema.

Tony Williams is Professor and Area Head of Film Studies in the Department of English of Southern Illinois University at Carbondale. His recent books include *Postcolonialism, Diaspora, and Alternative Histories: The Cinema of Evans Chan* (2015), *The Cinema of George A. Romero: Knight of the Living Dead*, Second Edition (2015), *Larry Cohen: The Radical Allegories of an American Filmmaker*, Second Edition (2014), *Hearths of Darkness: The Family in the American Horror Film*, Second Edition (2014), and the edited anthology, *George A. Romero: Interviews* (2011). He is currently co-editing *Hong Kong Neo Noir* with Esther Yau for Edinburgh University Press. He has frequently contributed to *Asian Cinema*; *Film International* (print and Internet editions), *Cinema Journal*, *Wide Angle*, and various other journals.

For Diane Smith
— R. S.
and
For Michael E. Lee
— G. D. R

