

Notes on Contributors

Barbara Jane Brickman is Associate Professor of Media and Gender Studies at the University of Alabama. Her research interests are in girls' studies, feminist film theory, gay and lesbian studies, and American popular culture. Her work has appeared in *Camera Obscura*, *Discourse*, and *Journal of Popular Music Studies*. Since the publication of her first book, *New American Teenagers: The Lost Generation of Youth in 1970s Film* (2012), she has written a volume on the film *Grease* (2017) for the Cinema and Youth Cultures series from Routledge and co-edited *Love Across the Atlantic* (with Deborah Jermyn and Theodore Louis Trost, 2020) for Edinburgh University Press. She is also the founder and director of the Druid City Girls Media Program in Tuscaloosa, AL.

Robert C. Bulman is a professor of sociology at Saint Mary's College of California. He received his BA in sociology from U.C. Santa Cruz in 1989 and his PhD in sociology from U.C. Berkeley in 1999. His sociological areas of expertise include education, adolescence, film, and stratification. He has published a book on the depiction of high schools and adolescents in Hollywood films, *Hollywood Goes to High School: Cinema, Schools, and American Culture*. The second edition (revised and updated) was published in 2015.

Holly Chard is Senior Lecturer in Contemporary Screen Media at the University of Brighton. Her research focuses on the American media industries from the 1970s onwards, with an emphasis on Hollywood cinema. Her monograph, *Mainstream Maverick: John Hughes and New Hollywood Cinema* (2020), examines the career and films of John Hughes, focusing in particular on his teen movies and family films. Her other recent publications include an article in *Film Studies* on John Hughes's use of seriality and a co-authored journal

article in the *Journal of Cinema and Media Studies* on Hulk Hogan and professional wrestling stardom.

Alice Leppert is Associate Professor of Media and Communication Studies at Ursinus College. She is the author of *TV Family Values: Gender, Domestic Labor, and 1980s Sitcoms* (2019). Her work has appeared in *Cinema Journal*, *Television and New Media*, *Celebrity Studies*, *Genders*, and several edited collections. She serves as the book review editor for *Film Criticism*.

Elissa H. Nelson is an associate professor in the Communication Arts and Sciences Department at Bronx Community College, City University of New York. She has published work on 1980s Hollywood, digital distribution, soundtracks, and teen films, and her current research focuses on the media industries, genre studies, and representations of youth. She is the author of *The Breakfast Club: John Hughes, Hollywood, and the Golden Age of the Teen Film* (2019), part of the Cinema and Youth Cultures series from Routledge. Her work has appeared in journals and anthologies including *Cinema Journal*, *Creative Industries Journal*, and *Connected Viewing: Selling, Streaming, and Sharing Media in the Digital Era*.

Melissa Oliver-Powell is a lecturer in the English and Film Studies at the University of Exeter, where she teaches on film and critical theory. She has also taught within film, literature, and gender studies at University College London, where she received her PhD in 2018, with a dissertation on motherhood in British and French film in the 1960s and 1970s. Her research focuses on issues of mothering, politics, and social justice in film, and she has published on topics including representation of abortion, mothering subjectivities, and mothering, migration, and racism in British, French, Senegalese, and American film.

Christina G. Petersen serves as Christian Nielsen Associate Professor and Chair of Film Studies at Eckerd College. Her work on the American race film industry, the history of the youth film as a modernist genre, and the phenomenon of youth spectatorship in the United States has appeared in *Film History*, *Rhizomes*, and *Mediascape*. Her book, *The Freshman: Comedy and Masculinity in 1920s Film and Youth Culture*, was published in 2019.

Andrew Scahill is an assistant professor in the Department of English at the University of Colorado, Denver. He has served as Coordinating Editor for *Velvet Light Trap* and Assistant Editor for *Literature/Film Quarterly*. He has been published in multiple journals, such as *Cinema Journal*, *Girlhood Studies*, *Flow*, *Jump Cut*, and *Postscript*. He is the author of *The Revolting Child in Horror Cinema: Youth Rebellion and Queer Spectatorship* (2015) and is featured

in the documentaries *Scream, Queen!: My Nightmare on Elm Street* (2019) and Shudder Network's *Queer Horror* (2020).

Leah R. Shafer is an associate professor in the Media and Society Program at Hobart and William Smith Colleges, where she has taught courses in film, television, and new media since 2008. She holds a PhD from the Department of Theatre, Film and Dance at Cornell University. Her research focuses on the comic, the banal, the amateur, and the commercial. Her work has appeared in *Film Criticism* and *Flow: A Critical Forum on Television and Media Culture*. She has chapters in *A Companion to the War Film* (2016) and *The 25 Sitcoms that Changed Television: Turning Points in American Culture* (2017).

Timothy Shary has published extensively on aging representation in cinema, both young and old. His work on teen cinema has included *Generation Multiplex: The Image of Youth in Contemporary American Cinema* (2002; revised 2014) and *Teen Movies: American Youth on Screen* (2005), as well as *Youth Culture in Global Cinema* (2007), edited with Alexandra Seibel. On the other end of the age spectrum, he co-authored *Fade to Gray: Aging in American Cinema* (2016) with Nancy McVittie. He has also edited *Millennial Masculinity: Men in Contemporary American Cinema* (2013) and is the co-editor with Frances Smith of *ReFocus: The Films of Amy Heckerling* (Edinburgh University Press, 2016). He more recently authored *Boyhood: A Young Life on Screen* (2017), a volume on the 2014 Richard Linklater film, and his edited collection *Cinemas of Boyhood* will appear in 2021.

Frances Smith is Lecturer in Film Studies at the University of Sussex. She is the author of *Rethinking the Teen Movie* (2017), and the co-editor (with Timothy Shary) of *ReFocus: The Films of Amy Heckerling* (2016), both published by Edinburgh University Press. Alongside book chapters and articles on female authorship and genre in film and television, she recently published a monograph on Céline Sciamma's *Bande de Filles* (2020) in Routledge's Cinema and Youth Cultures series.

Stephen Tropiano is the author of several books on popular culture: *Rebels and Chicks: A History of the Hollywood Teen Movie* (2005), *The Prime Time Closet: A History of Gays and Lesbians on Television* (2002), *Saturday Night Live FAQ* (2013), and *TV Finales FAQ*, co-written with Holly Van Buren (2015). He has also written books on the film musicals *Cabaret* (1972) and *Grease* (1978) for Limelight Editions' Music on Film series. He was editor of the *Journal of Film and Video* between 2002 and 2018, and is currently Professor of Screen Studies at Ithaca College Los Angeles.

Yannis Tzioumakis is Reader in Film and Media Industries at the University of Liverpool. He is the author of five books, including *American Independent Cinema* (Edinburgh University Press, 2nd edition 2017) and, most recently, *Acting Indie* (co-authored with Cynthia Baron, 2020). He is also co-editor of six collections of essays, most recently *United Artists* (2020), and he co-edits two book series: the Routledge Hollywood Centenary and Cinema and Youth Cultures. For the latter, he is currently co-authoring the volume *Rock Around the Clock: Exploitation, Rock 'n' Roll and the Origins of Youth Culture*.