

Notes on Contributors

Peter Alilunas is Associate Professor of Cinema Studies at the University of Oregon. He is the author of *Smutty Little Movies: The Creation and Regulation of Adult Video* (2016), and co-editor of *Screening Adult Cinema* with Desirae Embree and Finley Freibert (forthcoming), and *The Intellect Handbook of Adult Film and Media* with Patrick Keilty and Darshana Mini (forthcoming). His work on adult film history can be found in various journals and collections.

Kevin John Bozelka is Assistant Professor of Communication Arts & Sciences at Bronx Community College. He has written music criticism for *The Village Voice*, *The Chicago Reader*, *The Dallas Morning News*, and MTV.com. His research interests include genre, popular music, avant-garde cinema, pornography, and queer theory.

Finley Freibert is an Assistant Professor at Southern Illinois University-Carbondale and, with Alicia Kozma, is co-editor of *ReFocus: The Films of Doris Wishman* (Edinburgh University Press, 2021). With work published in peer-reviewed journals such as *Film Criticism*, *The Journal of Anime and Manga Studies*, *Porn Studies*, *Synoptique*, and *Spectator*, Finley researches and teaches at the intersection of media industry studies, critical legal studies, and LGBTQ+ history.

Derek Gaskill is a New York City-based activist, filmmaker, and urban planner. His work focuses on the relationship between the body, gender, sexuality, and the built environment. Recently he has written about the impact of policies and politics on the curation, creation and preservation of Queer spaces. He holds two Bachelor of Arts from Purchase College in Gender Studies and Cinema Studies and a Master of Science in Urban Policy from Hunter College.

Alexandra Heller-Nicholas has published nine books on cult, horror and exploitation cinema with an emphasis on gender politics, including *Rape-Revenge Films: A Critical Study* (2011) and its tenth-anniversary second edition released in 2021, books on Dario Argento's *Suspiria* (2015), Abel Ferrara's *Ms. 45* (2017) and Robert Harmon's *The Hitcher* (2018), and the Bram Stoker Award finalists *Masks in Horror Cinema: Eyes Without Faces* (2019) and *1000 Women in Horror, 1895–2018* (2021), the latter of which was named one of Esquire Magazine's 125 best books about Hollywood in 2022. She is a member of the Alliance of Women Film Journalists, a top critic at Rotten Tomatoes, and a four-time winner of writing awards from the Australian Film Critics Association. She holds a PhD in Screen Studies from the University of Melbourne and is an Adjunct Professor in Film and Television at Deakin University.

Neil Jackson is a Senior Lecturer in Film at the University of Lincoln, UK, and is the co-editor and a chief contributor to *Snuff: Real Death and Screen Media* (2015). He recently contributed chapters to *Grindhouse: Cultural Exchange on 42nd Street and Beyond* (2016), *The Routledge Companion to Media, Sex and Sexuality* (2018), *The Jaws Book: New Perspectives on the Classic Summer Blockbuster* (2020), *New Blood: Critical Approaches to Contemporary Horror* (2020), and *Shockers: The 70s Cinema of Trash Terror and Exploitation* (2021). He has also recently contributed articles to *Porn Studies* journal and *Screening Sex* online academic journal. He is currently preparing a monograph entitled *Combat Shocks: Exploitation Cinema and the Vietnam War* (Bloomsbury, forthcoming).

Kier-La Janisse is a film writer, programmer, producer and founder of the Miskatonic Institute of Horror Studies. She is the author of *House of Psychotic Women: An Autobiographical Topography of Female Neurosis in Horror and Exploitation Films* (2012) and *A Violent Professional: The Films of Luciano Rossi* (2007), and has been an editor on numerous books including *Warped & Faded: Weird Wednesday and the Birth of the American Genre Film Archive* (2021) and *Satanic Panic: Pop-Cultural Paranoia in the 1980s* (2015). She was a producer on David Gregory's *Tales of the Uncanny* (2020) and wrote, directed and produced the award-winning documentary *Woodlands Dark and Days Bewitched: A History of Folk Horror* (2021) for Severin Films.

Jennifer Moorman is Assistant Professor of Communication and Media Studies at Fordham University. Her research focuses on gender, sexuality, race, class, and disability in popular media texts and industries. She is currently completing a book manuscript entitled *The Softer Side of Hardcore? Women Filmmakers in Pornographic Production Cultures*. Her work appears in *Camera Obscura*, *Signs*, *Synoptique*, and several edited volumes.

Giuseppe Previtali is Postdoctoral Research Fellow in Film Studies and Visual Culture at the University of Bergamo, where he teaches Film Studies. He holds a PhD in Intercultural Studies in Humanities. His main research interests are connected with the extreme forms of contemporary visual culture and with the issue of visual literacy. He published extensively on these topics and attended several international conferences. He is the author of the books *Pikadon: Memories of Hiroshima in Japanese Visual Culture* (2017), *The Last Taboo: Filming Death between Spectacularization and Political Usage* (2020), and *Visual Literacy* (2021).

Whitney Strub is Associate Professor in History at Rutgers University-Newark. His books include *Perversion for Profit: The Politics of Pornography and the Rise of the New Right* (2011), *Obscenity Rules: Roth v. United States and the Long Struggle over Sexual Expression* (2013), and the collection *Porno Chic and the Sex Wars: American Sexual Representation in the 1970s* (2016), edited with Carolyn Bronstein. His work has appeared in such scholarly journals as *Radical History Review*, *American Quarterly*, and *Journal of the History of Sexuality*, as well as popular venues including *Vice*, *Washington Post*, and *Temple of Schlock*.

Johnny Walker is Associate Professor in the Department of Arts at Northumbria University. His books include, as author, *Rewind, Replay: Britain and the Video Boom, 1978–92* (2022), *Contemporary British Horror Cinema: Industry, Genre and Society* (2015), as editor, *Hammer and Beyond: The British Horror Film* (2021), and as co-editor, *Grindhouse: Cultural Exchange on 42nd Street, and Beyond* (2016). His scholarship can be found in numerous journals and anthologies.