

CONTRIBUTORS

Fernando Gabriel Pagnoni Berns (PhD in Arts, PhD candidate in History) is Professor of Filosofía y Letras at the Universidad de Buenos Aires. He teaches courses on international horror film and serves as the director of *Grite*, a research group on horror cinema currently investigating horror in Baltic regions. He is author of *Historias para no Dormir* (2020) on Spanish horror television and has edited collections on the *Frankenstein* bicentennial, director James Wan (2021), and the Italian giallo film. Currently, he is editing a volume on Hammer horror and another on Wes Craven.

Vincent Brook retired as a long-time UCLA Lecturer in 2021. He has authored or edited ten books, most on Jewish issues in film and television. These include *Something Ain't Kosher Here: The Rise of the 'Jewish' Sitcom* (2003), *Driven to Darkness: Jewish Émigré Directors and the Rise of Film Noir* (2009), and *From Shtetl to Stardom: Jews and Hollywood* (2017, co-editor). He has also written *Land of Smoke and Mirrors: A Cultural History of Los Angeles* (2013) and *All About Eva: A Holocaust-Related Memoir, with a Hollywood Twist* (2021), about his German-Jewish parents' experiences in Nazi Germany and as refugees in America. Most recently, he's started a blog, babblingbrook.substack.com, on media and politics.

Alicia Byrnes is a Teaching Associate in Screen Studies at the University of Melbourne working at the intersection of women's issues in cinema and film

technology. She received her PhD in Screen and Cultural Studies from Melbourne in 2021, where she was awarded the Thesis Excellence Award and the Australian Postgraduate Award. She received her MA in Cinema Studies from New York University. Her current book project, *The Matter of Absence: Female Disembodiment and Digital Cinema*, asserts the value of contemporary film technology for negotiating issues of women's representation. Her work has appeared or is forthcoming in *Film-Philosophy*, *Senses of Cinema*, and *Science Fiction Film & Television*.

Oswaldo Di Paolo Harrison is Professor of Latin American Literary and Cultural Studies at Austin Peay State University. He has published seven books related to hard-boiled literature and film noir: *Crisis del sistema capitalista en la novela negra hispana* (2022), *Femicrímenes: Femicidios en la literatura del siglo XX y XXI* (2020), *Queer Noir hispánico* (2018), *Noir Boricua: La novela negra de Puerto Rico* (2016), *Negrótico* (2015), *Gemidos y explosiones apocalípticas poshumanas: la novela negra y de ciencia ficción hispana del siglo XXI* (2013), and *Cadáveres en el armario: el policial palimpséstico en la literatura argentina contemporánea* (2011). He has also published book chapters and numerous peer-reviewed essays in national and international journals.

David Greven is Professor of English at the University of South Carolina. His books include *Intimate Violence: Hitchcock, Sex, and Queer Theory* (2017), *Queering the Terminator* (2017), and *Ghost Faces: Hollywood and Post-Millennial Masculinity* (2016). His essays on film have appeared in the journals *Screen*, *Quarterly Review of Film and Video*, *Cinema Journal*, *Genders*, *Studies in Gender and Sexuality*, *Postmodern Culture*, *The Hitchcock Annual*, *Film International*, *Flow*, *Jump Cut*, *CineAction*, and *Cineaste*, and the critical collections *The Cambridge Companion to Alfred Hitchcock*, *Close-Up: Great Cinematic Performances*, *Patricia Highsmith on Screen*, *Reading Sex and the City*, *Action Chicks*, and *Reading the Bromance: Homosocial Relationships in Film and Television*. He is currently writing a book on the Merchant-Ivory film *Maurice* (1987) for the revived 'Queer Film Classics' series.

Julie Grossman is Professor of English and Communication and Film Studies at Le Moyne College in Syracuse, New York. She is author of *Rethinking the Femme Fatale in Film Noir: Ready for Her Close-Up* (2009), *Literature, Film, and Their Hideous Progeny: Adaptation and ElasTEXTity* (2015), and *The Femme Fatale* (2020). She is co-author (with Therese Grisham) of *Ida Lupino, Director: Her Art and Resilience in Times of Transition* (2017) and co-author and co-editor with Will Scheibel (respectively) of *Twin Peaks* (2020) and *Penny Dreadful and Adaptation: Reanimating and Transforming the Monster* (2023). She is founding co-editor (with R. Barton Palmer) of the book series 'Adaptation

and Visual Culture' and co-editor (with Palmer and Marc C. Conner) of *Screening Contemporary Irish Fiction and Drama* (2022). With Palmer, she co-edited the essay collection *Adaptation in Visual Culture: Images, Texts, and Their Multiple Worlds* (2017).

Milan Hain is Assistant Professor and program director of Film Studies at Palacký University in Olomouc, Czech Republic. He is the author or co-author of five books on cinema, including, most recently, *Starmaker: David O. Selznick and the Production of Stars in the Hollywood Studio System* (2023). Hain's articles have appeared in *Jewish Film and New Media*, the *Journal of Adaptation in Film and Performance*, and *Quarterly Review of Film and Video*. Recently, he was the recipient of the Visiting Research Fellowship at the University of Łódź, where he researched the representation of Czech and Polish identities in studio-era Hollywood. Since 2013, he has been a programmer at the annual Czech Noir Film Festival (www.noirfilmfestival.cz), the only event of its kind in Central Europe.

Elyce Rae Helford (www.elycehelford.com) is Professor of English, faculty in Women's and Gender Studies, and director of the Jewish and Holocaust Studies minor at Middle Tennessee State University. She is the author of *What Price Hollywood?: Gender and Sex in the Films of George Cukor* (2020) and editor or co-editor of multiple collections on gender representation in American popular media. Recent and forthcoming publications include 'Racial Darkness in *Ace in the Hole*' (*Journal of Cinema and Media Studies*, 2022), which addresses Native American and Jewish representation alongside issues of Holocaust survivor guilt in Billy Wilder's 1951 noir drama, and 'Traumatic Timescapes: Holocaust Memory in Jane Yolen's *The Devil's Arithmetic* and Nava Semel's *And the Rat Laughed*' in *Jewish Future Females*, edited by Marleen S. Barr. Helford is book reviews editor for the journal *Jewish Film and New Media* and serves on its editorial board.

Nadina Olmedo is Associate Professor of Spanish and Latin American Studies at the University of San Francisco. Her research focuses on Gothic literature, women and gender studies, and emergent horror cinemas. She is the author of *Ecos goticos en la novela del Cono Sur* (2013) and co-author of *Negrotico* (2015). She is the co-editor of the journal *Polifonia, Revista de Estudios hispanicos*.

Matthew Sorrento teaches Film Studies at Rutgers University-Camden and is editor-in-chief of *Film International*. He is the author of *The New American Crime Film* (2012) and co-editor of *David Fincher's Zodiac: Cinema of Investigation and (Mis)Interpretation* (2022). He has published chapters on *Full*

Metal Jacket, hybrid westerns, *The Purge* series, the crime documentary, and NBC's *Hannibal*, with entries forthcoming on Wes Craven's work in television and David Lynch and film noir. His current research focuses on noir writer David Goodis on screen, indie filmmaker Nicole Holofcener, the crime novels of W. R. Burnett, and the SyFy series *Channel Zero*. His reviews/essays have appeared in the *Los Angeles Review of Books*, *Film & History*, *The Journal of the Fantastic in the Arts*, *Senses of Cinema*, *Middle West Review*, and *Critical Studies in Television*.

Christopher Weedman is Assistant Professor of English at Middle Tennessee State University, where he serves as both director of General Education English and faculty advisor of the interdisciplinary Film Studies minor. His scholarship has appeared in *Film International*, *Jewish Film and New Media*, *Journal of Cinema and Media Studies*, *Quarterly Review of Film and Video*, *Senses of Cinema*, and the edited collections *Fifty Hollywood Directors* (2015) and *David Fincher's Zodiac: Cinema of Investigation and (Mis)Interpretation* (2022). He is co-editor (with Anne Etienne and Benjamin Halligan) of the collection *Adult Themes: British Cinema and the X Certificate in the Long 1960s* (2023). Currently, he is writing a critical biography of Anne Heywood, the groundbreaking British film star of *The Fox* (1967) and *I Want What I Want* (1972).

Alan Woolfolk is Vice President of Academic Affairs and Dean of the Faculty Emeritus at Flagler College. He is a scholar of social, cultural, and political theory who has published extensively on contemporary culture, public intellectuals, nationalism, literature, and film, and he has twice been a National Endowment for the Humanities Fellow. Woolfolk is currently working on the book *Dark Charisma: Agency, Authenticity, and Alien Space in Noir Film*.