

Contributors

Dean Bowman's work at University of East Anglia studies the unique narrative potential of videogames through a combination of interviewing designers and audience reception analysis. He has a degree in English Literature (also from UEA), a Master's in Film Studies from the University of Edinburgh, and his PhD is nearing completion. He is the deputy editor of www.ready-up.net, a large and well-established community blog where he writes on videogames and board games, and co-hosts a weekly podcast called the Sixty-Two Cast.

Martin Carter is a keen cineaste and loves all forms of cinema. He works as Principal Lecturer at Sheffield Hallam University, where his specialisms include cinema preservation and archival film restoration. He has lent his vocal talents to radio programmes and been interviewed on BBC One's *The One Show*, where he talked about the Sheffield Photographic Company's 1903 film, *Daring Daylight Robbery* – the first UK-produced film reel.

James Chapman is Professor of Film Studies at the University of Leicester and editor of the *Historical Journal of Film, Radio and Television*. His research explores the cultural histories of British cinema and television, and his books include *Hitchcock and the Spy Film* (I. B. Tauris: 2018), *Swashbucklers: The Costume Adventure Series* (Manchester University Press: 2015), *War and Film* (Reaktion: 2008), *Inside the Tardis: The Worlds of 'Doctor Who'* (I. B. Tauris, 2006; 2nd edition 2013) and *Saints and Avengers: British Adventure Series of the 1960s* (I. B. Tauris: 2002). In between writing a history of the fiscal politics of the post-war British film industry, he is also preparing a third edition of *Licence to Thrill: A Cultural History of the James Bond Films* (I. B. Tauris).

Paul Feig is an American actor, producer, screenwriter and film director. Specialising in comedies, his work includes creating *Freaks and Geeks* (1999–2000) and *Other Space* (2015). He has directed for both TV and cinema, with *The Office* (2005), *Arrested Development* (2006), *Mad Men* (2007), *Bridesmaids* (2011), *The Heat* (2013), *Ghostbusters* (2016) and the Jason Statham comedy *Spy* (2015) in his oeuvre.

Steven Gerrard is Reader in Film at The Northern Film School, Leeds Beckett University. A lifelong fan of the *Carry On* films, he has written a monograph about those ribald British comedies for Palgrave Macmillan. He has also written about *The Modern British Horror Film* for Rutgers University Press. He is co-editor for Emerald Publishing's *Gender in Contemporary Horror* series, and editor of their *Gender in Contemporary Horror TV*. A lifelong *Dr Who* fan, not only does Steve want to be the Timelord, he would also like to be *Status Quo*'s rhythm guitarist. He will have a very long wait.

Jennie Lewis-Vidler teaches at the University of Portsmouth and was previously a Karten Doctoral Outreach Fellow for the Parkes Institute in the University of Southampton. The Parkes Institute is one of the world's leading centres for the study of Jewish and non-Jewish relations. Jennie is interested in British racial, ethnic and national identity, the representation of masculinity in sports such as boxing and British fascism primarily the British Union of Fascists. Her PhD thesis is titled 'Traveller, Boxer and Fascist: The Identities of Joe Beckett'. It is a case study on the former 1920s heavyweight champion and how his career in boxing and later fascism represented masculinity and identity in Britain in the twentieth century.

Jonathan Mack is a lecturer and researcher in film and media, primarily focusing on the relationships between medial forms. His work on intermediality in film has been published in *Adaptation* (2016) and *Cinema Journal* (2017), and he has contributed to a number of edited collections.

Renee Middlemost is a lecturer in Film and Cultural studies at the University of Wollongong, Australia. Her PhD thesis was entitled 'Amongst Friends: the Australian cult film experience', which examined the audience participation practices of cult film fans in Australia. Her forthcoming publications reflect her diverse research interests. These include a chapter on cult

film and nostalgia for *The Routledge Guide to Cult Cinema*; an article on space and the Australian film industry for *Media International Australia*; and a co-authored chapter on the finale of *Dexter*.

Shelley O'Brien is Senior Lecturer in Film Studies at Sheffield Hallam University. Her interests are the use of sound and music in cinema, and a passion for all things horror and cult in cinema. After gaining her MPhil in 2000, which examined the emergence and evolution of Body Horror Cinema, she has published essays on the directors Herschell Gordon Lewis ('The Gore Auteur') and Tobe Hooper ('One Trick Pony?') for *Directory of world cinema: American independent*, ed. John Berra (Intellect, Autumn 2016); 'The Devil's in the Detail: Musical Form and Function in *Profondo Rosso*', SHU Film Magazine; 'The Void', October 2015 and 'Killer Priests: The Last Taboo?' in *Roman Catholicism in Fantastic Film* (ed. Regina Hansen, McFarland: 2011). She has also delivered academic conference papers, focusing on the diversity of her work, including: Eli Roth's *Hostel*; 'The Art of Sound'; Soundscapes in Nigel Kneale's telefantasy series *Beasts*; Riz Ortolani scoring violence; issues of revenge in *I Spit on Your Grave* (1978).

Natasha Parcei is a PhD student and undergraduate tutor at the Northern Film School, Leeds Beckett University. She earned both her MA in Literary Studies and BA (Hons) in English Literature from the University of Huddersfield. Her current research interests include cultural gerontology, cinematic representations and celebrity culture. An avid conference speaker, Natasha regularly presents her new research on a variety of topics. Natasha has written a chapter for Emerald Publishing's *Gender in Contemporary Horror TV*, where she investigates the role of Jessica Lange in *American Horror Story*.

Erin Pearson's work at University of East Anglia explores the ways that promotional materials work to shape the discursive and physical spaces of American 'indie' film culture. Erin has contributed a chapter focusing on the role of review journalism in structuring indie to the forthcoming *Blackwell Companion to Indie* (ed. Geoff King). She has also written for Intellect's *World Film Locations* and *Directory of World Cinema* series and is editor for the review, *Intensities: The Journal of Cult Media*.

Robert Shail is Professor of Film at the Northern Film School, Leeds Beckett University. He has published widely on post-war British cinema and masculinity. His work includes a full-length study of Welsh star Stanley Baker and essays on Michael Caine and Terence Stamp.

Clare Smith is Heritage Centre Manager for the Metropolitan Police Museums in London. Her publications include her monograph, *Jack the Ripper in Film and Culture: Top Hat, Gladstone Bag and Fog* (Palgrave Macmillan: 2016), a chapter called 'Softly Softly Catchy Ripper – Barlow & Watt and the Investigation of the Whitechapel Murders' in *70s Monster Movie Memories* (WBD Publishing: 2015), and is a regular contributor to The History Press's invaluable work on Jack the Ripper. Clare was also the Collection Manager for the art collection at the National Museum of Wales, Cardiff and was responsible for organising an international loans programme, travelling the world with the works of art to oversee their safe transport and installation in galleries and museums around the globe. Her PhD investigated screen depictions of Jack the Ripper, while her research interests include the visual depiction of narrative and the construction of iconography in painting and film, plus the depiction of crime and murderers in art, film and television.

Sarah Thomas is a Lecturer in Media and Communication at the University of Liverpool. She is the author of the monographs *James Mason* (BFI Film Stars: 2017), *Peter Lorre – Face Maker: Stardom and Performance Between Hollywood and Europe* (Berghahn: 2012) and co-editor with Kate Egan of *Cult Film Stardom: Offbeat Attractions and Processes of Cultification* (Palgrave Macmillan: 2013).