

## Notes on Contributors

**Craig Arthur** is a writer and researcher from Dunedin, New Zealand. He studied English Literature at the University of Otago. An authority on the spy genre, he has written numerous articles on James Bond. He is currently writing a spy novel set in Australia and New Zealand.

**Robert Dassanowsky** is Professor of German/Austrian Studies and Visual and Performing Arts, and Director of Film Studies at the University of Colorado, Colorado Springs. He also works as an independent film producer. His articles on film, literature and culture have been widely published, and his recent books include *Austrian Cinema: A History* (2005); *New Austrian Film*, ed. (2011); *Quentin Tarantino's Inglourious Basterds: A Manipulation of Metafilm*, ed. (2012); *World Film Locations: Vienna*, ed. (2012); *Screening Transcendence: Film under Austrofascism and the Hollywood Hope 1933–1938* (2018). Dassanowsky is a delegate of the European Academy of Sciences and Arts, a Fellow of the UK Royal Historical Society, and an elected member of the Austrian Academy of Film, and the European Film Academy (EFA). He serves on the board of several literary publications and film festivals.

**Jeffrey Longacre** is an Associate Professor of English and Assistant Director of Honors Programs at the University of Tennessee at Martin, where he regularly teaches film studies courses on adaptation, Horror films, Alfred Hitchcock, Stanley Kubrick, and Orson Welles. In addition to Hitchcock, his scholarship includes published work on William Blake, James Joyce, and Edna O'Brien.

**Rebecca Martin** teaches at Pace University in New York in the areas of crime writing, detective fiction, the gothic novel and female gothic, and film studies. She holds a PhD in English and a graduate certificate in film studies from the Graduate Center of the City University of New York. Her published research is in detective fiction, the eighteenth-century gothic novel, and film studies. Recent publications include

two edited collections of essays with Salem Press, *Critical Insights: Crime and Detective Fiction* (2013) and *Critical Insights: Film: Bonnie and Clyde* (2016), as well as articles on the relationship between French Poetic Realism and film noir and the pedagogy of crime fiction.

**Ken Mogg** has published widely on Hitchcock; his *The Alfred Hitchcock Story* (1999, revised 2008) covers every film “in loving detail” (Bill Krohn). His recent writing includes a chapter on *Alfred Hitchcock Presents* for a book on children in US television (Routledge, 2018), a profile of the director for Screen Education, no. 87 (Australia, 2017), and a chapter on “Hitchcock’s Literary Influences” for *A Companion to Alfred Hitchcock* (Wiley Blackwell 2011, pb 2014). His many contributions to the online journal *Senses of Cinema* (Australia) include a monograph on the literary sources and intertexts of *The Birds* (no. 51, July 2009) and a two-part essay on Hitchcock and Catholicism (nos. 80 and 81, September and December 2016).

**Walter Raubicheck** (Editor), a professor of English at Pace University, is the co-author of *Scripting Hitchcock* (2011) and co-editor of *Hitchcock’s Rereleased Films* (1991) with Walter Srebnick. He has published several other essays on Hitchcock, as well as essays on American authors such as F. Scott Fitzgerald, T. S. Eliot, and Dashiell Hammett. He is currently the editor of *Lex Naturalis*, a journal of natural law published by the Pace University Press.

**Niklas Salmose** is Associative Professor of English Literature at Linnaeus University, Sweden. He is an active member of the Linnaeus University Center for Intermedial and Multimodal Studies (IMS). He is part of the international research project “Nostalgia in Contemporary Culture” and is currently guest editor for a special issue on contemporary nostalgia for the journal *Humanities*. His recent publications include work on F. Scott Fitzgerald, animal horror, translation, nostalgia and modernism, Nordic Noir and transmediations of the Anthropocene.

**Randall Spinks** is an Associate Professor of writing, literature and film at Nassau Community College in New York. He is co-editor;

with Bettina Caluori, of *Frame and Focus: An Anthology for Investigative Reading*, 3rd ed. Most recently, he has published articles on Ernest Hemingway and Alfred Hitchcock and is currently at work on a book on the economics and aesthetics of crime and violence in both authors. He is also working on a social-historical study of the films of Martin Ritt.

**Walter Srebnick** is professor emeritus of English at Pace University, New York. He is currently a museum educator at the Morgan Library and the Cloisters in New York. He co-authored *Scripting Hitchcock* (2011) which was a finalist for the Edgar Award. He has also written on medieval literature and American film and culture, and he co-edited *Hitchcock's Rereleased Films: From Rope to Vertigo* (1991).