

## Contributors

**Cary Edwards** is a Lecturer in Film and Media Studies at Boston College (UK). He has written for *Horror Homeroom* and *Bright Lights Film*, and he blogs at [www.cary-edwards.com](http://www.cary-edwards.com). Cary's PhD, which explores Vigilante Thrillers during the New Hollywood period, was completed at Lincoln University, and is currently being prepared for publication. His research interests include film violence, identification and the relationship between socio-political context and spectatorship.

**Christopher M. Flavin** is an assistant professor of English Literature at Northeastern State University in Oklahoma. He teaches courses in literary theory, medieval literature, and popular culture and serves as the research director for graduate students in his fields. His essay "The Watching Dead: Panoptic Panic and the Ideological Zombie" appeared in *The Journal of Cultural and Religious Theory*, and his current research focuses on the evolution of the undead as a trope in medieval literature.

**Brandon R. Grafius** is Assistant Professor of Biblical Studies at Ecumenical Theological Seminary, Detroit. His recent book, *Reading the Bible with Horror*, has been nominated for the Grawemeyer Prize in Religion. His monograph on *The Witch* is forthcoming in the Devil's Advocates series. Currently, he is co-editing (with John W. Morehead) the *Oxford Handbook of Biblical Monsters*.

**Paul Gorman** is a writer and blogger. He studied English Literature at the University of Dundee, and lives with his family near Edinburgh. His short fiction has appeared in numerous magazines, including several volumes of the annual *New Writing Scotland* anthology. He's on Twitter as @PaulG303 and blogs at [www.intotheyre.wordpress.com](http://www.intotheyre.wordpress.com). He is currently writing a Folk Horror novella set in the landscape of the Tay estuary, where he grew up.

**Alexandra Hauke** is currently a lecturer in American Studies at the University of Passau, Germany, where her research and teaching focus on North American literatures, Indigenous

studies, detective fiction, American film and TV, folk horror, and digital cultures. She has co-edited essay collections on Native American survivance as well as 21<sup>st</sup>-century Canadian literatures and has written on law and legal cultures in Native American detective fiction, American ecofeminist gothic fiction, blackness in horror film, and hipster cultures.

**Janine Hatter**'s research interests centre on nineteenth-century literature, art and culture, with particular emphasis on popular fiction. She has published on Mary Braddon, Bram Stoker, the theatre and identity, short stories as a genre, and Victorian women's life writing, as well as on her wider research interests of nineteenth to twenty-first century Science Fiction and the Gothic. She is co-editor of two series: *New Paths in Victorian Fiction and Culture* and *Key Popular Women Writers*, both for Edward Everett Root Publishers. Janine is conference co-organiser for the Victorian Popular Fiction Association and has co-founded the Mary Elizabeth Braddon Association.

**Beth Kattelman** is an Associate Professor at The Ohio State University and Lead Curator for OSU's Jerome Lawrence and Robert E. Lee Theatre Research Institute. She holds a doctorate in theatre from The Ohio State University and a Master of Library and Information Science from Kent State. Beth's research focuses on horror entertainments and the history of special effects, magic, and conjuring. She also writes and teaches in the areas of feminist theory and queer theory. Her work can be found in many academic journals and anthologies, including *Theatre Journal*, *Theatre Survey*, and *Horror Studies*. She is a co-author, with Magdalena Hodalska, of *Frightful Witnessing: The Rhetoric and (Re)Presentation of Fear, Horror and Terror* (Inter-Disciplinary Press, 2014).

**Dawn Keetley** is professor of English, teaching horror/gothic literature, film, and television at Lehigh University in Bethlehem, PA. She has most recently published in the *Journal of Popular Culture*, *Horror Studies*, *Journal of the Fantastic in the Arts*, *Journal of Popular Television*, *Journal of Film and Video*, and *Gothic Studies*. She is the editor of *Jordan Peele's Get Out: Political Horror* (Ohio State University Press, 2020) and *We're All Infected: Essays on AMC's*

*The Walking Dead and the Fate of the Human* (McFarland, 2014) and co-editor (with Elizabeth Erwin) of *The Politics of Race, Gender and Sexuality in The Walking Dead* (McFarland, 2018). She has also co-edited (with Angela Tenga) *Plant Horror: Approaches to the Monstrous Vegetal in Fiction and Film* (Palgrave, 2016) and (with Matthew Wynn Sivils) *The Ecogothic in Nineteenth-century American Literature* (Routledge, 2017). Her monograph, *Making a Monster: Jesse Pomeroy, the Boy Murderer of 1870s Boston*, was published by the University of Massachusetts Press in 2017. Keetley is working on essays on ecohorror and on the contemporary horror film as well as a monograph on folk horror. She writes regularly for a horror website she co-created, [www.HorrorHomerom.com](http://www.HorrorHomerom.com).

**Murray Leeder** teaches Film Studies at the University of Calgary and holds a Ph.D. from Carleton University. He is the author of *The Modern Supernatural and the Beginnings of Cinema* (Palgrave Macmillan, 2017), *Horror Film: A Critical Introduction* (Bloomsbury, 2017) and *Halloween* (Auteur, 2014), editor of *Cinematic Ghosts: Haunting and Spectrality from Silent Cinema to the Digital Era* (Bloomsbury, 2015). He has also published articles in *Horror Studies*, *The Journal of Popular Film and Culture*, *The Journal of Popular Culture*, *The Canadian Journal of Film Studies*, *Clues: A Journal of Detection* and *Popular Music and Society*.

**D. K. Picariello** has published under another name in *Switchblade Magazine*, *Pulp Modern*, *Mystery Tribune*, and more.

**Daniel Pietersen** is a writer of fiction and critical non-fiction, concerned with the theory of horror and related areas. He is a regular contributor to *Sublime Horror* and *Dead Reckonings* and lives in Edinburgh with his wife and dog.

**Diane A. Rodgers** is Senior Lecturer in Media, Arts and Communications and a founding member of the Centre for Contemporary Legend Research Group at Sheffield Hallam University in the UK. She specialises in teaching alternative media (including cult TV, films, music and comics) and storytelling in film and television, including textual analysis and folklore on screen.

Diane is currently conducting PhD research in 1970s British Film and Television folk-horror and hauntology.

**David Sweeney** is a lecturer in the Design History and Theory department of The Glasgow School of Art, specialising in popular culture. Forthcoming books include critical studies of the novels of Michael Marshall Smith, the Netflix TV series *The OA*, and the films of Nicolas Winding Refn.

**Dorka Tamás** is a PhD student and a part-time teaching assistant in English at the University of Exeter researching the supernatural in Sylvia Plath's poetry. Dorka has presented in several conferences in London, Belfast, Oxford, and Budapest on various topics and is a member of the Magic Research Group operating at Exeter. Dorka is also a co-founder and communication officer of the Sylvia Plath Society.

**James Thurgill** is a Project Associate Professor and cultural geographer at The University of Tokyo, Japan, where he teaches classes in folklore studies and literary and cultural geography. James's research is concerned with the intersection of geography, absence, affect, and folklore. He was a co-investigator on the JSPS-funded project 'Literary Geographies of Absence', which focused on the themes of haunting and landscape in the writings of M. R. James. James received his PhD in Cultural Geography from Royal Holloway, University of London in 2014, completing his doctoral thesis on *Enchanted Geographies: experiences of place in contemporary British landscape mysticism*, an examination of experiential and spatial traditions of folklore and neo-paganism in the United Kingdom. He is currently undertaking research on the cultural and literary geographies of English and Japanese folklore.

**Peter Turner** is the Subject Coordinator for the MSc in Digital Media Production at Oxford Brookes University where he lectures on the Film Studies, Digital Media Production and Media, Communications and Culture courses. His monograph *Found Footage Horror Films: A*

*Cognitive Approach* (2019) was published as part of Routledge Advances in Film Studies series. He has delivered papers at the Society for Cognitive Studies of the Moving Image conferences in London, Helsinki and Montana. He is also the author of a monograph (2015) on *The Blair Witch Project* as part of Auteur's Devil's Advocates series.

**Brendan C. Walsh** is an Honorary Fellow at the University of Queensland, Australia. His research interests are primarily concerned with early modern English Protestant demonology, focusing on the themes of demonic possession, exorcism, spiritual healing, and witchcraft. He is currently working on his monograph, *The English Exorcist: John Darrell and the Shaping of Early Modern English Protestant Demonology*, forthcoming from Routledge.

**Jillian Wingfield** is a Visiting Lecturer in the School of Humanities at the University of Hertfordshire. Her research interests are (not entirely!) dominated by the dark side and include European and American vampire fiction; nineteenth century / fin de siècle fiction; Southern / American Gothic; and Bram Stoker (particularly iterations of Dracula in twentieth and twenty-first century fiction).