Notes on contributors

Dr Stacey Abbott is Reader in Film and Television Studies at Roehampton University. Her research covers developments within the horror genre, with a particular focus on the vampire film. She has published widely on cult and supernatural television and is the author of the seminal work *Celluloid Vampires* (2007). Her most recent work is *TV Horror: Investigating the Dark Side of the Small Screen* (I. B. Tauris, 2012), which she has co-written with Lorna Jowett.

Conrad Aquilina is Senior Lecturer in English at the Malta College for the Arts, Sciences and Technology and a visiting lecturer at the University of Malta. His main research interests range across the poetics and narrative strategies of the fantastic and horror, possible and alternative worlds ontology, and simulation theory. Conrad is currently a doctoral student at Durham University.

Dr Sarah Artt is Lecturer in English and Film at Edinburgh Napier University. Her work has appeared in the *Journal of Adaptation in Film and Performance*, and the edited collections *Reading Rocky Horror* (2008) and *Translation, Adaptation and Transformation* (Continuum, 2012). Her teaching and research interests focus on contemporary issues in screen adaptation, Hollywood cinema, women's writing and filmmaking and science fiction.

Malgorzata Drewniok is completing her doctoral studies in Linguistics at Lancaster University. She is examining *Buffy the Vampire Slayer*, and how the language of the series is manipulated to show the change in identity and historical setting among the vampires. Her research interests include

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Dr Sam George is Senior Lecturer in Literature at the University of Hertfordshire. She is the convenor of the *Open Graves, Open Minds* research project (including the 'Reading the Vampire' MA course). She is a frequent commentator on the contemporary vampire; her interviews have appeared in newspapers including *The Guardian*, *The Times* and *The Wall Street Journal*. She is co-editing an edition of *Gothic Studies* (May, 2013) on vampires with Dr Bill Hughes and contributing to a volume on teaching vampire fiction. She has published widely on literature and science. Her first monograph, *Botany, Sexuality and Women's Writing 1760–1820: From Modest Shoot to Forward Plant*, was published by Manchester University Press in 2007; a second, on entomology, is currently in preparation.

Dr Bill Hughes was awarded his PhD at the University of Sheffield on communicative rationality and the Enlightenment dialogue in relation to the formation of the English novel. His research interests are in eighteenth-century literature; cultural and literary theory; and Dark Romance. He has publications in print and forthcoming on Richard Hoggart; on Jane Austen, Bernard Mandeville, Maria Edgeworth and Frances Burney; and on intertextuality and the Semantic Web. He is co-editing with Dr Sam George a special edition of *Gothic Studies* on vampires (May, 2013).

Dr Lisa Lampert-Weissig is Professor of English Literature and Comparative Medieval Studies at the University of California, San Diego, where she also holds the Katzin Endowed Chair in Jewish Civilization. She has monographs on *Gender and Jewish Difference from Paul to Shakespeare* (2004) and *Postcolonial Studies and Medieval Literature* (Edinburgh University Press, 2010). She teaches a course on 'Vampires in Literature and Film' at UCSD.

Dr Kimberley McMahon-Coleman teaches at the University of Wollongong in the Faculty of Education. Her work has been published in a number of journals, and in R. K. Dhawan and Stewart Gill's book, *Canadian Studies Today: Responses from the Asia Pacific* (2009). With co-author Dr Roslyn Weaver, she has published *Werewolves and Other Shapeshifters in Popular Culture* (McFarland, 2012), focusing on the figure of the shape-shifter as a metaphor for difference. This marks a return to her early interest in vampires, werewolves and other things that go bump in the night.

Dr Ivan Phillips is Associate Dean of School (Learning and Teaching) and Award Leader for the MA Screen Cultures in the School of Creative Arts at the University of Hertfordshire. He completed a PhD on the poetry of Paul Muldoon in 1998, and his research interests span such subjects as Romanticism and its contexts, Gothic culture, modernism into postmodernism, twentieth-century poetry and poetics, and experimental fictions from Laurence Sterne to the Web. His most recent publications have included papers on Wyndham Lewis, David Jones and Dylan Thomas, and he is currently working towards studies on poetry and technology, and traditions of spectacle. He is an author of plays for stage and radio.

Dr Lindsey Scott is an Honorary Research Fellow in the Centre for Adaptations at De Montfort University. She currently teaches rewritings of classical mythology in the Department of English and Creative Writing and her work on adaptations has appeared in *Shakespeare Survey*, *Literature/Film Quarterly* and *Cinephile*. Her research interests include writing and screening the body, Gothic literature, horror cinema and Shakespeare on screen and she is currently reviewing the latest BBC film adaptations of Shakespeare's history plays.

Marcus Sedgwick has established himself as a widely admired writer of Young Adult fiction; his books have either been shortlisted for or won over thirty awards, including the Booktrust Teenage Book Award, the Carnegie Medal, the Edgar Allan Poe Award, and the Guardian Children's Fiction Prize. His novel *My Swordhand Is Singing* (2006) engages with the representation of the folkloric vampire of Eastern Europe and early seventeenth-century accounts of vampirism, and its sequel *The Kiss of Death* gives vampirism an eighteenth-century Venetian setting. His latest novel *Midwinterblood* (Indigo, 2011), features Viking vampires. He is currently working on a film and other projects with his brother, Julian.

Dr Michelle Smith is an Australian Research Council Postdoctoral Fellow in the School of Culture and Communication at the University of Melbourne. Her monograph *Empire in British Girls' Literature and Culture: Imperial Girls, 1880–1915* (Palgrave, 2011) won the 2012 ESSE Junior Scholar Book Award. Michelle has published widely in journals. She has forthcoming publications on 'Girl Crusoes', modern femininity and race in silent New Zealand film, colonial femininity in British girls' literature, and social Darwinism and masculinity.

Dr Catherine Spooner is Senior Lecturer in English Literature at Lancaster University and specialises in Victorian and contemporary literature and culture. Her research interests incorporate Gothic literature, film and popular culture, and fashion and dress in literature. Her books include *Fashioning Gothic Bodies* (2004), *Contemporary Gothic* (2006) and *The Routledge Companion to Gothic*, co-edited with Emma McEvoy (2007). Catherine is currently working on a new monograph entitled *Post-Millennial Gothic: Comedy, Romance and the Rise of Happy Gothic* (Bloomsbury, 2013). She is also co-editing two collections of essays with Fred Botting, *Monstrous Media/Spectral Subjects: Imaging Gothic from the Nineteenth Century to the Present* and *Gothic Bastards: Genre, Innovation and Contemporary Fictions*, to be published by Manchester University Press.

Dr Julieann Ulin is Assistant Professor of British and American Modernism at Florida Atlantic University. She has co-edited *Race and Immigration in the New Ireland* (University of Notre Dame Press, 2013). Her work has appeared or is forthcoming in *American Literature*, *Joyce Studies Annual*, *James Joyce Quarterly*, *Women's Studies Quarterly*, *Hungry Words: Images of Famine in the Irish Canon* and *Richard Wright: New Readings for the 21st Century*. She is currently completing a monograph which explores intersections between Ireland's medieval history and its modern literature.

Sara Wasson is Senior Lecturer in Literature and Culture at Edinburgh Napier University. Her monograph *Urban Gothic of the Second World War* (2010) examines how writing in the gothic mode subverts the dominant national narrative of the British home front; this book was co-winner of the Allan Lloyd Smith Memorial Prize of the International Gothic Association for advancing the field of Gothic studies. She is also co-editor with Emily Alder of *Gothic Science Fiction, 1980–2010* (Liverpool University Press, 2011), and her work on vampire fiction appears in *The Journal of Popular Culture* and the *Journal of Stevenson Studies*. She is particularly interested in intersections between vampire fiction and contemporary genetics.

Dr Jennifer Williams is Assistant Professor of English at Calvin College in Michigan. She is currently working on a project that investigates the intersection of consumer culture, religious discourse and identity in the works of Gertrude Stein, Mina Loy, Coco Chanel and Elsa Schiaparelli, and Simone Weil. She writes reviews and reflections on all things vampiric on her blog: www.thevampireblog.org.