

I. PERSONAL

- A. Date and Place of Birth: 11 January 1946; Swansea, United Kingdom
- B. Present Home Address: 2002 Meadow Lane, Carbondale, IL 62901
- C. Present University Department: English

II. EDUCATION

<u>Date</u>	<u>Institution</u>	<u>Degree</u>
1964-1967	Swansea College of Education	Teachers Certificate.
1967-1970	University of Manchester	BA First Class Honors in Biblical Studies
1970-1973	University of Manchester	Ph.D. Theology
1976-1977	University of Warwick	MA in Film Studies

Dissertation: The Genesis 3 Serpent in Relation to Old Testament and Ancient Near Eastern Tradition

Director: Dr. Arnold Anderson

III. PROFESSIONAL EXPERIENCE

<u>Date</u>	<u>Location</u>	<u>Rank</u>
1973	Gravesend School for Boys, Kent	Teacher
1977	West Glamorgan Institute of Higher Education	General Studies Lecturer
1979	Bury Metropolitan Borough Leisure Services Department	Research Officer
1980	Northern Black Light Theatre, York	Administrator
1980	Department of Extra-Mural Studies, Manchester University.	Lecturer

1982	Sikh Family History Project, Manchester	Supervisor
1982	Film at Crewe and Alsager College	Guest Lecturer
1983	Manchester College of Adult Education	Lecturer in Film
	December 3 Science Fiction Foundation Day School held at North East London Polytechnic	Lecturer in Film
1982	Manchester Polytechnic Training Course for Television Directors	Visiting Lecturer in Film and Television
1984-1994	Department of Cinema and Photography Southern Illinois University, Carbondale	Associate Professor
1994-1999	Department of English, Southern Illinois University, Carbondale	Associate Professor
1999-	Department of English, Southern Illinois	Professor

IV. RESEARCH AND CREATIVE ACTIVITY

A. Interests and Specialties:

Representations of Vietnam in American Literature and Cinema

Film and Literature

British Society and Cinema

The Writings of Jack London and James Jones

Hong Kong Cinema

Film Genres

B. Current Projects:

C. Grants Applied For:

Graduate School Research Award (SIUC)	1989
National Endowment for Humanities, Summer Research	1989
Summer Research Fellowship, Southern Illinois University	1991

National Endowment of the Humanities Travel Grant (750.00) 1992

ORDA Research Grant for "Critical Study of the Influence of Contemporary Chinese Cultural Tradition on the Work of John Woo." 1996

D. Grants Received:

Summer Research Fellowship, SIUC	1986
Summer Research Fellowship, SIUC	1990
ORDA Research Grant, SIUC	1995
ORDA Supplementary Spring Research Grant, SIUC	1995
ORDA Graduate School Research Award, SIUC	1997

E. Honors and Awards:

Listed in *Who's Who in the Midwest* 1996

Listed in *Outstanding People of the 20th Century*, International Biographical Centre, Cambridge, England, 1998

Listed in *Contemporary Authors*, Gale Research Inc.

Contributing Editor, *The Encyclopedia of Stage Plays into Theatre*.

Eds. John C. Tibbetts and James M. Welsh. New York: Facts on File. 2001

Contributing Editor, *The Encyclopedia of Filmmakers (2 vols)*. Eds. John C. Tibbetts and James M. Welsh. New York: Facts on File. 2002.

F. Papers and Presentations at Professional Meetings:

"Authorship Conflict in *The Prisoner*." 16th Annual Meeting of the 1986

Popular Culture Association. Atlanta, GA, April

"From London's *The Unexpected* to Kuleshov's *By The Law*." 1987

Montage Panel, 12th Annual Conference on Literature and Film.

Tallahassee, FL, January

"*Missing in Action*: The Vietnam Construction of the Movie Star." 1987

Vietnam in the Popular Arts Panel, 17th Annual Meeting of the

Montreal, Canada, Popular Culture Association. March

"Woolrich's *Phantom Lady*. From Novel to Film." Mid-West 1987

Popular Culture Association Conference. St. Louis, October

"Generic Coordination in the Development of the Norris 1988

Star Persona." 18th Annual Meeting of the Popular Culture

Association. New Orleans, March

"Narrative Patterns and Mythic Trajectories in mid 80s 1988

Vietnam Movies," Vietnam Films - The Second Wave.

The Society for Cinema Studies 28th Annual Conference. June

Bosworth Incorporated Presents Jack London." Film and Literature Panel, University Film and Video 42nd Annual Conference. Montana State University, June	1988
Asternating Voices." University Film and Video Association 42nd Annual Conference. Montana State University, Respondent: David Tafler, Philadelphia College of Art, June	1988
Spectacle and Excess in Brazil." 14th Annual Meeting of the Mid-Hudson Modern Language Association. November	1988
Abstract of above, Conference Booklet, November	1988
"Historical and Cultural Oppression in The Ploughmans Lunch." 14th Annual Conference on Literature and Film. Florida State University, Tallahassee, Florida, January	1989
Jack London and the Dialogic Imagination." Twentieth Century Literature Conference. The University of Louisville, February	1989
Amerika - Conservative Psychodrama and the Fantastic." 10th Anniversary Conference of the Fantastic in the Arts. Fort Lauderdale, Florida, March	1989
Full Metal Jackets Excremental Vision." Popular Culture Association 19th Annual Meeting. April	1989
The Generic Legacy of The Osterman Weekend." Society for Cinema Studies 29th Annual Conference. University of Iowa, April	1989
The Last Temptation of Christ. A Fragmented Oedipal Trajectory." 87th Meeting of the Central Division of the American Philosophical Association. Chicago, April	1989
Thatcherite Entertainment: The Masochistic Aesthetic." 7th	1989

International Conference on Culture and Communication. Temple University, Philadelphia, October

"Clarence E. Shurtleff Presents Jack London, 1919-1921." Eleventh Ohio University Film Conference. Athens, Ohio, November 1989

"Rites of Incorporation in Indian Country and In Country." Vietnam and Literature Panel. Twentieth Century Literature Conference. University of Louisville, February 1990

Screenplay Variations in the 1941 Sea Wolf" Jack Londons Life and Works | Popular Culture Association 20th Annual Conference. Toronto, Ontario. March 1990

The Masochistic Fix in *Distant Voices – Still Lives*." The Society for Cinema Studies 30th Annual Conference. Washington DC., May 1990

Asternating Voices screening." The Society for Cinema Studies 30th Annual Conference. Washington DC., May 1990

Polyvalent Discourse in From Here to Eternity. Jack London and James Jones," Twentieth Century Literature Conference. University of Louisville at Kentucky, February 1991

The Absent Family in Samuel Bronston's 1943 film *Jack London*." Popular Culture Association 21st Annual Conference. San Antonio, Texas, March 1991

The Threatening Gaze in *Born on the Fourth of July*." Society for Cinema Studies 31st Annual Conference. University of Southern California, May 1991

Born on the Fourth of July." Vietnam Panel, Popular Culture Association 22nd Annual Conference. Louisville, KY, March 1992

Hobart Bosworth Presents Jack London's <i>An Odyssey of the North</i> and <i>Martin Eden</i> (special video presentation, Jack London's Life and Works III." Popular Culture Association 22nd Annual Conference. Louisville, KY, March	1992
Structures of Desire in The Terence Davies Trilogy." Society for 1992 Cinema Studies 32nd Annual Meeting. University of Pittsburgh, May	
I Could've Been A Contender: The Boxing Movie as An Unstable Genre." Society for Cinema Studies 33rd Annual Meeting. New Orleans, February	1993
Space, Place and Spectacle in the Cinema of John Woo." National Cinemas Revisited -15th Annual Conference. Athens, Ohio, October-by special invitation	1993
James Jones' <i>Viet Journal - A Soldier Returns</i> ," The United States and Vietnam: From War to Peace. University of Notre Dame. December	1993
"Masochistic Nightmares on Elm Street or Father Still Knows Best." Society for Cinema Studies 34th Annual Meeting. Syracuse University, New York, February	1994
London's Last Frontier - The Big House as Culture of Consumption." Jack London's Life and Works Panel. Popular Culture Association 24th Meeting. Chicago, April	1994
Jack London and the Naturalist Cinema." AIZEN Third International Conference. San Diego, December	1994
" <i>Special Effects</i> in the Cutting Room." After Hitchcock Panel, Society for Cinema Studies 35th Annual Meeting, New York, March	1995
Eisenstein and Zola: Naturalism, Cinema, and Mythography." AIZEN	1995

Fourth International Conference. Las Vegas. Commentary and Presentation

of two Jack London Films directed by Hobart Bosworth.

AIZEN Fourth International Conference. Las Vegas, September 1995

"Cinema: The First Hundred Years and Beyond." Keynote Speaker. 1995

Twentieth Annual Colloquium on Literature and Film. West Virginia University Department of Foreign Languages, September

"*From Here to Eternity*. From Novel to Film." Guest Speaker Address. 1995

Fifth Annual James Jones Symposium. Lincoln Trail College, Robinson, IL, October

"Woo's Most Dangerous Game: *Hard Target* and Neoconservative Violence." Society for Cinema Studies Annual Conference. Dallas, March 1996

Jack London and Carl Jung: An Alternative Reading." Popular Culture Association Meeting. Las Vegas, March 1996

Stephen King, Naturalism, and *The Shining*." AIZEN Fifth International Conference. New York, September 1996

"Apocalyptic Chaos in *Tiger Cage*." Society for Cinema Studies Conference. Ottawa, Canada, May 1997

Kwan Tak-hing and the New Generation." Asian Studies Society Conference. 1997

Peterborough, Ontario, Canada, August (invited)

"FEKS, *New Babylon* and Zola," AIZEN 6th International Conference (Emile Zola and Naturalism, California State University, Los Angeles, October 24 1997

Representations of the Vietnamese in 80s and 90s Hong Kong Cinema, 1998

Eighth Annual Cultural Studies Symposium at Kansas State University,

Manhattan, Kansas, March 13

Respondent to the Violent America" Panel, The Society for Cinema
Studies West Palm Beach, Florida Conference, April 16 1998

Face Off Cultural and Institutional Violence within the American Dream," The
RetroActive

Nineties Panel, The Society for Cinema Studies Conference, April 17 1999

Naturalism, the Apocalyptic Millennium, and the Romero Trilogy," 2000

Apocalypticism and the Assault on History Panel. The Society for Cinema
Studies, March 12

"Crossings: A Transnational Cinematic Text." Cinema and the World Panel.
The Asian Cinema

Studies Conference, May 20 2000

George A. Romero, *Dawn of the Dead*, *Au Bonheur des Dames* and Cinematic
Naturalism."

AIZEN. International Conference on Emile Zola and Naturalism. University of
Alberta.

Canada. September 22 2000

Mission Impossible 2 or Alice in Cruiseland, Violence in American Cinema
Conference at

University of Missouri at St. Louis. April . 2001

American Psycho: A Late (Naturalist Text,AIZEN, 10" International
Conference on Emile Zola and Naturalism. University of Pennsylvania. October 2001
6

Korean War Representations: Film, Genre, and Comic Strip. Guest
Speaker. The Legacy of

Korea. A Commemorative Conference Organized by the University of
Missouri, Kansas City

and the Truman Presidential Museum and Library. October 26 2001

Panelist, Teaching the Korean War: Popular Culture. The Legacy of Korea
Conference.

October 26	2001
Sober Professionalism and Naughty Nurses - " <i>Carry On's</i> Response to 50's Film and Television Medical Dramas," <i>Carry On</i> Caucus: Readings and Revisions of the British <i>Carry On</i> Comedies.	
The 27 th Annual Conference on Literature and Film. Tallahassee Florida. Jan. 26,	2002
Crisis and Nostalgia in Hong Kong Cinema, Special Invitation. "Crisis and Nostalgia: A Brief Survey of Hong Kong Cinema. East Asian Institute Columbia University, New York. February 24,	
2002	
Hong Kong Martial Arts Films: Some Early Influences," The Meadows Museum	
Lecture. Special Invitation. Asian Studies Department. Southern Methodist University at Dallas. April 10	
2002	
Special Invitation. Authors Panel. The Memphis Film Festival. June 14,	
2003	
Welles. Toland, Aldrich, and Baroque Expressionism. Citizen Gregg Symposium	
Eastern Illinois University. Charleston, Il. September 25	
2004	
Toland Filmography." Gregg Toland Day Presentation. Dudley House, Coles	
County Historical Society, Charleston, Il. September 25	
2004	
<i>Citizen Kane</i> Presentation. Will Rogers Theater. Charleston, Il. September 25	
2004	
Tracing <i>The Thirty-Nine Steps</i> : John Buchan's novel and its British film adaptations."	
Sigma Tau Delta Presentation. Department of English. October 15.	
2007	
Invited Guest Lecture – The Memory of Tet - 40 Years On: The Films." New York	

University General Studies Department, February 12.

G. Other:

Participant on the first 16mm film workshop at Chapter Arts Centre, 1979
Cardiff, Spring

Producer at tape slide, Images, produced at the Photography and Tape Slide
Weekend School at the Manchester Film and Video Workshop, February 1981

Director of 8mm short film produced at the 8mm Spring courses at the
Manchester Film and Video Workshop, February 1981

Producer of low-band UMatric Video *Mancunion Sikhs*, funded by
Calouste Gulbenkian Foundation, Manchester Education Committee and
North
West Arts, March 1984

Director of 16mm independent film, *Alternating Voices*, funded by North
West Arts, April 1984

V. PUBLICATIONS AND CREATIVE WORKS

A. Books:

*Italian Western: Opera of Violence. Tony Williams and Laurence Staig. London:
Lorrimer, 1975. 191 pp.*

Jack London: The Movies. Los Angeles: David Rejl, 1992. 260 pp.

*Vietnam War Films: Over 600 Feature, Made for T. V. Pilot and Short Movies, 1939-92,
from the United States, Vietnam, France, Belgium, Australia, Hong Kong, South Africa,
Great Britain, and Other Countries. Tony Williams and Jean-Jacques Malo (Eds.)
Jefferson, North Carolina: McFarland & Company, Inc., 1994. 480 pp.*

Hearths of Darkness: The Family in the American Horror Film. Cranbury, NJ: Farleigh Dickinson University Press, 1996. 320 pp.

Larry Cohen: The Radical Allegories of an Independent Filmmaker Jefferson NC: McFarland & Company, Inc., 1997. 453 pp.

Jack Londons The Sea Wolf: A Screenplay by Robert Rossen. Eds. Rocco Fumento and Tony Williams. Carbondale, IL: Southern Illinois University Press, 1998.

Video Versions: Film Adaptations of Plays on Video. Thomas L. Erskine, James M. Welsh, John C. Tibbetts and Tony Williams. Westport, CT: Greenwood Press, 2000

Structures of Desire: British Cinema 1939-1955. Albany: State University of New York Press, 2000.

The Cinema of George A. Romero: Knight of the Living Dead. London: Wallflower Press, 2003.

Body and Soul: The Cinematic Vision of Robert Aldrich. Lanham, M.: Scarecrow Press, 2004.

Horror International . Steven Jay Schneider and Tony Williams. Detroit, Michigan: Wayne State University Press, 2005.

John Woo's *Bullet in the Head.* Hong Kong: Kong Long University Press. 2009.

George A. Romero: Interviews. Jackson, MI: University of Mississippi Press, 2011.

Vietnam War Films: Vol. 1. Tony Williams and Jean-Jacques Malo, Eds. Jefferson, North Carolina: McFarland & Co, 2011. (Reprint of 1994 edition.)

Vietnam War Films: Vol. 2. Tony Williams and Jean-Jacques Malo. Eds. Jefferson, North Carolina: McFarland & Co, 2011. (Reprint)

Larry Cohen: The Radical Allegories of an American Filmmaker. Revised Edition. Jefferson, North Carolina: McFarland & Co, 2014.

Hearths of Darkness: The Family in the American Horror Film. Updated edition. Jackson, M. I.: University of Mississippi Press, 2014.

George A. Romero: Knight of the Living Dead. Second Edition. New York: Columbia University Press, 2015.

Postcolonialism, Diaspora, and Alternative Histories: The Cinema of Evans Chan. Ed. Hong Kong University Press, 2015.

James Jones: The Limits of Eternity. Lanham MD.: Rowman and Littlefield, 2016.

***Hong Kong Neo-Noir*. Co-edited with Esther C.M. Yau. Edinburgh: Edinburgh University Press, 2017.**

B. Articles in Professional Journals:

"The Last Days of Man on Earth (interview section." *Cinefantastique* 2 (1975): 4, 38.

"Religious Studies and Film." *Bulletin for the Association for Religious Education* 23.7 (1976): 22-25.

The Mythological Background of Ezekiel 12-19." *Biblical Theology Bulletin* 6 (1976): 49-61.

The Relationship of Genesis .2.0 to the Serpent." *Zeitschrift fur die Alttestamentliche Wissenschaft* (1977): 357-76.

The Texas Chainsaw Massacre." *Movie* 25 (1978): 12-16.

A Further Suggestion About Amos .1-2." *Vetus Testamentum* (1979): 206-11.

Horror in the Family." *Focus on Film* (Spring 1980): 14-21.

Family Horror." *Movie* 27/28 (1980): 117-126.

Escape to Reality." *Something Else* (Winter 1980): 20-22.

Wes Craven: An Interview." *Journal of Popular Film and Television* (Fall 1980): 10-15.

Feminism, Fantasy and Violence: An Interview with Stephanie Rothman." *Journal of Popular Film and Television* 9 (1981): 94-96.

Michael Powell." *Films and Filming* (Nov. 1981): 10-18.

Haitian Horror." *Jump Cut* 28 (1983): 18-20.

Dame Anna Neagle in Interview." *Films and Filming* (May 1983): 18-22.

Close Encounters of the Authoritarian Kind." *Wide Angle* 5 (1983): 22-29.

"Cohen on Cohen." *Sight and Sound* 52 (1983-84): 21-25..

Cinematic Anticipation in the Work of Jack London." *Jack London Echoes* 4 (1984): 32-39.

"*Jerry of the Islands* and *Michael, Brother of Jerry*." *Jack London Newsletter* 17.2 (1984): 28-60.

"Alexander Knox on The Warner Brothers Version of "*The Sea Wolf*", *Jack London Newsletter* 17.2 (1984): 49-51

"Literature, Film and the Dynamics of Exchange: An Analysis of *The Legend of The Sea Wolf*", *Jack London Newsletter* 18.2 (1985): 62-69.

"Female Oppression in *Attack of the Fifty Foot Woman*." *Science Fiction Studies* 12.3 (1983): 266-273.

Wolf Larsen: An Allied Artists Production." *Jack London Newsletter* 18.3 (1985): 77-90.

Memories of Jack: An Interview with Becky London." *Jack London Newsletter* 19.1 (1986):1-10

"The Mutiny of the *Elsinore*: A Reevaluation." *Jack London Newsletter* 19.1 (1986): 13-41.

From London's *The Unexpected* to Kuleshov's *By The Law*." *Jack London Newsletter* 19.2 (1986): 55-68.

"History and Interpretation in the 1941 version of Jack London's *The Sea Wolf*", *Jack London Newsletter* (1986): 78-88.

"Charley Furseeth: The Sea Wolves Absent Father." *Jack London Newsletter* 20 (1987): 1-21.

"Dean Reed as Jack London." *Jack London Newsletter* 21.1-3 (1988): 145-47.

Jack London and the Dialogic Imagination." *Jack London Newsletter* 21.1-3 (1988): 128-38.

Phantom Lady, Cornell Woolrich and the Masochistic Aesthetic." *cineACTION* 13/14 (1988): 56-73.

"*The Last Temptation of Christ*. A Fragmented Oedipal Trajectory." *cineACTION* 19/20 (1990): 33-42.

"Terence Davies Interview." *CineACTION* 21/22 (1990): 65-69.

"The War of The Wolves: Filming Jack London's THE SEA WOLF 1917-1920." *Film History* 4.3 (1990): 199-217.

Remembering or Forgetting History, "*The Ploughman's Lunch*." *Jump Cut* 36 (1991): 11-18.

Video Rental Sales Information." *Jump Cut* 37 (1993): 99-109.

This Guys a Nam Vet" - Wilfred Owen in William Crapser's *Remains*." *Notes on Contemporary Literature*, 22.1 (1992): 9-10.

"The Repressed Fantastic in PASSPORT TO PIMLICO." *Film Criticism* 16. 1-2 (1991-92): 52-66.

"Oliver Stone: Less Than Meets the Eye." *CineACTION* 29 (1992): 40-55.

"*Born on the Fourth of July*," *Society for the Philosophic Study of the Contemporary Visual Arts Newsletter* 11.4 (1992): 5-7.

"Vietnam War Studies: A Cultural Materialist Approach." *Vietnam Generation* .3-4 (1992): 126-132.

"Clarence E. Shurtleff Presents Jack London 1919-1921." *Wide Angle* 15.3 (1993): 56-72.

"The Jack London Estate and Big Four Productions." *Jack London Journal* 1 (1994): 273-300.

"An Interview with Joseph Gray." *Vietnam Generation*, .1-2 (1994): 171-175.

"Culture, History, and Their Discontents." *Vietnam Generation* .12, 1994): 183-190. Opening Samuel Fuller's *The Dark Page*." *Notes on Contemporary Literature* 24.3 (1994): 2-4.

"Satire in *Quint's World* (by Samuel Fuller)." *Notes on contemporary Literature* 24.5 (1994): 9-11.

"Floating in a World of Shit: *Full Metal Jacket's* Excremental Vision." *Film and Philosophy* 1 (1994): 121-135.

"College Course File: Television Studies Television Theories--Series and MiniSeries." *Journal of Film and Video* 46.1 (Spring 1994): 43-60.

Through a Dark Mirror: *Red Dragon's* Gaze." *Notes on Contemporary Literature* 25.1 (1995): 8-10.

"To Live and Die in Hong Kong: The Crisis Cinema of John Woo." *CineACTION* 37 (1995): 42-52.

"London's Last Frontier: The Big House as Culture of Consumption." *Jack London Journal* 2 (1995): 156-174.

"Respecting Daphne DuMaurier's *Rebecca*." *Notes on Contemporary Literature* 26.2 (1996): 10-12.

"Eisenstein and Zola: Naturalism, Cinema, and Mythography." *Excavatio: International Review for Multidisciplinary Approaches and Comparative Studies Related to Emile Zola and His Times* 8 (1996): 142-158.

"Larry Cohen's *Bone*. Comic Strip as Radical Style." *CineACTION* 41 (1996): 60-67.

"Space, Place, and Spectacle: The Crisis Cinema of John Woo." *Cinema Journal* 36.2 (1997): 67-84.

"From Hong Kong to Hollywood: John Woo and his Discontents." *cineACTION* 42 (1997): 40-46.

"Mail order video and laser companies II." *Jump Cut* 41 (1997): 110-118.

"Making Guerrilla Films: Larry Cohen Speaks Out." *Creative Screenwriting* 4.3 (Fall 1997): 52-59.

"Jack London and Carl G. Jung: An Alternative Reading." *Jack London Journal*. 3 (1996) appeared 1997]: 127-145.

"Stephen King, Naturalism, and *The Shining*." *Excavatio*, 9 (1997): 156-165.

"*Full Moon High: A 1980s Anarchistic Comedy*," *Thalia: A Journal of Literary Humor*.
1997

"Cinema: The First Hundred Years," *West Virginia University Philological Papers*.
(1997):69-79.

"Apocalyptic Chaos in *Tiger Cage*," *Asian Cinema* .2 (1998):29-37.

"Cinema: The First Hundred Years and Beyond," *West Virginia University Philological Papers*, 42-43 (1997-1998): 108-114.

"Tony Williams Introduces Larry Cohen at the Sixth International Conference on Emile Zola and Naturalism," *Excavatio* 11 (1998): ix-xi.

"FEKS, *New Babylon* and Zola," *Excavatio* 11 (1998): 137-142.

"James Jones' War In Fact, Fiction And Film," *The James Jones Literary Society Newsletter*, .3 (1998): 5.

"An Interview with Richard Todd," *Films of the Golden Age* 14 (1998): 91-94.

"Mamet's *Postman*," *Creative Screenwriting*, .6 (1998): 35-39.

"Kwan TakHing and the New Generation," *Asian Cinema* 10.1 (1998): 71-77.

"Song of the Exile: Border Crossing Melodrama," *Jump Cut* 42 (1998): 94-100.

"Vertigo: Authorship as Transformation," *cineACTION* 50 (1999): 56-59.

"Hong Kong Cinema, the Boat People, and *To Liv(e)*," *Asian Cinema* 11.1 (200): 131-142.

"*Monkey Shines*", *cineACTION* 53 (2000): 30-39..

"Under Western Eyes: The Personal Odyssey of Huang FeiHong in *Once Upon A Time in China*," *Cinema Journal* 20.1 (2000): 3-24. (Appeared Spring 2001)

"James Jones's *Viet Journal: A Soldier Returns*", *Viet Nam War Generation Journal*.
1.1. (2001): 52-60.

"*Crossings: A Transnational Cinematic Text*," *Asian Cinema* 11.2 (2000): 67-75.
(Appeared Spring 2001)

"Face/Off :Cultural and Institutional Violence Within the American Dream," *Quarterly Review of Film & Video*. 18.1 (2001): 31-38.

"Cherry by Jack London,(ed.)". *Jack London Journal* 6 (1999): 476 (Appeared Spring 2001).

"Cherry's Conclusion?" *Jack London Journal* (1999): 77-92. (Appeared Spring 2001).

"Pokusavajuci da se presivi na mračnoj strani: Porodicni horor 1980-, prijevod na crnogorski Aleksander Becanov. *ARS* 3 (2001): 95-103. Translation of "Trying to Survive on The Darker Side: Family Horror in the 1980s" (first appeared in *The Dread of Difference*, ed. Barry K. Grant (Austin, Texas: University of Austin Press, 1996).

"I Could've Been a Contender: The Boxing Movie as Unstable Genre," *Quarterly Review of Film and Video* 18.3 (2001): 305-319.

"An Interview with George and Christine Romero." *Quarterly Review of Film and Video*, 18.4 (2001): 397-412.

"George A. Romero, *Dawn of the Dead*, *Au Bonheur des Dames*. and Cinematic Naturalism," *Excavatio* 15.3-4 (2001): 242-252.

" Michelle Yeoh. Under Eastern Eyes." ,*Asian Cinema* 12.2 (2001): 119-131.

"Kreativni bankrot Holivuda," Intervju". Aleksander Becanovic and Ratko Radunovic. *Monitor* 558. Godina 12 (June 29, 2001): 42-44.

"From Novel to Film: *White Badge*," *Asian Cinema* 13.2 (2002): 39-53.

"Domesticity as Horror: George A. Romero's *Jacks Wife*," *Paradoxa* 17 (2002): 52-67.

"Hong Kong Social Horror: Tragedy and Farce in Category 3 ," *Postscript* 21.3 (2002): 61-71.

"*American Psycho*: A Late Twentieth Century Naturalist Text", *Excavatio* 17.1-2 (2002):403-420 .

"Transnational stardom: The Case of Maggie Cheung Man-yuk." *Asian Cinema* 14.2 (2003): 180-196.

"An Interview with Kim Hunter." *Quarterly Review of Film and Video* 21.2 (2004): 89-94.

"Takashi Miike's Cinema of Outrage." *cineACTION* 64 (2004): 54-62.

"*Mission Impossible 2* or "Alice in Cruiseland." *Asian Cinema* 15.1 (2004): 203-216.

Three Seasons and the Aroma of Self-Realization." *Asian Cinema* 15.2 (2004): 98-119.

"Alexander Knox: The Lost Interview." *Quarterly Review of Film and Video* 22.1 (2005): 7381.

"Tony Leung KaFai. The Other Tony Leung" *Asian Cinema* 16. 1 (2005): 239-262.

"John Buchan and Alfred Hitchcock" .. *The John Buchan Journal* 33 (2005): 10-22.

"Izo: Takashi Miike's History Lesson " *Asian Cinema* 16.2 (2005): 85-109.

"Hong Kong Martial Arts Women." *Asian Cinema* 17.1 (2006): 155-165.

"Assessing *V for Vendetta*." *CineACTION* 70, (2006): 16-23.

"Allegories of Reunification in *The Long Arm of the Law* Series." *Asian Cinema* 17. 2 (2006): 5577.

"Robert Aldrich's *World for Ransom*." *Quarterly Review of Film and Video*. 24. 1 (2007): 73-80.

"Issues of Decolonization: Two Essay Documentaries by Evans Chan." *Asian Cinema* 18.1 (2007): 177-201.

"The Naturalist Horizons of *Nightmare*." *Excavatio* 22.1-2 (2007): 121-137.

"Takashi Miike's *The Great Yokai War*" *Asian Cinema* 18.2 (2007): 232-240.

"The Road to Invincible Asia: Brigitte Lin Chin-hsias Taiwanese Films." *Asian Cinema* 19.1 (2008): 1-31.

"Brigiite Lin Ching Hsia: last eastern star of the late twentieth century." *Journal of Chinese Cinemas*. 2.2 (2008): 147-157.

"Doomsday, Past, Present, and Future: Kinji Fukasaku's *Virus*." *Asian Cinema* 19.2 (2008): 215-231.

"Nicholas Ray's *King of Kings*," *cineACTION* 76 (2008): 42-49." Beyond Fuller and M...: Korean War Representations in Film, Genre, and Comic Strip." *Asian Cinema* 20.1 (2009): 1-15.

"*Contraband: Powell, Pressburger, Veidt, Hobson, Junge and Others.*" *cineACTION* 79 (2009): 3239.

"*Battle Royale 2 - Revenge. The Last Testament of Kinji Fukasaku.*" *Asian Cinema* 20.2 (2009): 131-165.

"Transcultural Spaces of a Vanishing Hong Kong: Johnnie To's *Sparrow.*" *Asian Cinema* 21.1 (2010): 113-123.

"*Song of the Stork* into War Movies: Wayne Karlin's Retrospective Cinematic Techniques". *Asian Cinema* 21.2 (2010): 175-198.

"*Center Stage. The Melodrama of Resistance.*" *Asian Cinema* 22.1 (2010): 274-307.

"Encountering *The Thing from Another World.*" *cineACTION* 84 (2011): 56-61.

"From *Cellular to Connected: Tracing a Global and Transcultural Odyssey.*" *Asian Cinema* 22.2 (2011): 399-416.

"*British Agent* (1934): Early Hollywood looks at the Bolsheviks." *World Socialist Web Site*. Feb. 18 2012: 111.

"*In A Lonely Place: the Imagery of Surveillance.*" *CineACTION* 87 (2012): 14-20.

"Wang Yu: The Taiwan Years." *Asian Cinema* 23.1 (2012): 75-104.

Authorship and Utopia: The Case of John Carter." *Film International* 11. 6 (2013): 44-54.

"*Nixon - Oliver Stone's Rough Beast Sloughing.*" <http://filmint.nu/13180>. (*Film International* internet site), 2014.

"*Un Flic: Melville and The Ambiguities,*" <http://filmint.nu> 15183 2015.

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“Where Does the Shredding End? – *Ripping England*” *Postwar British Satire from Ealing to the Goons* by Roger Rawlings. February 1st, 2018. <http://filmint.nu/?p=23592>.

“A Master of Cinema Recognized – *Michael Curtiz: A Life in Film* by Alan K. Rode.” *Film International* 83 (2018): 115-118.

“Unfertile Perspectives – *A Green and Pagan Land: Myth, Magic and Landscape in British Film and Television* by David Huckval April 10th, 2018. <http://filmint.nu/?p=24106>.

“Genius in Collaboration: *The Outer Limits, Season One* from Kino Lorber. April 23rd, 2018. <http://filmint.nu/?p=24217>.

“A Televisual Tale of Three Cities – *Television Cities: Paris, London, Baltimore* by Charlotte Brunson. April 25th, 2018. <http://filmint.nu/?p=24286>.

“Becoming Cary Grant: *The Awful Truth* from Criterion.” April 30th, 2018. <http://filmint.nu/?p=24297>.

“Market Values – *Screening Stephen King: Adaptation and the Horror Genre in Film and Television* by Simon Brown.” May 12th, 2018. <http://filmint.nu?p=24418>.

“Times Remembered – *Junior Bonner: The Making of a Classic with Steve McQueen and Sam Peckinpah in the Summer of 1971* by Jeb Rosebrook with Stuart Rosebrook. May 14th, 2018. <http://filmint.nu/p=24486>.

“Defying Ideology (and the Academy) – *Mr. Novak: An Acclaimed Television Series* by Chuck Harter. May 30th, 2018. <http://filmint.nu/p=24549>.

“New Directions Emerging: *Orson Welles in Focus*, Edited by James R. Gilmore and Sidney Gottlieb. June 26th, 2018. <http://filmint.nu/?p=24970>.

“Conflict, Dissension, and Collaboration – *Nope, Nothing Wrong Here: The Making of Cujo*, Witten and Edited by Lee Gambin.” July 10th, 2018.

<http://filmint.nu/?p=25092>.

“Between Fantasy and Reality: *A Matter of Life and Death* (1946) from the Criterion Collection. July 12th, 2018. <http://filmint.nu/?p=25128>.

“*Wake Up at the Back There! It’s Jimmy Edwards* by Anthony Slide. July 16th, 2018. <http://filmint.nu/?p=25125>.

“Beyond Genre to the Other Arts: King Hu’s *Dragon Inn* (1967) from the Criterion Collection. July 18th, 2018. <http://filmint.nu/?p=25194>.

“May Well Offend - *Magnificent Obsession: The Outrageous History of Film Buffs, Collectors, Scholars, and Fanatics* by Anthony Slide.” July 19th, 2018.

<http://filmint.nu/?p=25196>.

“*The Epitome of Cool: The Films of Ray Danton* by Joseph Fusco. “July 25th, 2018. <http://filmint.nu/?p=25231>.

“Rediscovering a ‘Lost Art’: How Did Lubitsch Do It? By Joseph McBride”. August 7th, 2018. <http://filmint.nu/?p=25391>.

“Far from Paradise: Dietrich and Von Sternberg in Hollywood” (Criterion Collection). August 17th, 2018, <http://filmint.nu/?p=25465>.

“‘Good Sausage’: Felix Feist’s *The Man Who Cheated Himself* (1950) from Flicker Alley. October 1st, 2018. <http://filmint.nu/?p=25782>.

“From a Longtime Insider/Outsider – *Two Cheers for Hollywood: Joseph McBride on Movies*. October 24th, 2018. <http://filmint.nu/?p=26897>.

“Screwball/Great Depression Denial Syndrome: *My Man Godfrey* (Criterion Collection). November 1st, 2018. <http://filmint.nu/?p=25899>.

“Re-Working Hitchcock: Brian De Palma’s *Sisters* (Criterion Collection).

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“Journeywoman – *Claire Trevor: The Life and Films of the Queen of Noir* by Derek Sculthorpe. Jan. 19, 2019. <http://filmint.nu/?p=26477>.

“Beyond a Horror Anthology: *Spirits of the Dead* by Tim Lucas. January 19th, 2019. <http://filmint.nu/?=26468>.

“Beyond Quatermass – *Brian Donlevy, the Good Bad Guy: A Bio-Filmography* by Derek Sculthorpe. February 7th, 2019. <http://filmint.nu/?p=26585>.

“A Career Cut short – *Laird Cregar: A Hollywood Tragedy* by Gregory William Mank. February 19th, 2019. <http://filmint.nu/?=26684>.

“*The Last Silent Hound: Der Hund von Baskerville* (1929).” April 4th, 2019. <http://filmint.nu/?p=26933>.

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“‘Brooksie’ Revisited: *Beggars of Life* (1928) from Kino Lorber and *Beggars of Life: A Companion to the 1928 Film* by Thomas Gladysz.” May 30th, 2019. <http://filmint.nu/?p=27428>.

“A True Cinematic Challenge – *Moseby Confidential: Arthur Penn’s Night Moves and the Rise of Neo-Noir* by Matthew Asprey Gear. June 27th, 2019. <http://filmint.nu/?p=27430>.

“All in the Method – *Remembering British Television: Audience and Industry* by Kristyn Gorton and Joanne Garde Hansen. July 9th, 2019. <http://filmint.nu/?p=27620>.

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“The Decline and Fall of an Innovative Series – *The Outer Limits: Season Two*.” February 11th, 2020. <http://filmint.nu/?p=28925>.

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"Shoot and Shoot Again – Any Gun Can Play: The Essential Guide to Euro- Westerns (2nd. Ed)." *Film*

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"A Continual Journey: *The Truth at Twenty-Four Frames Per Second* by Anthony Slide." *Film*

International. February 15, 2022. <https://filmint.nu/>.

F. Other:

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The Encyclopedia of Novels into Film. Eds. John C. Tibbetts and James M. Welsh,

(New York: Facts on File, Inc. 1998):

"The Body Snatcher," 41-42

Clean Break," 64-65

Dark Passage," 78-79

From Russia with Love," 138-139

Gods Little Acre," 149

The Harder They Fall," 165

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The Sea Wolf," 369-370
The Shining," 380-381
Ship of Fools," 381-382
True Grit," 436-437
The Unforgiven," 450-451

The Encyclopedia of Chinese Films. Eds. Yingjin Zhang and Zhiwei Xiao. (London
Routledge, 1998).

Blood Brothers, pp. 96-97
David Chiang, p. 118
Ching Siu Tung, p. 121
Chow Yun Fat, p. 122-123
Enter the Dragon, p. 154
The Fate of Lee Khan, p. 162
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Martial Arts Film, pp. 237-239

Anita Mui, p. 242

Return of the Dragon, p. 287

A Rumble in the Bronx, p. 293

Ti Lung, p. 335

A Touch of Zen, pp. 339-340

Wang Yu, pp. 354-355

Simon Yam, p. 379

Novels into Film: The Encyclopedia of Movies Adapted from Books. Second edition. Eds.

John C. Tibbetts and James M. Welsh, New York: Checkmark Books, 1999).

"Vertigo," 253-255.

Video Versions: Film Adaptations of Plays on Video. Eds. Thomas L. Erskine, James M.

Welsh, John C. Tibbetts, and Tony Williams (Westport, CT: Greenwood Press, 2000):

The Big Knife, 29-30

Boeing Boeing, 34-35

Brighton Beach Memoirs, 41-42

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The Criminal Code, 70-71

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Bogart, Humphrey, 107-108.

Fields, W.C. 280-281.

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Hoffman, Dustin, 393-394.

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Switzerland: 54, Festival Internazionale de Film, Locarno. 2001.

Chang, Terence. 232.

Chen, Tina. 232.

Lee, Jason Scott. 252.

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Loo, Richard 254.

Tong, Stanley. 266.

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Wong, Che Kirk. 270.

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Yu, Ronny. 275.

The Encyclopedia of Stage Plays into Theatre. Eds John C. Tibbetts and James M. Welsh,
New York: Facts on File, 2001.

The Big Knife, 21-32.

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Dario Argento, 18-19.
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Ann Hui, 288-289.

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Sergio Leone, 374-376.

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Dictionary of World Cinema: China 2. Ed. Gary Bettinson. Chicago: Intellect, 2015.

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The Mission, 272-74.

Peace Hotel, 28-82.

God of Gamblers, 298-301.

Letter to the Editor:

Film Literature Quarterly, 25.3 (1997)

The Chronicle of Higher Education, February 20, 1998: B11.

Monographs:

Britton, Andrew and Richard Lippe, Robin Wood, and Tony Williams (Eds.) *The American Nightmare*. Canada: Toronto Film Festival; 1979.

Forthcoming Books:

The Gothic Peckinpah. (Contract forthcoming)

Forthcoming articles:

"Shinoda's Spy Sarge." *Film International*. 20.1 (2022).

"The Osterman Weekend as Revenge Tragedy." *Film International* 20.2 (2022).

Forthcoming Reviews:

Forthcoming Encyclopedia Articles:

VI. TEACHING EXPERIENCE

A. Teaching Interests and Specialties:

Film History, Film Genres, Film Aesthetics, Film Theory, Film Appreciation and Criticism, Cultural Studies, Interdisciplinary Work specializing in the relationship of Literature to Film.

B. Teaching and Training Grants:

University Core Curriculum Summer Teaching Fellowship (2,000) 1996

C. Teaching Awards and Honors: None

D. Current Graduate Faculty Status:

E. Number of Masters and Ph.D. committees on which you have served: MFA ; Ph.D.; MA. 2.

F. Names of students who have completed Masters Theses and Doctoral Dissertations under your direction:

Philip Simpson; Christopher Weedman.

Committee Member for MA Defense by Rebecca McCarthy. August , 2013

VII. UNIVERSITY EXPERIENCE

A. Departmental Committees:

Graduate Studies. English Department.	2015 –2016
At Large Member of the English Department Policy Committee.	2015-
Secretary of Faculty Cinema and Photography	1984-85
Budget Committee, Curriculum Committee	1984-91
Graduate and Curriculum Committee, Chair	1987-91
Personnel and Budget Committee	1991-93
Grievance Committee, Chair	1993-94
Curriculum and Graduate Committee	1993-94
Graduate Studies in English Committee	1996-98
Film Studies Area Head	1996-present
Graduate Studies in English Committee	2004-06
Promotion and Tenure Standing Committee.	2009
Chair of Alan Cohn Award Committee. April	2010

B. College and University Committees and Councils:

Promotion and Tenure Committee, College of Communication and Fine Arts	1992
Committee member on National Endowment of the Humanities Applications	1992

Faculty Research/Creative Review for Fine Arts and Humanities, Office of Research and Development 2001-2003

Proxy Member of Faculty Senate. March 29 2010

Library Affairs 2010-

C. Other:

Organizer of the Cinema and Photography Guest Lecture by Professor F. Nevins on Cornell Woolrich and Film Noir," accompanied by the Morris Library Auditorium, March 1986

Organizer of the Cinema and Photography Department/Cinema and Photography Student Organization joint presentation by Professor F. Nevins on the 30's Hollywood B' Western with screenings of King of the Pecos and Wyoming Outlaw at the Morris Library Auditorium, February 1989

Organizer of the Carbondale Premiere of the restored version of Sam Peckinpah's Pat Garrett and Billy the Kid Cinema and Photography Soundstage 1991

Organizer of Joseph Gray presentation and screening of his film, Ambush, Morris Library Auditorium, November 29 1993

SIUC Representative at Western College, Miami University, Oxford, Ohio Interdisciplinary Studies Workshop, January-April 1995

Drafted Proposal for GEC 300, Film and Literary Art." Approved by General Education Committee 1995

Society for Cinema Studies Student Writing Committee 1998
The James Jones Literary Society Board of Directors Meetings at the

University of Illinois, Champaign 2000

VIII PROFESSIONAL SERVICE

A. Membership in Professional Associations:

West Glamorgan Institute of Higher Education, Advisor on the Film Studies Section of a BA Combined Studies Degree submitted for validation to the University of Wales	1978
Chapter Arts Centre, Cardiff. Organizer of the November-December Film Season, Family: The American Nightmare	1978
Manchester Society for Education in Film Member and Television Reading Group	1980
Member, Educational Technology Branch of the Association of Cinema and Television Technicians (now the B.C..., England	1983-1993
Manchester representative at the Association of Cinema and Television Technicians Annual Conference (U.K.)	1983
Independent Film and Video Makers Association (U.k.)	1983-84
University Film and Video Association	1984-90
Society for Cinema Studies	1985-2000
Committee Member, Student Writing Award	1997-98
Society for Cinema Studies Task Force on Race	1990
Member, Jack London Foundation, Inc. Advisory Board, Glen Ellen, CA.	1990-98
Member, The James Jones Literary Society Board of Directors	1999-2001

B. Offices Held and Honors Awarded in Professional Associations:

Manchester University Film Society, U.K, Committee Member	1970
Manchester University Film Society, U.K, Secretary	1971
Manchester University Film Society. U.K, Vice-President	1972

Manchester University, England The Independent, Film Editor	1973
Life Member, Manchester University Film Society, U.K	1973
Regional Secretary of the Northwest Branch of the Independent Film And Video Makers Association, U.K	1983-84
Popular Culture Association Area Chair, Jack London's Life and Works	1988-93
Jack London Man of the Year Award, The Jack London Foundation and Research Center, Glen Ellen, CA.	1989
Contributing Editor to The Vietnam Generation Newsletter	1990-91
Contributing Editor to VIETNAM GENERATION	1991-96
Editorial Board, Film and Philosophy Journal	1993
Editorial Committee, EXCAVATIO	1993
Advisory Board, Jack London Society (France)	1994–
Contributing Editor, <i>The Encyclopedia of Stage Plays into Film.</i>	2001

C. Consultantships:

Cinema Consultant for the Jack London Research Centre, Glen Ellen, CA.

Adviser to Cinema and Photography, Speech Communication, Journalism,
and English students.

External Examiner for M Philosophy Dissertation. Chinese University of Hong Kong. August
2010.

Film Consultant to Pacific Films NEH Proposal. 2014/2015.

D. Evaluation of Manuscripts for Journals and Book Publishers and of Grant Proposals for Agencies:

Evaluation of Manuscripts:

Henry King for SIU Press 1986

Sixth edition of Louis Gianetti, <i>Understanding Movies</i> ,	1991
New Jersey: Prentice Hall (acknowledged in published edition)	
<i>Buster Keaton's independent short features</i> for SIU Press	1992
The Art of Watching Films, McGraw Hill	1993
<i>Thalia</i>	1995
Addison-Wesley Longman	1996
<i>The Exploding Eye: A ReVisionary History of 1960s</i>	1996
<i>American Experimental Cinema</i> , State U of New York Press	1996
<i>Victor Saville, Autobiography</i> , SIU Press	1996
<i>The Silver Screen</i> . Addison/Wesley/Longman	1998

Reviewer:

<i>Thalia: Studies in Literary Humor</i>	1993
<i>Cinema Journal</i>	1993
<i>Cinema Journal</i>	1994
<i>Five manuscripts for SIU Press</i>	1995
<i>Cinema Journal</i>	1995,1997
<i>Masculinities, University of Illinois Press</i>	1997
<i>D. Lawrence: Forty Years on Film (first six chapters), SIU Press</i>	1996
<i>A Slightly Different Light: Exploring Marginalized Issues and Forces in American Silent Film, SIU Press</i>	1998
<i>D. Lawrence: Forty Years on Film (chapter), SIU Press</i>	1998
<i>A/ is Grist, SIU Press</i>	1998
<i>Jack London Journal</i>	1998

<i>Cinema Journal,</i>	1998
<i>Les Dieux du Cinema Muet Max Linder, SIU Press</i>	1998
<i>Cinema Journal</i>	1999
<i>A Denied Genre: Business in American Films, SIU Press</i>	1999
<i>Afred Hitchcocks Rear Window, SIU Press</i>	1999
<i>The Real Nick and Nora, SIU Press.</i>	1999
<i>Dead Ringers: The Remake in Theory and Practice. New York: SUNY Press</i>	1999
<i>D. Lawrence, Fifty Years on Film, SIU Press. 2000</i>	2000
<i>Between the Bullets: The Cinema of John Woo. SIU Press 2000</i>	2000
<i>Collected Interviews: Voices from 20° Century Cinema. SIU Press. 2000</i>	2000
<i>The Rebirths of Frankenstein. SIU Press. 2000</i>	2000
<i>Preposterous Hong Kong Cinema 1984-1997. PrePost 1997, Transition and Mobility. University of Michigan Press. 2000</i>	2000
<i>Representing Horror in the 1990s: From Armageddon to The -Files, London: Arnold Publishers. 2000</i>	2000
<i>Mike Leighs Cinema: Bleak Moments to Topsy Turvey. SUNY Press 2001</i>	2001
<i>Translating Masculinities? Gender, Nation and Identities in John Woos The Killer and FaceOff, Men and Masculinities. 2001.</i>	2001
<i>Citizen Kane: A Casebook, Ed. James Naremore. Oxford University Press 2002</i>	2002
<i>American Psycho manuscript, Excavatio. 2002</i>	2002
<i>Kwai-Cheung Lo, Transitional Chineseness: Hong Kong Culture Across Nations, University Of Illinois Press, 2002</i>	2002
<i>Leon Hunt, Kung Fu Cult Masters: From Bruce Lee to Crouching Tiger. Wallflower Press (U.) 2002</i>	2002

<i>E.C. Muelsch, The Female Reader in PotBouille and her Cinematic Representation in Duviviers 1957 Adaptation of the Novel." Excavatio article review. 2002</i>	2002
<i>The Voice Track Within a Multi-Lingual Context, Cinema Journa</i>	2002
<i>The Law of Man and Beast: What Jack Londons of the Wild tells us about the Law." Journal of CriminaJustice and Popular Culture. 2003</i>	2003
<i>Technologies of Fear: Essays on the Material Culture of Horror Films. University of Mississippi Press. 2003.</i>	
<i>Busby Berkely and the Naturalist Problematics of Industrial Pornography. Excavatio</i>	2004
<i>Box Office: The Boxing Film in its Heyday. Scarecrow Press.</i>	2004
	2004
<i>"The Eye behind the Writing Hand: Surveillance and Adaptation in La Bete Humaine." Naturalism and Cinema. Coeds. Anna Gural Migdal and Robert Singer. McFarland & Co., Ltd.</i>	
<i>Undying Monsters: A Survey of the Horror Film. By Rick Worland. Blackwell Publishing Company.</i>	2004
<i>Uncanny Bodies: The Coming of Sound Film and the Origins of the Horror Genre. University of California Press.</i>	2004
<i>Traditions in World Cinema. University of Illinois Press. for Mother. Fairleigh Dickinson University Press.</i>	2005
<i>Celluloid Vampires. University of Texas Press at Austin.</i>	2005
<i>Hong Kong Alternative Cinema. Hong Kong University Press.</i>	
<i>Manhood in Hollywood from Bush to Bush. University of Texas Press.</i>	2007
<i>New Hong Kong Cinema: From 1982 to the Present. Routledge</i>	2008

Images of Money and the Collapse of Society in George A. Romero's *Dawn, Day, and Land of the Dead* (1978, 1985 and 2005)." *Scope*.
Internet Film Journal. University of Nottingham, England. 2008

Valuing Films - book proposal. Palgrave Publishers. U. K. 2008

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The Subject of Torture: Regarding the Pain of Americans in *Hostel*." (article) *Cinema Journal*. 2008

Carpenter, Craven, Romero, DePalma by Kendall Phillips, Wesleyan University Press.

Horror After 9/11. Eds. Briefel and Miller. University of Texas Press at Austin.

"(Re) making Horror in the 1970s and 200s, or Why Dont They Do it Like They Used to. By David Roche. University of Mississippi Press.

Transnational Expressionism in the Cinema. Eds. Gary D. Rhodes and Olaf Brill. Edinburgh University Press. 2012

"Beyond Asian? Beyond Cinema? Intermediality, the performative and the cosmopolitan in the recent documentary films of Evans Chan." *Asian Cinema*,

A Rouge Face: a Chinese Woman in Dilemma." *Asian Cinema*. 2013

A Special Relationship: British Cinema comes to Hollywood and Hollywood comes to Britain by Anthony Slide. University of Mississippi Press, 2013

The Statues Still Stood: *The Third Man* and Third Spaces." *Modernism/Modernity* internet journal. 2014

What Lies Beneath: Modern Ghost Melodramas by Michael Walker. University of Amsterdam Press. 2015.

The Terminator Films by David Greven. Bloomsbury Press.
2015

Dining with Madmen: Food, Fat, and the Environment in 1980s Horror by Thomas Fahey. University of Mississippi Press. 2017

The Cinema of Tobe Hooper by Andrew Nelson and Matthew Carter. Columbia University Press, March 25, 2020.

New Hong Kong Independent Cinema by Ruby Cheung. Palgrave Macmillan, March 29, 2020

Elements of Semiotics: A Deductive Study of Communication and Meaning by Piotr Sadowski. Bloomsbury Academic Press, May, 2020.

"Excess, Restraint, and the Global emergence of Takashi Miike." *Ebisu. Etudes japonaises*. June 2021.

Stanley Kwan's *Centre Stage: A Feminist Film in a Postmodernist Frame*." *Asian Cinema*. July 2021.

The Palgrave Encyclopedia of Horror Film Short Subjects in America, 1915-1976. Ed. Gary P. Rhodes, October 2021. (Two versions).

"Romero's Non-Zombie Films" for McFarland & Co. October 21 2021.

E Panels Chaired.

Chair of Panel, *Rope. The Editor and the Critics*," at the Pace University 1986

New York Conference on Alfred Hitchcock's ReReleased Films, June

Chair of Panel, *Men and Masculinity*," at the 17th Annual Meeting of The 1987

Popular Culture Association, Montreal, Canada, March	
Chair of Panel, Chuck Norris: Star Signification in the Eighties," at the 18th Annual Meeting of The Popular Culture Association, March	1988
Chair of Panel, Vietnam as Genre in Film and Television," at the 29th Annual Conference of The Society for Cinema Studies, Iowa, April	1989
Chair of Panels, Vietnam as Representation," and Jack Londons Life and Works II," at the 19th Annual Meeting of The Popular Culture Association, St. Louis, Missouri, April	1989
Chair of Panel, Jack London Workshop: Critical Approaches and Future Directions," at the 21st Annual Meeting of The Popular Culture Association, San Antonio, Texas, March	1991
Chair of Panel, Jack London's Life and Works IV," at the 21st Annual Meeting of The Popular Culture Association, San Antonio, Texas, March	1991
Chair of Panel, Peckinpah Revisited," at the 34th Annual Meeting of The Society for Cinema Studies, Syracuse University, New York, February	1994
Chair of Panel, Jack London's Life and Works," 24th Annual Meeting of the Popular Culture Association, Chicago, April	1994
Chair of Panel, Reading Films in History," Society for Cinema Studies 35th Annual Meeting, March	1995
Representative for Journal of Philosophy and Film at the Society for Cinema Studies 35th Annual Conference, New York, March	1995
Participant at Round Table Special Session on The Future of the Canon, Twentieth Annual Colloquium on Literature and Film. West Virginia University Department of Foreign Languages, September	1995
Chair of Panel, American Naturalists: Jack London and Frank Norris."	1995

AZEN Fourth International Conference, Las Vegas, September
Chair of Panel, Jack London's Life & Works IV." Popular Culture 1996

Association Meeting, Las Vegas, March
Chair of Panel, Approaches to Cinematic Naturalism." AIZEN Fifth 1996

International Meeting, New York, September
Chair of Panel, Heroes and History in Hong Kong Cinema." Asian Cinema 1997
Studies Fifth Biennial Conference, Trent University, August (by invitation)

Respondent to Panel, Besides Fists and Blood: Michael Hui and Cantonese 1997
Comedy (The Full Version." Hong Kong Cinema: History, Arts, Identity
1900-1997. University of Illinois (by invitation)

Respondent to Panel, James Jones' War in Fact, Fiction, And Film." The 1997
7th

Annual Symposium of the James Jones Literary Society, University of
Illinois at Springfield, November 1997.

Chair of Panel, The New American Naturalist Cinema," AIZEN 6th 1997

International Conference (Emile Zola and Naturalism, California
State

University, Los Angeles, October 24

Chair of Panel, James Jones, The Thin Red Line and Cinematic 2000
Adaptation,

The Society for Cinema Studies, March 9

Chair of Panel, Cinema and the World, The Asian Cinema Studies

Conference, May 20 2000

Chair and Organizer of Panel American Psycho: Literary and Cinematic Naturalist Approaches October 6 2001

Chair of Panel, Cinema and Theatre. "7th Annual AEGIS Graduate Student Conference. April 6 2013

Chair of Panel, Stage, Screen, and the Media. "8th Annual AEGIS

Graduate Student Conference, March 29th, 2014.

F. Other:

Contributing Scholar, *From Here to Eternity*. Funded by Illinois Humanities Council 1995

IX. COMMUNITY SERVICE

Organizer of meeting between CP Graduate seminar 542A and the Du Quoin branch of the Vietnam Veterans Association, November 1989/91

Narration on 16mm film, The St. Louis Childrens Museum directed by Joseph Martinez,

Department of Cinema and Photography. SIU, December 2002

Organizer with the Department of Cinema and Photography Visiting Artist Series. Special Screening of *Dead On: The Life and Cinema of George A. Romero*. Followed by Discussion with Director Rusty Nails. Morris Library Auditorium. April, 2011.

Introduction to Guest Lecture by Joseph McBride, *Into the Nightmare: My Search for the Killers of President Kennedy and Officer J. Tippett*, JFK Event. Student center Auditorium. 7.0 pm. Saturday October 26 2013.

Co-introducer to Dr. Peter Krasinski organ accompaniment for
Metropolis (1926). Shryrock Auditorium, October 16, 2015.